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# preface

## small scale, big change

Andres Lepik

Contemporary architecture is looking once again to strengthen its connection to humankind. Thus, it is increasingly concerned with expanding its role beyond the very small proportion of the world population typically associated with it, and playing active roles in the lives of those unfamiliar with its parameters as a discipline. That this new perspective has engaged a new generation of architects and proven largely successful is the story of this book. Through its direct impact on the community, the redesign of the school playgrounds in Cairo—designed and executed by Barbara Pampe and Vittoria Capresi—fits squarely in the scope of the projects included in the 2010 exhibition at the Museum of Modern Art “Small Scale, Big Change”, despite its diminutive size. Learn-Play-Move-Ground demonstrates yet again that architects need not receive commissions from local authorities to be truly effective in society. It is simply enough to immerse oneself in a specific area and from there to extrapolate meaningful design solutions.

When one returns the fundamental mission of architecture to the notion of creating well-designed spaces in the broadest sense—spaces that can be used dynamically and sustainably by a range of users over many generations—there need be no qualification of class boundaries. Similar to the expectation that doctors will help when and where they are needed, even when they may not necessarily be fully compensated, architects are also able to use their skills even when the job at hand is not necessarily lucrative. Hereby, they can demonstrate an autonomous social relevance. The current sea change is emerging after an extended hiatus in recent years in which architecture, as an academic discipline, was satisfied operating in the vacuum of internal artistic and academic issues, which eschewed the ethical issues of practice in favour of more luxurious concerns. Fortunately today, there are exponentially more initiatives by young architects thinking and acting differently. Whether honing in on the greater activation of urban areas in industrialised countries or the problems faced by the developing world, projects in this vein are united in their goal to be more than just the result of intellectual discourse. Rather than applying the staid mechanisms of top-down planning to implement pre-conceived ideas, these projects turn their attention first to the person whose needs are identified by their designers, in turn developing not only designs but also operative suggestions, ideas, and strategies. It is to Pampe and Capresi’s credit that they have linked their teaching practice with the immediate and pressing concerns facing the school-children of Cairo. They have developed an exemplary project for other architects; one that, when examined and interpreted, stands to inspire further profound change.

# introduction

## translating underwater worlds into bricks

**Vittoria Capresi**  
**Barbara Pampe**

Everything started with the summer school Learn–Move–Play–Ground, which took place in Cairo in autumn 2012. During the twelve intense days of the workshop, eleven students from Germany and twenty-five from Egypt worked together with a team of professors and experts from different fields (pedagogy, architecture, urban planning, landscape, and graphic design) to realise a new playing landscape in the courtyards of two public primary schools.

The aim of the summer school was to improve the quality of the schools' outdoor spaces by designing furniture—for playing, moving, sitting, and providing shade—out of local materials, adapted to the individual situation of each school. Due to the small scale of the elements, they were designed and directly implemented by the students and team during the summer school. We adopted a participatory methodology, involving the children and teachers in the entire creative process until the realisation. This way, it was possible to determine their priorities, needs, and desires, and to build up a strong identification between the children and the results, creating a sense of responsibility for the future maintenance and—more generally—for the common acceptance of the courtyards.

Furthermore, the summer school gave the German and Egyptian students the possibility of actually implementing their own designs, dealing with the requests of the clients, the specificity of context, and of the materials.

The reasons we decided to develop this type of summer school in the form of a design–build studio can be summarised in three main aspects.

### Situation of the School Courtyards

The playground design of public primary schools in Egypt is today a part of the standardised school design provided by the General Authority of Educational Buildings of Egypt (GAEB). The design of the courtyards is the last step in the project of building a new school, and too often, the space remains neglected because of a lack of time, funds, or expertise. Barbara Pampe's contribution addresses in more detail the issue of standardised school buildings and the importance of the courtyards.

With our summer school, we target exactly this need—working to realise friendly and inspiring schoolyards, where children can spend motivating time playing, relaxing, moving around, and learning together. Learning happens not only through books and the teachers in the classrooms, but as Karl-Heinz Imhäuser and Barbara Pampe point out in their contributions, moving freely and playing with elements that foster different physical actions is a fundamental way to develop

# warming up

learn  
=  
move  
+  
play

pedagogical aspects  
of playing  
and the importance  
of playgrounds

Karl-Heinz Imhäuser

At the beginning of my reflections on the summer school, marked by the slogan *Learn-Move-Play-Ground—Improving courtyards of public primary schools in Cairo*, I would like to suggest a slight change to the title conceived by the organisers. In my opinion, it would better emphasise the pedagogical aspects of the project by calling it: *Learn = Move + Play on Ground*.

This suggestion, which shifts the title into the vocabulary of mathematical forms, makes it possible to view the output of the summer school as an equation. An increase in opportunities for exercise and play in the schoolyard on one side, simultaneously produces an increase in learning processes on the other side of the equation.

To highlight the essential nature of this equation and the summer school project, I would like to make further use of the tools mathematics provides us—that is, to say more and more with less and less<sup>1</sup>—by reducing our equation to a simple formula, rather like Albert Einstein’s famous equation “ $E = mc^2$ ”. Thus, we can summarise the objective of the project succinctly and precisely in the following formula:  $L = M + P$ .

Referring to Einstein’s theory of relativity, which uses the above formula to equate mass and energy and hence link the fact that mass and energy are not independent, I intend to include findings from the field of education science, as a base of the project related to the improvements of playgrounds, using the formula “ $L = M + P$ ”. Accordingly, the activities of *moving* and *playing* must not only be put into relation, but furthermore must not be seen independently of the activity of *learning* and the related *more*, that is, the increase in learning.

If we first take a closer look at the left side of the equation, we need to have an idea of how something like an increase arises in relation to the changes on the right-hand side of the equation. In order to understand what we generally know as learning and its increase, it is worth considering in more detail a few assumptions, mental models, and patterns of thought that we associate with the concept of learning.

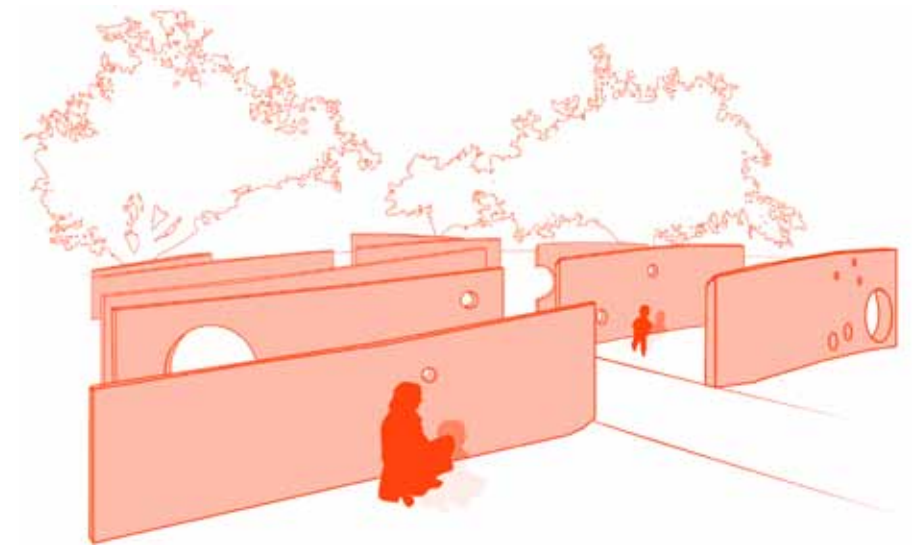
A central group of phenomena, which is the first association arising here, is related to the idea of intelligence. The notion of intelligence would appear to be helpful, since it can directly explain to us the differences we detect in the comparative learning ability of children. As a rule, we assume that differences in learning ability are related to a measurable difference in intelligence. Now it is important to understand, however, that the notion of intelligence itself has no universal and distinct definition.

↓

<sup>1</sup> Spencer Brown, Georg: *Laws of Form. Gesetze der Form*. London 1997, p. XXXV.

# design (f)or play?

creating landscape to play



Carlton Playground by Taylor Cullity,  
Melbourne, 2000

How can we grown-ups, who have unlearned how to play, design good playing elements for children? What is the key ingredient for play? What should we aim for when designing objects or a public space that is to be (co-)used by children?

Experience teaches us that enriching the playability of an area has more influence on the success of a play area than the actual standard play elements, if taken alone.<sup>↓1</sup> Creating a playable environment can be achieved by simple interventions: designing height differences (for example stages, stairs, seating walls, hills or slopes); material differences (sand, gravel, asphalt, tiles or grass); creating zones with interesting borders; or adding greenery. If necessary, playing elements can be added *after* this phase.

One could even wonder why we should design playing elements, if kids can play completely dedicated with, in, or around something that is not designed to play with—especially when this element is complex and multi-interpretable.

Besides, by designing playing elements with a set meaning, you might determine children's play, reduce the wide range of playing opportunities, or even limit their imagination.

Due to my experience as an architect of playgrounds, I would never encourage the design of elements with a defined meaning. What I usually

↓

1 Andel, Joost van: *Woonomgeving en kinderen*, Eindhoven 1985.

#### 4. Social Play

Sitting together, talking, watching, yelling, singing, etc. are important for children of all ages.

*Design for it* → think of using the existing walls, enlarging the present stairs, building strangely shaped seating elements or multi-purpose objects. Older kids love sitting on higher places, watching and talking.

#### 5. Observation Play

Quieter areas are an absolute need. Kids (and adults) need a place to withdraw, to rest, watch the others, learn from them, or just think about life.

*Design for it* → use the walls, existing niches, high platforms, or quiet corners. Complementing it with greenery creates wonderful withdrawing places.

Children often combine the above-mentioned types of play. Not all of these types have to be part of the design; the list is just an aid to suggest and develop more ideas, and to keep in mind the various needs of a group of children.

As a conclusion, it could be useful to have some “guidelines for playing elements” in form of “dos and don’ts”:

#### DON'T

→ ... create unsafe situations. As designers, we are responsible for the safety of the design. It is necessary to avoid injuries and entrapment situations by closely observing the safety regulations concerning minimum and maximum distances within and around objects.

#### DO

→ Analyse the location

→ Observe the children, their behaviour, patterns, moves. What do they do now at the playground? Why? What are their motivations?

→ Let the kids be co-creators, listen to them (and others involved) about their needs, dreams, fears, ideas. Try to truly understand and project their wishes and fantasies.

→ Create zones and routing but avoid literally separating kids; instead, create discrete space dividers such as greenery, height differences, seating walls, tumbling bars, etc.

→ Literally get down on your knees, observe the area and your design at the children’s eye level.

→ Design and play: first increase the playability of the area, then design elements or objects. Make spatial interventions, create height differences, design undefined pieces that combine functions and reinvent the use of existing elements. Try to stir up the imagination of the children, tickle their curiosity. You can’t predict the use of your design; the kids will fill it in with their play. And finally, enjoy the surprise use of your design.

x

# form follows kids' fiction

methods of participation:  
working with children

Susanne Hoffmann

Why does it make a lot of sense to involve children in a planning process when building for them? How can they communicate their needs, dreams, and desires?

In the live project studio *Die Baupiloten*, we have been including children in the design process when transforming schools and kindergartens. *Die Baupiloten* exists since 2003 as a joint venture between my architectural practice, *Susanne Hoffmann Architekten BDA*, and the Technical University of Berlin. Under my supervision and with the support of my team students create buildings, from the design phase to the building site supervision, with the direct participation of the users. By involving children in the design, students have the chance to learn a great deal from the young people about their needs, their dreams, their “secret” desires for the world which surrounds them.

However, all of our experiences had taken place in the European context, and before starting the Summer School *Learn-Move-Play-Ground*, we asked ourselves if it would be possible to work in Cairo with similar methods—independent from the different cultural, social, political and educational factors.

Before describing the participatory planning process we generally use, and that we also applied in Cairo, I would like to talk about the benefits of an integrative design process and the method of working with atmospheres as a participatory design tool.

The idea is that the atmosphere of a building is at least as important as its design and construction has been fairly widespread for a long time now. Often, we instinctively feel how the atmosphere of a location or space has an immediate effect on our well-being. One of the main tasks of the architect is to create a pleasant atmosphere through the conscious (to a greater or lesser degree) shaping of the architectural form, the use of materials and colours, the natural and artificial lighting, as well as the integration with the surroundings.

The great advantage of working with atmospheres as a design tool is that it allows space for uncertainties. With atmosphere we mean a mood that architects might represent and visualise through models, installations, drawings, photomontages, or storytelling. It might sound strange at first, but the vagueness of an atmosphere—the fact that you cannot quite grab it—brings contingencies into the communication and design process, and this offers a lot of opportunities. Moreover, a participation process can also throw up ambiguous and complex conditions. These are exactly the conditions that allow architects to work creatively with the user.



# a design-build studio

some hints  
for getting started

Vittoria Capresi

In a design-build studio, students are involved in the design of a project and in its direct implementation under the supervision of a team of educators and various external specialists. This form of design studio has recently become more popular in German-speaking countries—mainly in Germany and Austria—because it offers a bridge for the students to get in touch with building processes and methods, often in form of open participation with the clients, immersing them in real challenges. ↓<sup>1</sup>

## Managing Fears

The summer school Learn-Move-Play-Ground was our very first experience with a design-build studio, and we started the organisation with a lot of enthusiasm even if—due to our inexperience—a bit of fear accompanied us until the end. This was mainly related to two aspects: on the one hand, the confrontation with the expectations of the client (teachers and children) scared us. Our concern was that the final product could disappoint them. In particular, we observed that the teachers had the tendency to formulate a precise mental picture of what they would have liked to have, which in some way didn't match with our process and our expected final outcome. To avoid a complete miscommunication and to adjust the expectations with the upcoming results, we involved the teachers and directors of the schools in regular briefings to sum up the work done and explain the next steps. These short meetings were additional to the participatory method we used, and also targeted the teachers who couldn't be part of the workshop. They turned out to be quite useful for offering further explanations and addressing their doubts and questions. Our second concern was related to the feasibility of the project. We were not sure until the end if we (students and team with the help of the children) would manage to really build what we planned. A good solution to keep this stress under control was to have trained workers with us. I will return to this aspect later.

For our design-build studio and to maintain the problems to a manageable extent, we decided to shrink the dimension of the design project, focussing on relatively small objects that create together a playing landscape.

There are different types of design-build studios, mainly related to the scale and the time students invest in the planning and in the

↓

<sup>1</sup> The practice of design-build studios was born in the USA in the nineteen-sixties. See the work of Steve Badanes and the Jersey Devil, those of Antonio Palleroni; and more recently the Mexico projects at the Technical University in Berlin,

the 1:1 building experiment of Peter Fattinger at the TU Vienna and those of Anupama Kundoo in several Universities, just to name the most known.

# greening schoolyards

## planting salad and trees

**Moritz Bellers**

This contribution gives a short introduction of the landscape context and proposes a discussion about the benefits and important aspects that have to be taken into consideration when planning a playground. A checklist and a list of recommended trees are attached.

### Context

Situated in an arid climate, the Nile valley is a unique, green landscape and a spectacular contrast to the surrounding desert. The combination of fertile soil, constant water resources, and warm climate has created an attractive area for human settlements from ancient times to the present. The Gardens of Babylon and Egypt are the first documented garden cultures in the history and the temple-garden of pharaoh Hatshepsut (1490–1470 / 1468 BC) is one famous example. Moreover, agriculture has one of the longest documented histories in this area. Both garden culture and agricultural lands are private property; they are the antipodes to the desert, perceived as a vast open space.

From the perspective of a foreign observer, and in many discussions, I noticed a lot of interest in gardening and the need for usable green space by Cairene. There are plenty of nice examples for everyday-life greenery (like potted plants in front of shops, green along the streets). Interestingly for me as a European, Cairo does not offer many public green spaces or a representative promenade along the Nile. Most of the recreational green spaces are fenced and only accessible after paying an entrance fee; they are not really open to everyone. I noticed that plants for improving living conditions are generally highly appreciated and well maintained when the ownership is clearly defined. The ownership, or let's say relationship that leads to responsibility, does play a mayor role in the success of a new greenery project. For these reasons, and in particular in the case of a public schoolyard, a participatory approach is very helpful to sustainably generate social, psychological, ecological, and climatologic benefits of a greened schoolyard.

### Plants

Through evapotranspiration and shadowing through tree cover, temperatures are undeniably lower and the local climate can successfully be improved, which also has a positive effect on the psychological sense of well-being and therefore on social behaviour.

In both schools where we worked, I asked the kids to name their favourite places: the separate school garden was the most common answer. These school gardens are small and enclosed areas, offering

## Checklist

### 1. Function

- How important is the shade density?
- Does the plant need to be evergreen or deciduous?
- Is wind protection required?
- Should the tree provide a screen for blocking the view to something?
- Are fruits welcome?
- How important are decorative aspects (like flowers)?
- Should there be some stories related to the trees for teaching purposes? (e.g., Sycamore tree in Egyptian history)

### 2. Site Condition

#### Soil

- What is the chemical composition of the soil?
- What is the water storage capacity (sand = low, loamy = good, clay = too high)?
- How much humidity does the soil have in different months?
- How thick is the suitable earth layer? Are there different types? Also note the thickness in centimetres.
- How high is the salinity?

#### Radiation

- Does the plant get full sunlight, some shade at certain times, always a bit of shade, or is it standing in full shade all the time?

#### Water

- Is the site swampy or dry?
- How deep does the groundwater table lie from the surface? Is it possible for the tree to reach the groundwater table to feed itself? Or is it too far away?
- Is periodic irrigation required? Are there other water sources the tree might reach? Which water access is available? Is it possible to use unconventional water resources, such as lightly polluted grey water (from hand sinks, showers, etc.) in order to recycle water?

#### Context

- Does the tree stand alone or is it in a dense urban condition? Are there other plants it has to compete with? What is the competition (water, space...)?
- How much space does the tree or the plant have to grow?

#### Wind

- Is there a strong or regular wind? How exposed is the new tree to regular wind (which increases the heat stress for plants and their needs for irrigation)?

#### Pollution

- Are there pollutants in the soil and air, which the plant has to deal with?

#### Usage

- How intense is the usage / probability of vandalism? Does the plant need protection (at the beginning, mid-, and long term)?

### 3. Characteristics of the Species

- Where does the tree or plant naturally grow? Check site conditions, which are essential for a successful growth and healthy life in future. Compare conditions at your site with the demands of the plant. Each species has specific needs! Some plants have a broad adaptability; some plants are specialists for an extreme ecological niche.

#### Shape

- Umbrella, round, columnar, or loose?

#### Crown density

- Shape, size and density of leaves.
- Size of the tree or the plant at its maximum growth: Height and diameter in metres?
- Does the tree have thorns or poisonous parts that might harm children?
- Does it have decorative aspects (flowers, colouring, or special shape of leaves, seeds, fruits...)?
- Does it have other productive aspects (soil improving, stabilisation...)?
- How aggressively does it compete with other plants? Some trees, like the Eucalyptus, push other species away. Plantations of shrubs, herbs, and grasses can't compete against the root system.
- What size are the trees you plant? Young plants are more adaptive to changing conditions, while larger trees are more resistant against vandalism. This dilemma has to be negotiated for each species individually, according to the site conditions and characteristics of the species.

x

# tell me your dream!

# children's collages + stories





## The universe (the space)

*"I created here my own universe, where I can fly. I observe the flying objects around me. I am sitting on one of these big transparent things in the middle, and I am also flying around, everything is so smooth! I really like the contrast between the colours."*

**Marwa**

↓  
**flying**  
**observing**  
**hiding**



## The green garden

*"I am at the bottom of the sea, climbing up. There are people fighting me while I am climbing, but they are not too bad. Finally I reach the top. And there is a beautiful view from above! From above, I look at the flowers. Then I go to rest in the hill, and there I finally enjoy the view of the sun."*

Aly

↓  
resting  
climbing  
observing

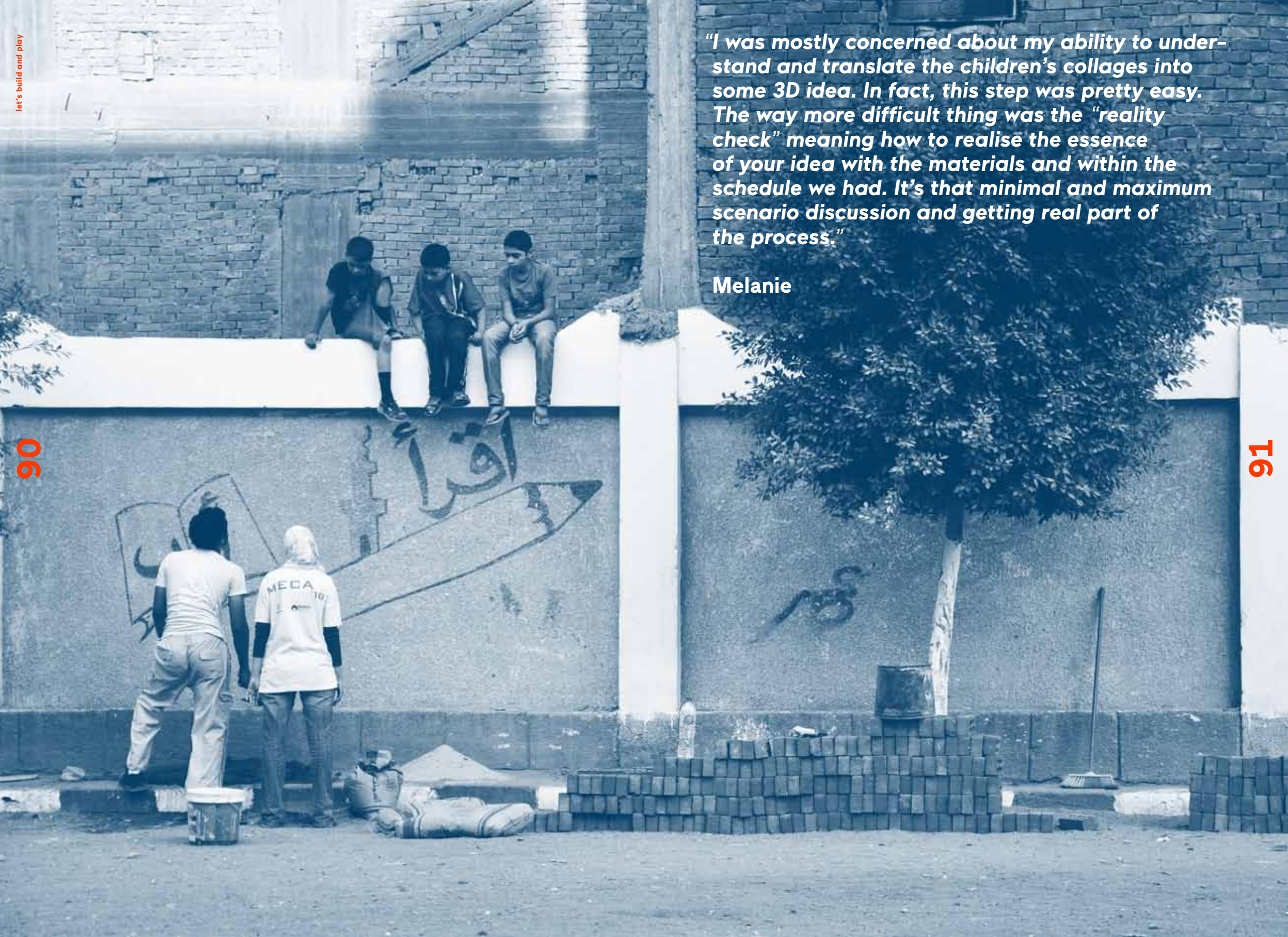
*“The workshop affected the way I think in architecture. I feel I became more free in thinking, having more courage in expressing my design ideas, using any material to make a model, experience in wood construction and tools, very nice friends, a big smile on my face and a very nice feeling of creating something useful for the children and making them happy.”*

Hadeer

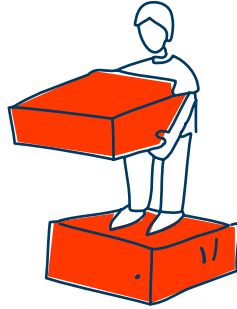
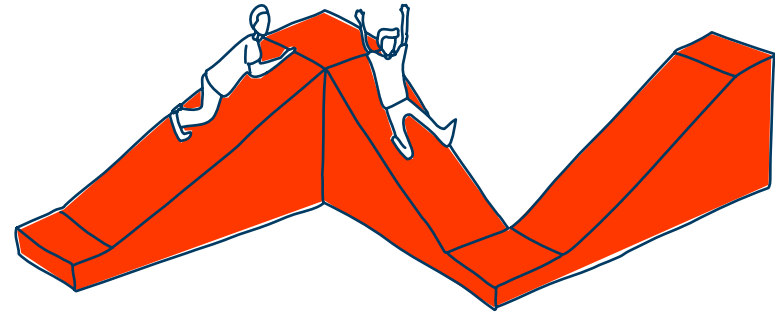
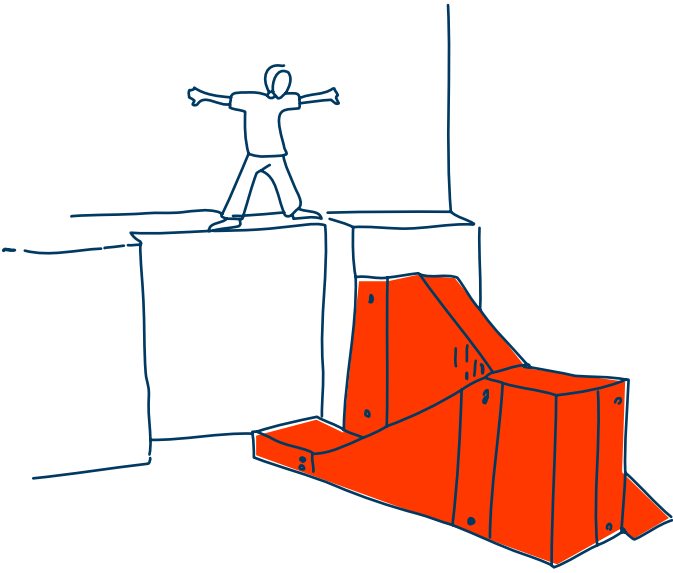


*"I was mostly concerned about my ability to understand and translate the children's collages into some 3D idea. In fact, this step was pretty easy. The way more difficult thing was the "reality check" meaning how to realise the essence of your idea with the materials and within the schedule we had. It's that minimal and maximum scenario discussion and getting real part of the process."*

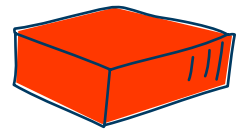
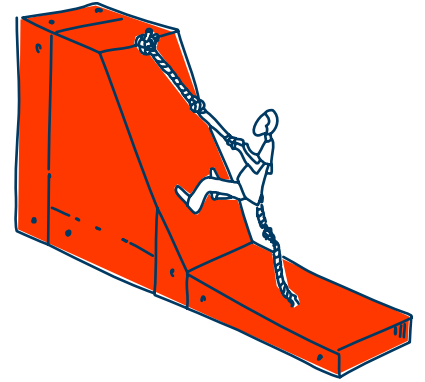
**Melanie**



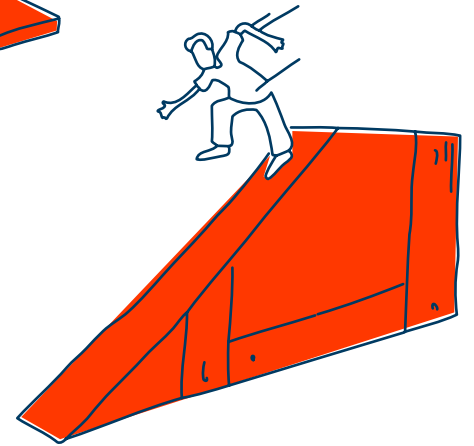
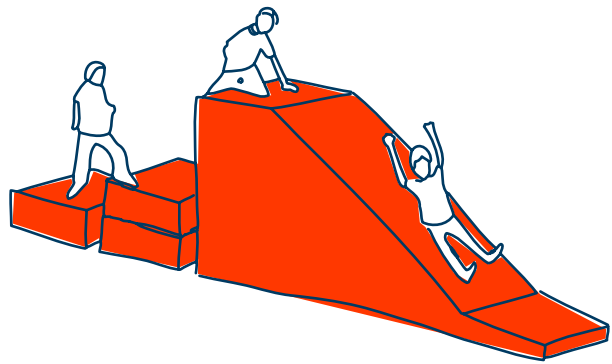
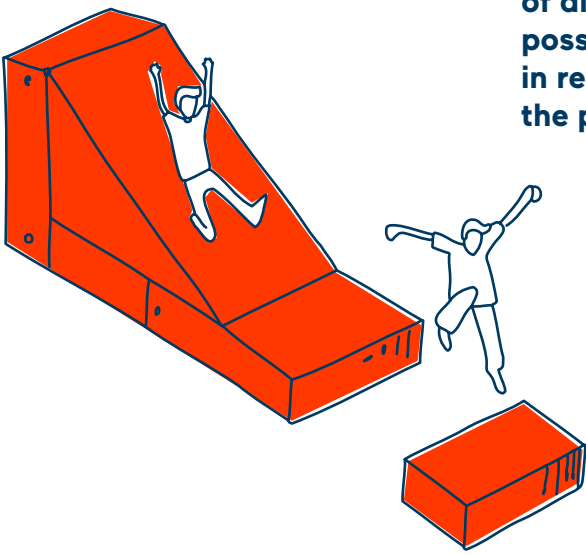




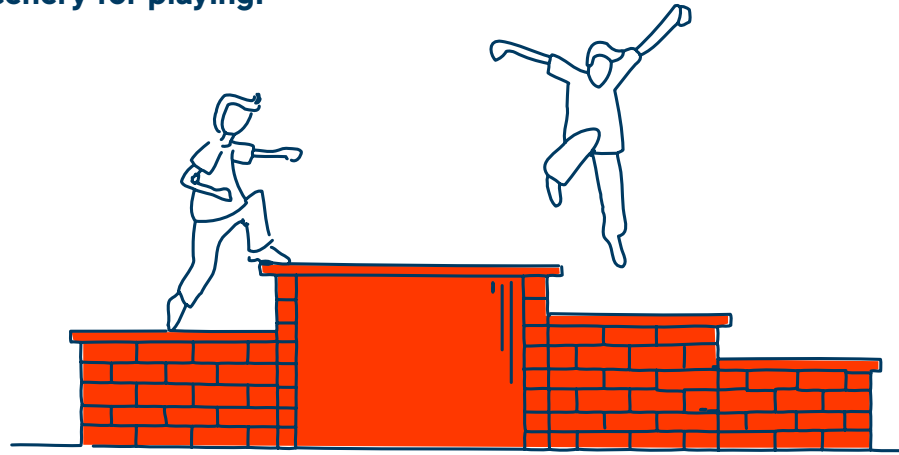
Ropes facilitate the access for smaller children, create additional features and generate role-play (the element become a boat, a floating iceberg, a mountain...)



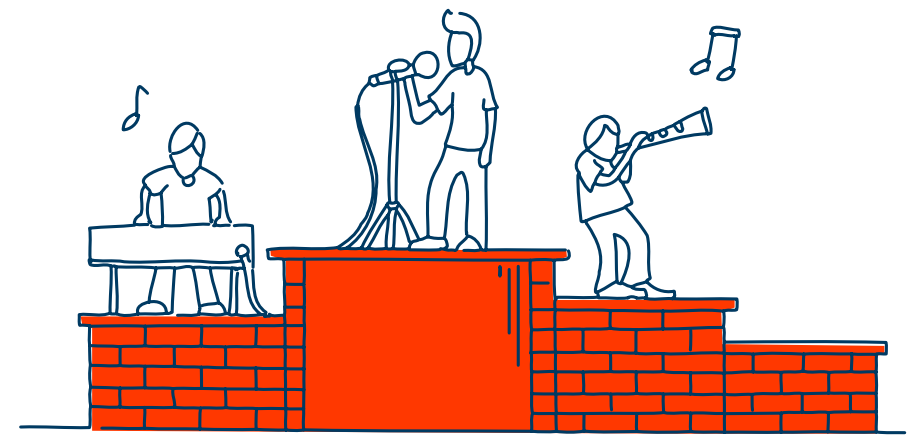
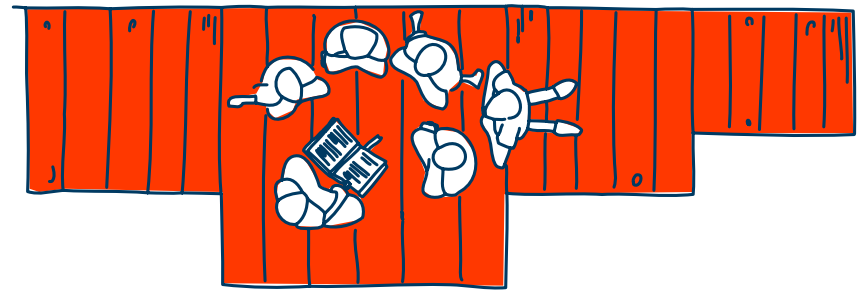
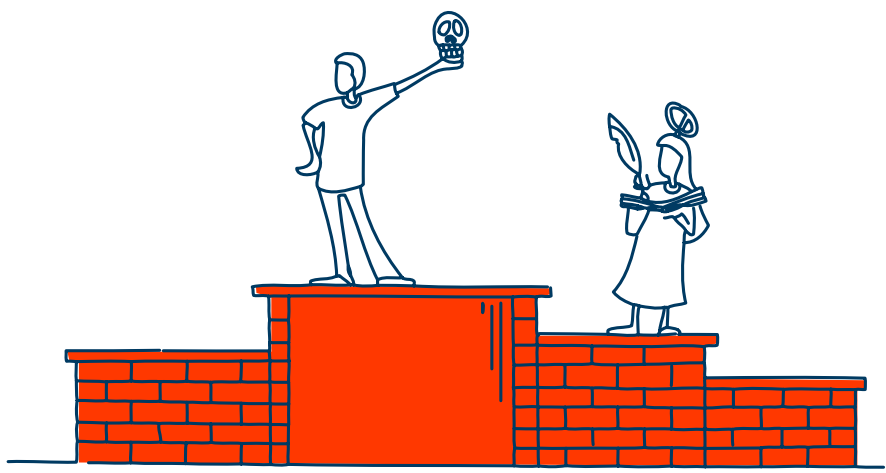
By adding mobile steps (such as wooden boxes for example) of different heights it would be possible to diversify the difficulty in reaching the top and to enrich the playing landscape.



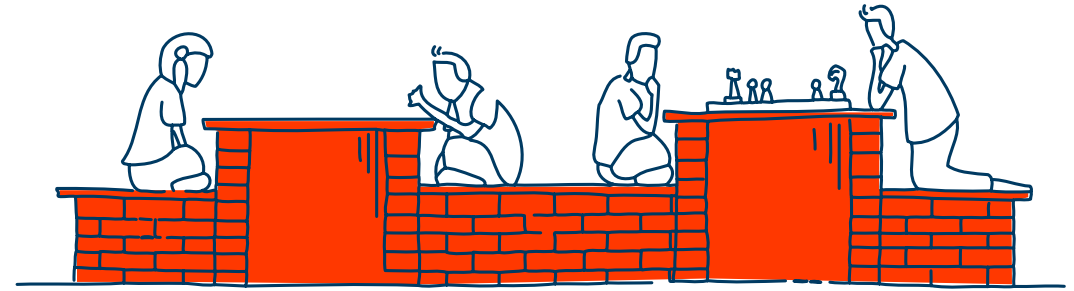
A stage made of bricks and wooden boards could be built directly connected to a wall and the wall used as a surface to hang scenery for playing.

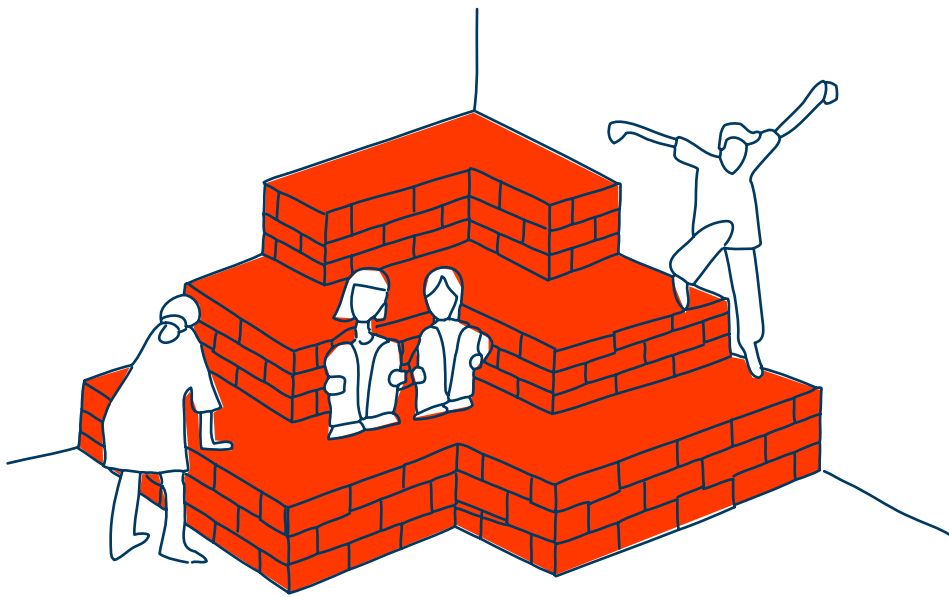


The different heights create different settings to gather in smaller groups to eat, play a game, chat, paint...

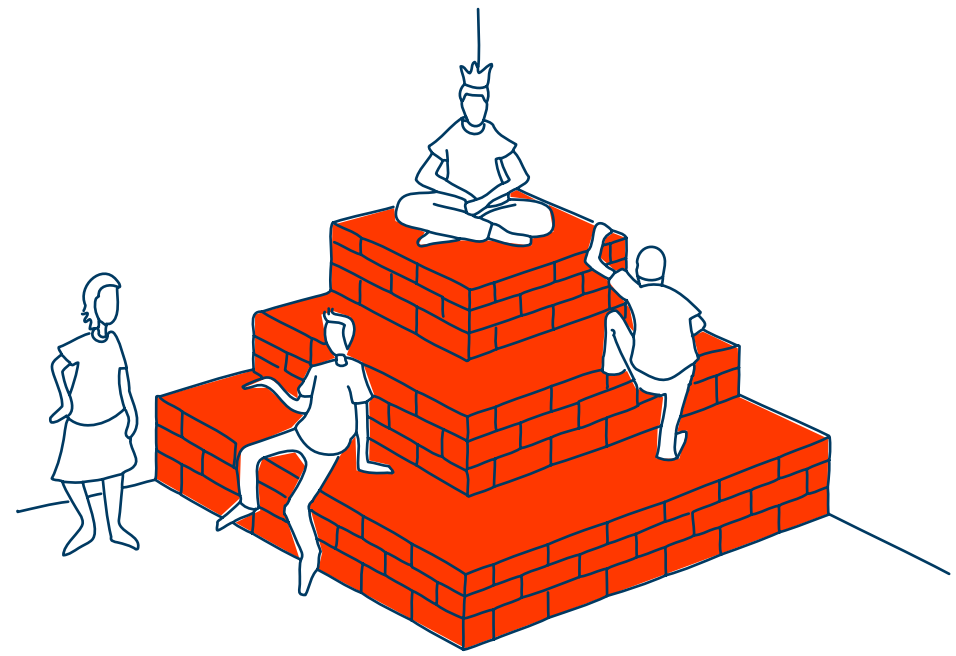


By creating benches of various heights, they could be used as a cave to secretly gather and hide.

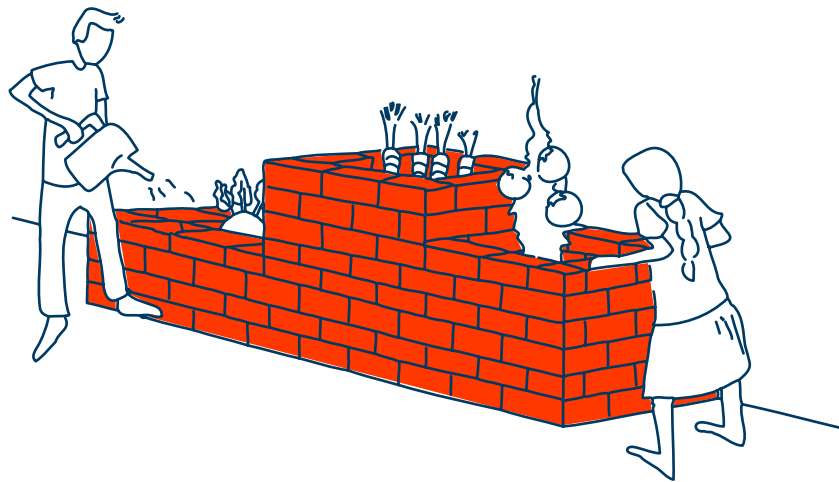




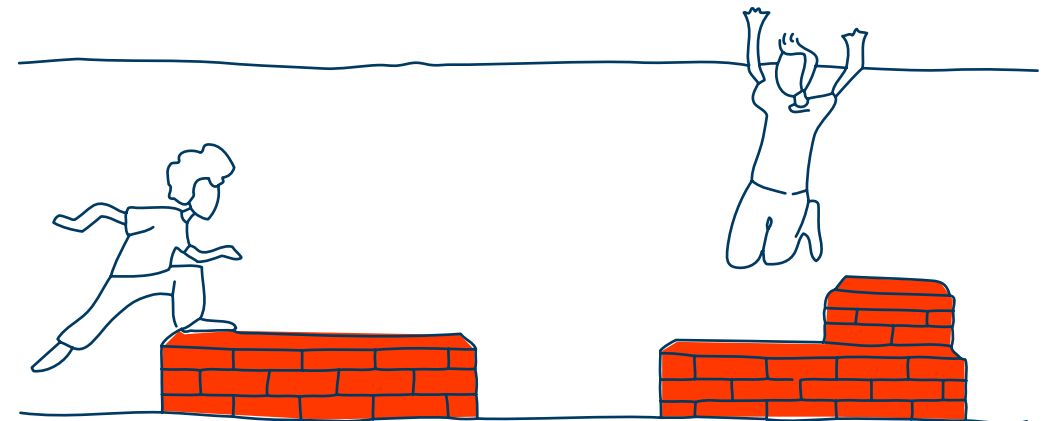
Different forms would offer different settings for small and bigger groups of children to gather and chat.



An art pyramid could be realised by piling up several benches, to be used as a stage, a mountain, an iceberg...

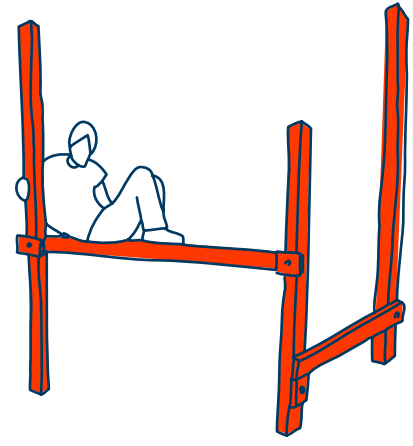
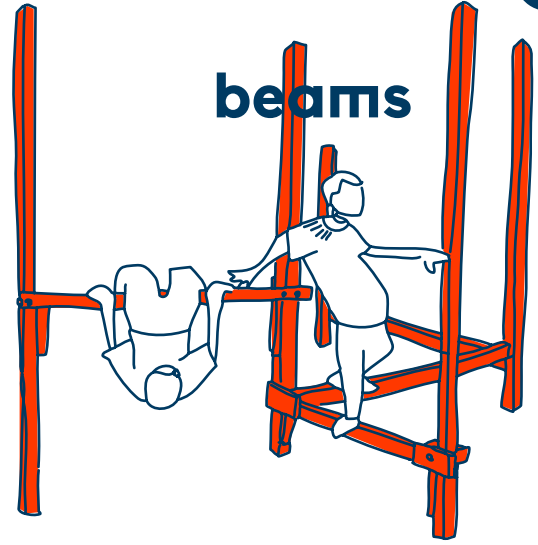


Filled with earth, they could be used to plant flowers and plants at various heights, generating a green area to take care of and closer observe.

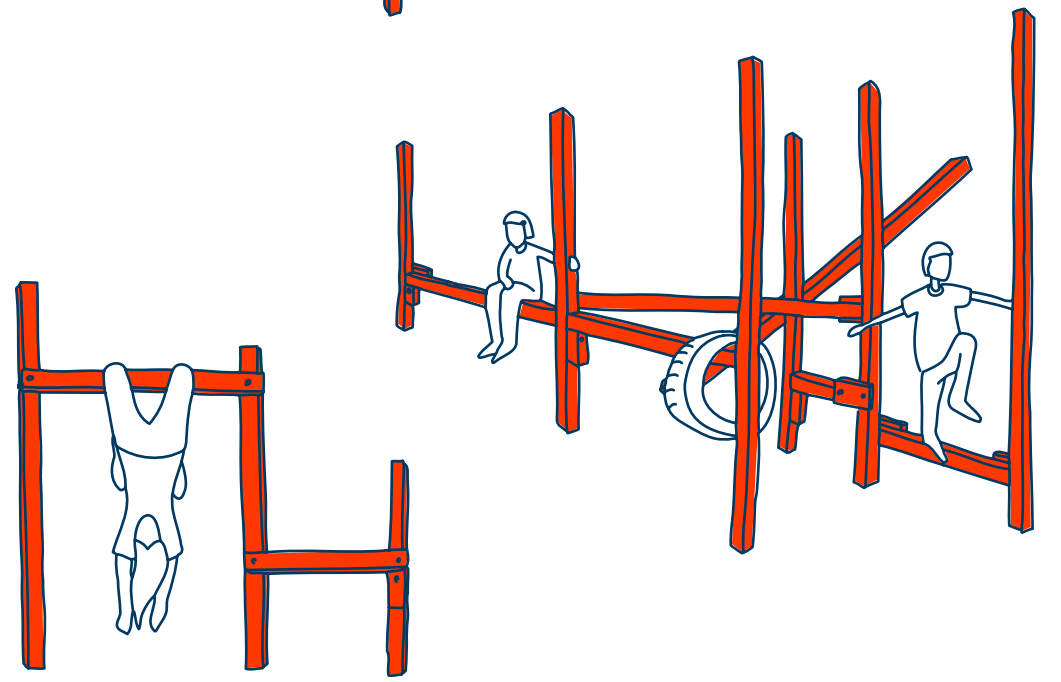
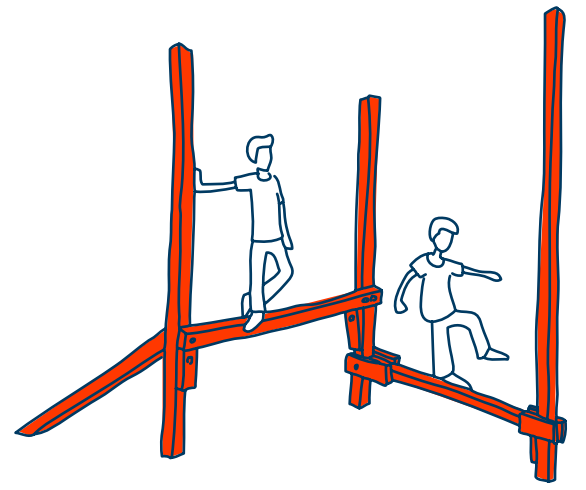
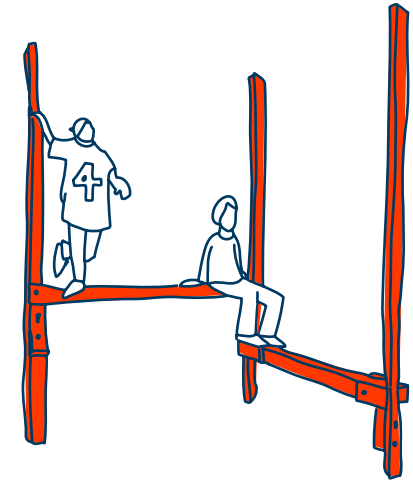
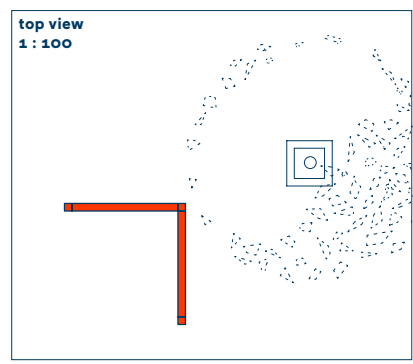
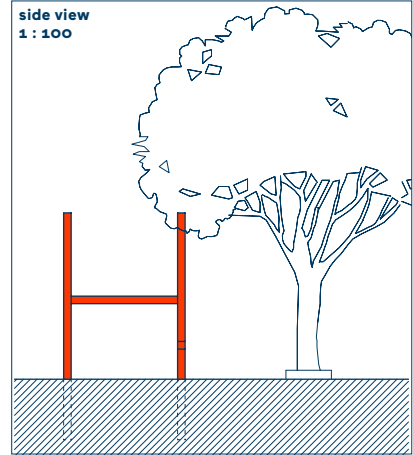
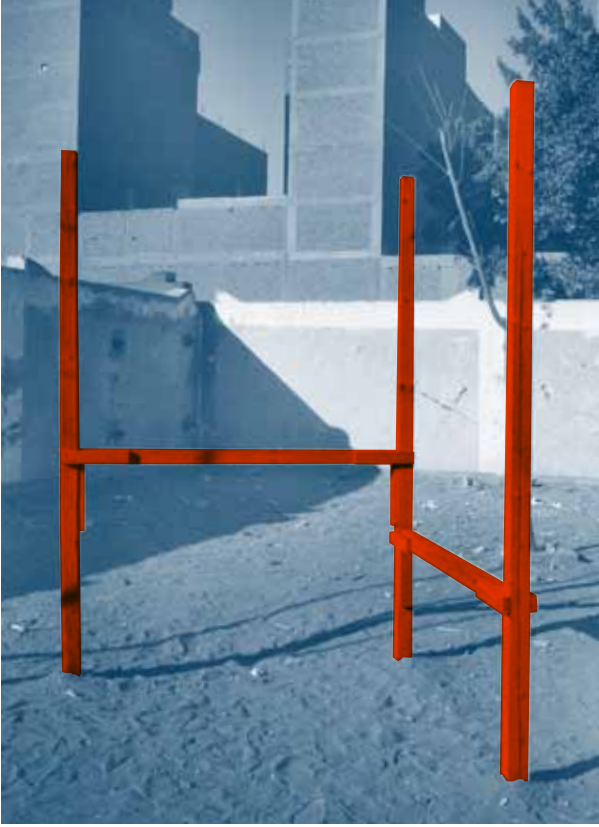


# dangling balancing

beams



Vertical beams connected by horizontal beams at different heights foster the experimentation of controlled movements.





# facts and figures

“Learn–Move–Play–Ground—Improving Courtyards of Public Primary Schools in Cairo”, a summer school initiated and organised by Prof. Barbara Pampe and Prof. Vittoria Capresi (GUC, Architecture and Urban Design Program) in cooperation with TU Berlin (the Baupiloten) and CLUSTER Cairo, fully financed by the German Ministry of Foreign Affairs through the German Academic Exchange Service (DAAD).

The summer school was supported by the Egyptian Ministry of Education, the General Authority of Educational Buildings (GAEB), the DAAD Cairo, the Goethe Institute Cairo, the Egyptian Company of Prestressed Concrete ECPC, and Cairo Climate Talks.

<b>12</b> days	<b>9</b> m <sup>3</sup> of bricks
<b>2</b> schools	<b>3</b> m <sup>3</sup> of wood
<b>25</b> Egyptian Students	<b>12</b> cans of paint
<b>11</b> German Students	<b>37</b> bags of cement
<b>60</b> children	<b>5</b> concrete tubs
	<b>8</b> trees

## Project team

**German University Cairo:**  
Prof. Barbara Pampe  
Prof. Vittoria Capresi  
Dina Mahdy, Teaching Assistant  
Ibrahim Samy, Teaching Assistant  
(Architecture and Urban Design Program)

**TU Berlin / Baupiloten:**  
Prof. Susanne Hofmann (Faculty of Architecture, Technical University Berlin / Baupiloten)  
Urs Walter (architect, Baupiloten)  
Nils Ruf (architect, Baupiloten)

**University Stuttgart:**  
Moritz Bellers (landscape architect, Institut für Landschaftsplanung und Ökologie)

**CLUSTER, Cairo:**  
Omar Nagati (architect, urban planner and lecturer)

**Montag Stiftungen:**  
Karl–Heinz Imhäuser (expert in pedagogy, CEO Montag Stiftung “Jugend und Gesellschaft”)  
Brigitta Fröhlich (expert in pedagogy)

**Studio Matthias Görlich:**  
Charalampos Lazos (graphic designer)

and the participation of:  
Magda Mostafa (Faculty of Architecture, American University Cairo)  
Renet Korthals–Altes (freelance architect, Cairo)  
Roweida Sabra (architect, GAEB)

## Participating Students

Randah El Hakim, Mounira Mahmoud  
Mohammed Shakfa, Jilan Abdelaziz Mohamed Hosni, Sherien Mohamed Aly, Yasmine Ahmed Aly Halawa, Mohammad Atef Darweesh, Mostafa Alaa El–Din Zohdy, Mohamed Ossama Mohamed Hassan, Akram Mohamed Mahmoud Safwat, Youmn Faisal Abdul Maksoud, Ismail Mohamed Moneer El Karamany, Reem Khaled Attia Hamad, Hadeer Fouad Mohamed Amin, Marwah Atef Labib Garib, Omar Khaled Kassab, Ibrahim Hany Anwar, Karim Abdul Hameed El Sayed Abdul Hameed, Mostafa Aboughali, Aly Dermerdash, Marco Michel Aziz Mikhael, Sara Khaled Ibrahim Kessba, Hanna Gad Mahmoud, Ahmed Tarek Al–Ahwal, Heba Ezzat Dewedar, Noha Hesham Abd El Meguid, Dimitra Megas, Anne Eilenberg, Carla Schwarz, Raoul Humpert, Leonie Weber, Carina Baumann, Boris Wataru Ikeda, Petra Wiesbrock, Melanie Giza, Katharina Wittke, Maria Theresa Hänichen

see short film by Raoul Humpert:  
→ <http://vimeo.com/53860429>

## The summer school included four main steps

### Input phase GETTING TO KNOW EACH OTHER AND THE TOPIC

The very first step of the summer school aimed at presenting the key issues from a theoretical point of view. Several lectures pointed out different aspects of learning through playing, playground architecture, and the role of greenery in school courtyards. A special focus was on the situation in school buildings in Cairo. On–site visits to further schools aimed at initiating a discussion about playgrounds and their role in children’s creativity.

### Workshop with the children DISCOVERING HIDDEN POTENTIAL

Egyptian and German students—in mixed groups and coached by the project team—worked together with children and teachers to discover their wishes and ideas, and moreover to help them understand the hidden potential of their schoolyards. To foster easier communication, the children were asked to produce collages where they represented their dream worlds.

### Design phase TRANSLATING ICEBERGS INTO BRICKS

The students worked on the atmospheres expressed in the children’s collages and translated these into a design proposal for playing elements, which was adapted to different places in the courtyards. Afterwards, the children, teachers, and directors were asked to give their feedback to the design proposals. This way, the students learned to transfer the dreams of the children into a specific design concept. By directly involving the children, teachers, and directors of the schools in the process, the students learned how to develop ideas through participatory procedures.

### Implementation phase LET’S MIX CONCRETE!

Bricks, concrete, wood, big concrete tubs, sand, gravel, paint ...  
In four days, the design projects were implemented and adapted to the specificity of the site, to the characteristics of the materials, and to the time needed to realise the planned elements.

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## thanks to

This project would not have been possible  
without the commitment of the following  
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**Mostafa Aboughali**  
**Ahmed Tarek Al-Ahwal**  
**Sherien Mohamed Aly**  
**Hadeer Fouad Mohamed Amin**  
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**Carina Baumann**  
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**Anne Eilenberg**  
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**Youmn Faisal Abdul Maksoud**  
**Dimitra Megas**  
**Akram Mohamed Mahmoud Safwat**  
**Carla Schwarz**  
**Mohammed Shakfa**  
**Boris Wataru Ikeda**  
**Leonie Weber**  
**Petra Wiesbrock**  
**Katharina Wittke**

Special thanks to Omar Khaled Kassab  
for the drawings.

## selected links

→ [www.architektur fuer kinder.ch](http://www.architektur fuer kinder.ch)  
References for books, activities and persons  
about playground design since the beginning  
of the 20th century.

→ [www.baupiloten.com](http://www.baupiloten.com)  
Projects of **Susanne Hofmann**  
and *Die Baupiloten*.

→ [www.carve.vi](http://www.carve.vi)  
Carve is a design and engineering bureau  
that focuses on the planning and development  
of public space, particularly for use by children  
and young people.

→ [www.landezine.com/index.php/category/  
stream/by-typology/playground](http://www.landezine.com/index.php/category/stream/by-typology/playground)  
Selected projects of playgrounds.

→ [www.spatialagency.net](http://www.spatialagency.net)  
Extendable repository of examples of *Spatial  
Agency*. *Spatial Agency* is a project that  
presents a new way of looking at how buildings  
and space can be produced.

→ [www.play-scapes.com](http://www.play-scapes.com)  
A blog about designing playgrounds,  
with examples and references.

→ [www.thecoolhunter.net/kids](http://www.thecoolhunter.net/kids)  
Selected projects of playgrounds.

(last visit: 5th of June 2013)

## colophon

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German Academic Exchange Service



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