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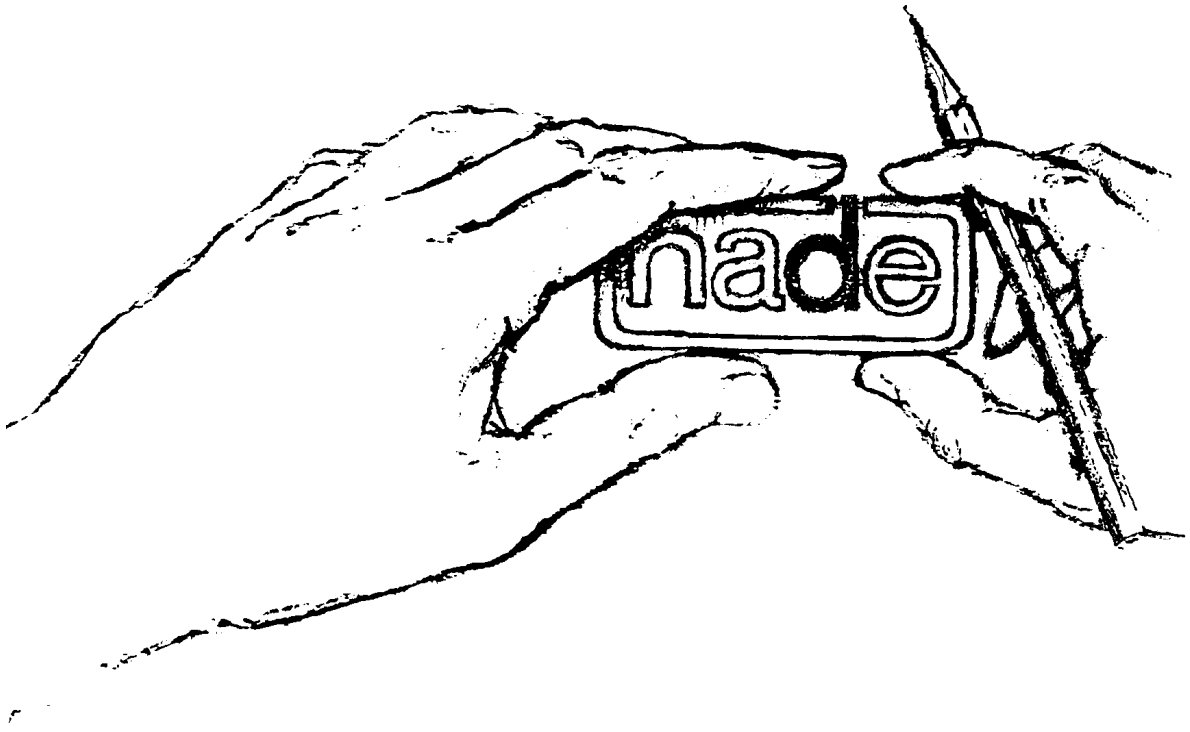

Journal.

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Number 6: February 2000

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Officers

Designed by Nigel Zanker, further material by Richard Molyneux
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Editorial

Richard Molyneux/Nigel Zanker

'Would you tell me, please, which way I ought to go from here?' asked Alice.
'That depends a good deal on where you want to get to,' said the Cat.
'I don't much care where...,' said Alice.
'Then it doesn't much matter which way you go', said the Cat.
' ...so long as I get somewhere,' Alice added as an explanation.
'Oh, you 're sure to do that', said the Cat, 'if you only walk long enough.'

Lewis Carroll

In the last 'Journal' of the previous century, I tried to ask of you the way forward, much as Alice did, and hoped to receive some answers. Perhaps as always, membership played the part of the enigmatic Cat to perfection, and so I am continuing to walk, stumble, stride and occasionally run, in the general direction of where I believe we should be going, while looking constantly over my shoulder. This is probably the cause of the stiff neck that has delayed this issue of 'The Journal', incidentally, but I'm taking comfort in that Spring and the age-old growing season for signposts are just around the corner. Here in Sussex, incidentally, you have to pay out serious money just to buy a sixty square centimetre plot for a signpost.

Pathways and signposts somehow set the theme this month: heading east, we are first in the Russian Republic with James Pitt, working out and testing a worthwhile Design and Technology curriculum in a period of sweeping educational and economic reform, redefining the arms of compulsory education in more human terms.

Next to southern Germany and Italy, where David Buchan draws on the Bauhaus and the Futurists to begin an investigation into environment, people and education. He looks at the learning gap that is developing with the neglect of practical application, decision-making and creative activity in the National Curriculum and beyond. How soon before we are overtaken by events? The fact that CRAC saw fit to stage a Conference in December to address the problems of embedding innovative capability in learning systems (among other concerns on creativity) may indicate only too well that 'UK, we have a problem'. (With apologies to 'Apollo 13')

Nearer to home, we still follow some of David's themes, but look more closely at the practical problems in stimulating creativity and design thinking among young people; in particular, how dowe give young people the experience of taking part in public decisions? Adrian Wills, Director of the Building Experiences Trust, takes us on a personal odyssey, describing how it was that he came to steer The Trust in its important work. In particular, it now plays a valuable role in London education; a singular venture in Tower Hamlets is described on p.22 one which also attracted substantial support from the local black community, both lay and professional.

This is the fifth 'Journal' in fifteen months - but for the delay this time, we would be averaging one every two and a half months. I have personally found the experience most rewarding and I hope that, through 'The Journal', NADE has begun to find a new expression of its former self- it is sometimes sobering to look, for instance, at the lists of members and

conference delegates in the middle to late eighties. Again and currently through 'The Journal', I feel that NADE is in the process of being taken seriously again; still thought of as having a role to play. 'The Journal', though, is quite expensive to produce for a relatively small membership and, although there are some plans to cut the cost (but not the quality) I feel that members should be prepared to pay somewhat more for a good and regular product. It has been suggested, incidentally, that we should be, first and foremost, subscribers to 'The Journal'; this, in its turn, entitles us to membership of NADE and, presumably, in time to a wider range of benefits. This suggestion came originally from Francis Zanker, General Secretary and we, together with the other Officers, wondered what membership may think of it? If you have a view, I'm sure Francis, or any of us, would be delighted to hear from you so that we can possibly make some further moves.

Francis also makes an excellent point that NADE, with a good name and a good 'product', might look seriously at obtaining some form of backing, funding or sponsorship. I would certainly echo this thought and add that, having been in contact with quite a number of design-led public organisations recently, I think NADE may be nearly unique in having no access to funding other than through members' subscriptions. Coincidentally, in this issue there are details of NESTA, a government-sponsored organisation, which might just be willing to take on a NADE proposal. Another way of raising funds might be to produce a NADE CD-ROM, or DVD containing an anthology of information that designers and student designers need when considering projects, addresses, professional matters, etc, etc, etc.

Some of this information used to be provided by the Design Council in its glory days, but now seems hard to come by, although I guess a great deal of it is lurking in University and College Libraries and in lecturers' Filofaxes or Palm hand-helds. I fence two or three calls a week, which are looking for this kind of information, and in fact the suggestion comes from Andrew Bray, a former Principal Lecturer and Course Leader at Camberwell. Other suggestions very welcome, of course - there should be a Loughborough meeting shortly, which could take this on board. In the meantime, has anyone thought of joining the dot.com revolution and registering nade.com?

By the way, 'The Journal' is finding its way into new areas and, seemingly, making new friends. You will see from recent issues how this has been; we are talking to organisations such as The Building Experiences Trust (in this and the last issue), to the Careers Research and Advisory Centre (CRAC), to the Business Design Centre and Design Research Society, The Crafts Council and British Design and Art Direction. We have also received a request from the DfEE to supply copies for their Library service. There is always of course the danger of becoming, in the Texan saying, 'All hat and no cattle', but what is surprising from these conversations is how often and how strongly 'NADE values' are supported; particularly where we concern ourselves with vision and with creativity, in the business as well as the educational context not perhaps surprising if lifelong learning is a coming thing. All of this, I would hope, is worthy of your support and I'm shortly getting out my chequebook - I think £15 this year might not be unreasonable, if the Treasurer says so.

Incidentally, we have revised the ground rules, etc., for contributions very slightly, in order to reflect changing circumstances; the changes are not onerous and will enable us to work with contributions on a more professional level. There are a number of promises for March/April edition and beyond.

Best wishes from the Officers, including Nigel and myself, for a happy and worthwhile Year 2000; great success in all that you do.

Harry Ward

NADE members who knew Harry Ward will be sad to hear of his recent death. Harry was a loyal member of NADE for many years and contributed much to the debate about design education - particularly from the standpoint of the professional designer. An example of Harry's work was the conversion of The Calls in Leeds, where a number of very pleasant NADE meetings were held in an atmosphere most conducive to active and positive discussion. NADE members convey our fondest memories of Harry and our sympathy to his daughter Sarah, son Gavin and their family.

The Journal

It is proposed that subscription to 'The Journal' would automatically entitle subscribers to NADE membership: in terms of economics and improving further the quality of 'The Journal' this would be a decisive factor. To meet the production costs of 'The Journal' and to continue its improvement, an annual subscription of £15 will be necessary for individual members.

I hope this arrangement will meet with the approval of existing NADE members and that they, in turn, will persuade other interested people or organisations to take out subscriptions.

In arriving at this, it is anticipated that contributors will also wish to enter into the partnership of producing 'The Journal' by letting us have their views and items of interest.

Contributing to the Journal

Our aim is to publish four issues of the NADE Journal a year. This is only possible if material is submitted for consideration. Some suggestions as to the nature of contributions include:

- 'scholarly' or 'academic' articles relating to member's interests - research or otherwise;
- views on educational issues, including reform, change and polemic;
- comments, including reviews about educational resources;
- letters to the editors;
- examples of curriculum practice and innovation;
- forthcoming events that may be of interest to members (but please remember the three month gap between each issue);
- news from, and about, members (i.e. recent appointments, achievements);
- comments on articles in 'The Journal';

Collaborative authorship is acceptable, especially where members feel unsure or inexperienced about writing for publication. First drafts, or just initial ideas, are acceptable for development purposes. There is help, advice and experience available to provide assistance in editing drafts and notes into publishable material; please contact either address below in the first instance

Contributions are welcome from both members and non-members of NADE. For articles please consider sending an abstract, to either address below, for discussion before submitting the final material. However, NADE reserves the right not to publish material that is felt not to be in its interests, or of those it represents.

All materials for the Journal should, preferably, be submitted in disc form, but clear typed copy can be put trough OCR process successfully. Either IBM PC/compatible or Apple Mac disc formats are acceptable provided text is saved in Word' or ASCII format (text only or RTF). Other formats: ZIP, CD, etc, please ask.

All correspondence relating to 'The Journal' should be sent to either:

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or

Richard Molyneux, 28 Shepherds Walk, Hassocks, West Sussex BN6 8EB

Design and Technology in Russia: Quaker help in Education Reform.

James Pitt
School of Education, University of York

Although not a Quaker myself, I have, over the last ten years, had much to do with Friends, both teaching at The Mount School in York from 1989-96 and, more recently, in voluntary work I have been doing in Russia. This article is written to celebrate how a small group of Friends has made possible an infrastructure for what looks likely to be radical and progressive changes in the Russian schools' curriculum.

Towards the end of 1993, I received a phone call at The Mount School, York, where I was working as a teacher of design and technology. 'James, there is a Russian woman in York who is interested in technology education. Will you see her?' I groaned inside. It was towards the end of the autumn term. I was exhausted and wanted to get home. The last thing I wanted to do was meet someone and be polite. But then I thought, 'This woman has come all the way over to York. When you've been abroad, people put themselves out. Don't be so mealy-mouthed!'

So later that day I met Dr Margarita Pavlova. She was training technology teachers in St Petersburg. She had done her doctoral thesis on the way that design and technology had developed in the new national curriculum in England and Wales; she was interested in particular in the strongly humanist approach that we were pursuing in The Mount. After an hour's discussion, there was even more interest.

She told me that there had been a new education reform act in Russia in 1992. This declared that schools should aim to develop each individual child as a creative, proactive person, capable of life-long learning - an aim far removed from the ideals of Soviet education. In the old Soviet system, the arms of all school education in general and of labour training in particular were to develop ideal Soviet citizens with correct attitudes to the party, work and society. The school curriculum did little to encourage the development of the individual. This new law on education redefined the aim of compulsory schooling in humanistic terms.

In 1993 the federal government in Moscow had decreed that labour training should be replaced by a new subject, to be called 'technology[1], in which the central arm was to develop children's creativity. A rapidly changing economy demanded flexibility from the workforce. It was clear that the old labour training of the Soviet Union was no longer appropriate. The British approach to design and technology, which placed designing skills at the core of the curriculum, and the humanistic variant, which we had developed at The Mount, looked promising. As yet no one in Russia knew how to deal with the new subject called 'technology', which in reality was the old skills-based woodwork and metalwork for boys, and cooking and sewing for girls. At best, it remained a mixture of pre-apprenticeship training and domestic life skills.

Margarita Pavlova reckoned that our design-based approach might provide a way forward for Russia. 'Will you come to St Petersburg and explain all this to my colleagues?' she asked. I

was interested. Classroom teachers in Britain do not often get offers like this! 'By the way,' she continued, 'we can't pay you. Actually, we cannot even pay the fare.' From this almost chance encounter has grown an Anglo-Russian programme called Technology & Enterprise Education in Russia', or T&EEiR, which seems set to have a major impact on the way the subject area is constructed in Russia.

In 1994 I raised a small amount of money and went twice to St Petersburg to give seminars about technology education from a design-based perspective. There was considerable interest and it was also an eye opener for me. hi order to survive on a professor's salary of £45 per month, Margarita had two teaching jobs and also a small business making chips (the potato kind, not micro-processors). Inflation was running at over 20% per month. I went with Margarita to the university to collect her salary. There was a notice on the cash office door: 'No roubles - closed for two weeks.' 'I've just had a 20% pay cut,' commented Margarita.

I was amazed at the way that Russian teachers not only survived, but also that they were willing to put so much time and energy into developing their curriculum. Often they were not paid at all for months. Yet they continued to turn up and teach their classes. Last year the Federal Ministry of Finance 'forgot[1] to include teachers' pay in the budget. I asked Sasha, a young technology teacher in St Petersburg, what she was going to do now. She laughed. 'Last year our salaries were in the budget - but we still did not get paid!'

At the end of 1995 we raised a further £600 to bring Margarita to the UK. She visited some people involved in training design & technology teachers and government officials with responsibility for curriculum here. It seemed that a more systematic programme was needed.

During the next Easter holidays Ros Jackson (another design and technology teacher from The Mount School), Margarita Pavlova and I gave seminars in St Petersburg, Nizhny Novgorod, Pskov, Moscow and Bryansk. There was huge interest in the humanistic approach to technology education that we had developed at The Mount, within the context of the national curriculum. As a result of these seminars, we received requests from 20 pedagogical universities across Russia for courses to retrain staff in Faculties of Technology and Enterprise in the design-based approach. (We have not been able to respond to any of these because of lack of funds.)

I had decided to leave The Mount at the end of that academic year for personal reasons. In June 1996, the Head released me for a few days in term time to attend a meeting in Moscow between the Russian Academy of Education, the Russian Ministry of Education and SCAA (the curriculum body for England and Wales). This led to a formal request from the Russian Ministry to establish pilot projects in four cities to develop a design-based approach to technology education in Russian schools. In Russia this is called 'the project approach', as the English word 'design' does not readily translate into Russian, hi essence it means teaching children to go through a design process in which they:

- identify a human need which can be met through designing and making a product:
- investigate the need more thoroughly, and look at other products which might meet that need, and at materials and methods of manufacture;
- write a design specification;
- generate different ideas as to how the need might be addressed within the criteria of the design specification;

- evaluate these ideas;
- develop one of them (or a combination of them) to the point of being able to make a prototype;
- planning how to make it, and making it;
- test it in real life, to see how it meets the original need;
- evaluate both the product, and the student's own process of designing and making.

This is a generic skill of problem-solving. It may be taught through working with wood, metal, plastic, electronics, food, textiles and graphic media. As children grow in their capability as designer-makers, they become more creative, human-oriented and, in a deep sense, more fully human. For me, the design and technology curriculum offers children a real chance to become active participants in the creation of a more just, sustainable and peaceful world. It was this approach that had captured the imaginations of our Russian colleagues, who wanted to see how a Russian variant of this process could be grown in Russian schools. Thus, the programme now called *Technology and Enterprise Education in Russia* was born.

Since then there have been some key events in the growth of the work. In October 1996, the University of York created an honorary visiting fellowship for me and provided an office base for developing the work in Russia. In November 1996, we gave further seminars on the project approach in St Petersburg, Nizhny Novgorod, Kaliningrad, Tula, Moscow and Bryansk. A programme co-ordinating committee was established with representation from the British Council, SCAA, OFSTED and Nuffield Design & Technology, as well as from four Russian educational authorities and four Russian universities, the Russian Academy of Education, and the Russian Federal Ministry of General and Professional Education. The Russian Ministry of Education formally requested us to evaluate the experiments in the pilot regions prepare teaching materials, and write a draft standard (curriculum and assessment order) in which design education is made central, informed by UK experiences. In January/February 1997, we gave another round of training seminars hi St Petersburg, Kaliningrad, and Nizhny Novgorod. Teachers began to develop teaching materials.

In June 1997, thirty Russian educators visited schools and universities in the West Country, the East Midlands and North Yorkshire. We also had a residential conference at the Centre for Alternative Technology in Wales. The visit was a huge success. As we had no money for this, we relied on volunteers for driving, accommodation, meals and hospitality generally. The Friends were superb, especially hi the York and Derby areas, and Quaker trusts provided the bulk of the money to make this all possible.

The teachers who came were hugely enthusiastic about the visit. As one teacher from Pskov put it:

> *The visit was organised perfectly. The Quaker families are so nice and warm hearted. The visits to schools enriched the knowledge which we already received through seminars of James Pitt and Margarita Pavlova. We saw how teachers there used different methods of teaching. I saw the whole range of new things (for me) which could be achieved in the framework of this approach; for example, how we can teach graphics. I realise the need to study more to improve my qualifications as a teacher of technology; for example, going deeper into the philosophical foundations of technology education.*

A teacher from Nizhny Novgorod said at the end of the visit:

> *A lot of warm thanks to Quakers for their great hospitality and help in and the country. The visit was completely packed. We have a broad view of how design and technology is being taught in Great Britain. The whole atmosphere of the study trip was open and friendly. The work was deep and diverse.*

In June/July 1997, further seminars were held in St Petersburg, Kaliningrad, Nizhny Novgorod, Novgorod and Bryansk. Novgorod raised the possibility of a joint application to TACIS for a design-based technology education programme, to complement the work they are doing on vocational training. In September 1997, St Petersburg teachers began cascade training in their local areas. In November 1997, Dr Leontieva (the top official in charge of Russian school curriculum) published a seminal article hi *Schools and Industry* in which the project approach is recommended to be at 'the heart of technology education'. Thus the UK experience received high-level endorsement and was proposed for Russian schools. The article was also sent as a ministry circular to every education authority and teacher training university in Russia. Then in December 1997, the University of York published a book in Russian by Margarita Pavlova and James Pitt entitled *'The curriculum area of technology - theoretical approaches and methods of teaching'.*

In January/February 1998, we gave further seminars in St Petersburg, Nizhny Novgorod, Novgorod (for the North-West Russian Area) and Bryansk. These were attended by key technology educators from all over Russia who had read Leontieva's circular and wanted to know what this 'project approach' is all about. Some delegates had flown across five time zones to attend the conference, from furthest Siberia and regions east of China and Japan. The book for teacher-trainers went into second, third and fourth editions (published in Nizhny Novgorod, Bryansk and Novgorod). The British experience was widely seen as useful hi developing content and methods of teaching hi Russian schools. There was a huge demand for teaching materials for design education, to be written by James Pitt and Margarita Pavlova. Further discussions were held on application to TACIS for North West Russia project, based hi Novgorod. These were requests from Bryansk and Moscow for pilot projects to be established in their religions.

In March 1998, Dr Nikolai Barmin, Vice-Governor (with responsibility for education and science) of the important Nizhny Novgorod region, visited York and agreed that we should put hi an application to The British Council to finance a two- or three-year project to develop this approach to technology education hi the Greater Volga Region, but based on the work done already hi Nizhny Novgorod. He wanted to link it with work they were doing already, with the Scottish Qualifications Authority, on vocational education.

The Russian Ministry of Education pressed hard for UK government support for the work in Nizhny Novgorod. The British Council was impressed, but had no money. However, they said it was 'almost certain' that money could be found hi April 1999. In June 1998, The British Council found £5,000 to keep us going after all. A seminar took place in Nizhny Novgorod, plus meetings to finalise the shape of the project there.

So how had all this been funded beforehand?

Until this last seminar, no one involved hi the programme, either in Britain or Russia, had received any payment for their work. We slept on floors and hi trains, rather than hotels. At the start we had managed to raise small sums of money to pay for travel from a variety of sources. These included a number of Quaker trusts. We had also got support from Friends House and from a training fund at The Mount in the early stages of the project. We had personal gifts from some rich people who were impressed by what we were trying to do, and who felt that they would like to support Russia during this difficult period. The Mount School paid for all the telephone calls and fax communications until I left in July 1996. Eric Golding, the design and technology technician at The Mount, gave hours of his free time making photographic slides of pupils' work to illustrate the talks we gave. The Bursar's office handled all the cash for us. We even managed to extract a small grant from the UK government's *Know-How Fund* after the personal intervention of Douglas Hurd and William Waldegrave. Over the last two years, the University of York provided free office accommodation and paid for most communications, as well as giving a more formal status for the project. But above all, there was a massive contribution of time and hospitality by individual Friends, plus limited but vital support from individual Methodists, Catholics and members of the United Reform Church. Even as I sit writing this on my laptop, Quakers in York are busying themselves to accommodate a group of 14-16 year old Russian pupils while they study for a week in Bootham School. Without the support of Friends the programme would never have started.

It would be also wholly inappropriate not to celebrate the welcome and support I have received from Russian teachers and academics. These people are struggling to survive; indeed, there is a real danger of hunger in many regions of Russia. Yet when I emerge sleepy-eyed from the overnight train, I am taken to someone's house. The contents of the fridge are emptied on to the table. Like materially poor people throughout the world, they share whatever they have.

Equally impressive is the high level of debate and argument amongst teachers and academics. Russians tend to sort things out philosophically, and then deal with the practicalities. Intellectually, the most challenging times in my career have been when faced with Russian professors. And, despite the desperate lack of funding, the schools are clean, warm, and full of people who achieve remarkable levels of learning. I have also been struck by the way that Russians live life to the full. Unlike the stern, stiff images of Russians that we were fed during the Cold War, most of the people I meet are full of laughter and determined to enjoy life, whatever the circumstances. I have had some wonderful celebrations at the end of seminars when caviar and smoked salmon, chicken pieces and beautifully prepared salads fill the table. There is also the great Russian tradition of toasts. The host stands up and makes a short speech saying how much they all appreciate our being there. Two minutes later I might reply, saying what a privilege it is to work with such wonderful people. The third toast is traditionally to the women. Although such behaviour would now be incorrect in the West, in Russia it is *de rigueur*. One professor from the Caucasus explained to me, 'You see, really we are Eastern women. We expect our men to be gallant and to look after us. Do not be shy to compliment us on our warmth and our beauty, as well as our brains and achievements.' The joy of Russian toasts is that the semi-formality allows one to speak from the heart without it seeming cloying. Emotion is welcomed and such evenings usually end with singing and dancing.

I have also spent some wonderful days catching fish on the Okka river (now unpolluted because of the collapse of industry upstream) and barbecuing them on the beach. One

technology teacher I know asked me in the middle of winter if I liked sailing. 'Come back in the summer and we will go on my yacht'. I was surprised and wondered if there had been a mistake in translation. But, sure enough, the following June I was sailing on the Volga in this magnificent home-built yacht. He had taken twenty years to make it out of scrap materials. On the outside it looked like anything you might see at Cowes or Cannes. Inside, the Russian, home-built origin was apparent. But it sailed beautifully. As I stood at the helm with the evening breeze behind me, chatting and laughing with the ten or so teachers and lecturers who made up the party, I had to admit that we can learn a lot from the way that Russians live.

The next steps for T&EEiR

The four pilot projects established the viability of a design-based, or project approach, to technology education hi Russia. Reports from teachers indicate a far higher level of pupil motivation, better work, and more teacher satisfaction. Above all, this approach does seem to be unlocking children's creative potential. It is ironic that, at a time when schools in England and Wales are being forced back into an assessment-driven, formal instruction approach to curriculum, Russia looks to us for help and guidance in a child-centred humanistic approach! However, getting children to 'design what they will make, and make what they will design' is one way of meeting the aspirations of the radical Russian Law on Education of 1992. We have shown that the method works in the pilot schools. What is needed now, desperately needed, is good teaching materials which are appropriate to the Russian situation.

The Nizhny Novgorod/Greater Volga Region project will (assuming that The British Council continues to provide financial support) be the place where we tram Russian teachers to develop their own teaching materials within the project approach, and develop training methods so that they hi turn can train others. With the Federal Ministry of Education, and the powerful Association of Deans of Faculties of Technology and Enterprise (which represents all the teacher training universities) hi full support, dissemination is built into the work.

There are 44 million children in some 50,000 Russian schools. If the project proves to be successful (and I think we are talking of a tune scale of 20-30 years), these children will have a better curriculum for design and technology. This could not have happened without the massive commitment by Friends when the work was hi its infancy, and this article has been written to thank the many anonymous people who have contributed so much to this work. The last word properly belongs to one of our Russian colleagues:

The seminars have clarified the philosophy of the new subject Technology. Together we developed the curriculum and possible projects. During the last quarter I tried these with my students. I saw the enthusiasm of the children, their desire to realise their projects, their activity. They proposed a lot of ideas and taught me how to make some things! In total, their behaviour was completely different compared to previous classes. I am not young, but I am very glad that at last I have found the approach which I tried to find my whole life. I felt that something existed in the methods of teaching which made students happy. Now I know what it is. I am very happy, full of enthusiasm and ready to work hard in moving forward the ideas of Technology education in our schools.

Editorial note: We are very grateful to James for allowing us to include this article which first appeared in the Friends Quarterly, and to John Reeve for bringing it to notice.

Environment, People and Education

David Buchan

> *'There are no architects worthy of the name. He is one who will make gardens out of deserts and let miracles rise to the sky.'*

Walter Gropius, founder of the Bauhaus, in his Manifesto, immediately after World War I, declaimed an imaginative and far-reaching view of architecture, already adumbrated in his pre-war work and which became the ultimate focus of the Bauhaus course. Though his ' miracles rising to the sky' might smack of exhibitionism, architecture was, to him, a practice conceptually at one with art, product design - and education. Unlike the brash machine fetishism of the Futurists in Italy, he pointed to a benign pathway for the future whilst accepting the necessity of mechanized manufacture. The closure of the Bauhaus in 1933 was one of the early disasters for which Adolf Hitler was responsible. Recognising the power of form in architecture, Hitler favoured an oppressive adaptation of classic styles in furtherance of his political and military ambitions.

The form of buildings can undoubtedly communicate dominance, arrogance, and grandeur but is also capable of expressions of more gentle forms of strength, domesticity and civility.

The practice of architecture is accommodated by ' designing[1] and concerned with the manipulation of outward appearance and function as well as interior plans and decor. Architects and town planners are engaged in environmental manipulation on the grand scale - we live in, and depend on, architecture as we do upon few other products of designing activity. Its purpose and meaning are widely displayed and like the emissions of industrial technology (though unusually malignant) there is no escape from its influence upon us. Painting (for example) differs in this respect in that usually we can take X or leave it. Like architecture, conceptually, it is accommodated by ' design' and is expressive in a more personal, private way - we can turn from it more easily than we can turn from buildings and town plans. It points out the visual, comments on the social and invents form. It often joins forces with architecture, is evocative but also more contemplative - inviting reflection. There are differences too, in functional intent. In its intention to express and communicate, painting may deliberately depict the abhorrent profoundly disturb the senses rather than appeal pleasurably to them. Architecture must accept its responsibility to a broader, society-wide public than some other arts - all of which contribute to environment in their particular ways and all of which concern the design educator.

In schools the critical study of art, architecture and town planning as well as the evolution of towns, settlements and environment generally must, as in the study of any aspect of design, include the development of critical awareness. Children will need to acquire the habit of assessing the intentions and methods of those acting by design.

The critical tradition in education in conjunction with the creative is well established in the teaching of English, where creative writing is complemented by a study of literature: the critical study of other people' s work though the former may only rarely be genuinely applied in the real world in pursuit of any social or environmental issue. There is little opportunity

indeed for children actually to engage in building projects[1]; practice however relating to more accessible designing activity provides bases for pupil assessment of architecture as well as providing opportunities for imaginative and effective recording of the built environment. In a democratic society, such a critical attitude must surely be regarded as essential and interactive. The skill needs to be developed in pupils to enable them to assess resolutions made, to estimate what has been considered important and, as with other human artefacts, judge the success and sufficiency of the facilities provided.

Seeing designing - deliberate acting in and on the environment - as an essential activity, in which all human beings critically participate, takes us into considerations of global concern, economics and resource, human psychology and education.

The considerate architect is much exercised to design for optimum human affect as a necessary element of function (see 'The Journal' Issue 5 99). If the requirement is to ensure maximum positive regard for the disposition of the occupants of a building (or those viewing it from without) then the properties of both the architect s work and the psychological baggage of people enter the equation. Whilst overwhelming size and the pretence of long establishment by application of neo-classical ornament readily satisfies assertion of power or wealth, problems concerning the finer feelings are not always met so easily. More formidable, subtle, aesthetic problems arise which seem to defy scientific analysis. Yet it is probably true to say that, in this area, very little serious research has been carried out - or if it has, there are many school buildings that have yet to benefit from it.

We may not have to look far for a reason. Architects, town planners, interior designers and others strive to achieve those elusive properties that make for optimum conditions for work, pleasure, restfulness or satisfaction in the buildings they create. At the same time, researchers in psychology have almost universally attempted to isolate specific characteristics of human behaviour in experiments deliberately designed to exclude extraneous influences - apart, that is, from models, diagrams and tests abstracted from the real world.

Human activity takes place in the real world where unpredictable influences abound, circumstances vary and action is autonomously selective and complex. The inevitable consequence is a serious dearth of research relating to the psychological influence of aspects of the material world on human sensitivity.

People, however, differ in their past experiences, the cultures in which they have lived and their physical and mental capacities and it would be an impossible task to take into account all the possible passing moods, likes and dislikes of every individual. Yet architectural facilities that have universal appeal or acceptance and which stimulate or make for wellbeing are possible and most of us have been affected by them. There are also organisational conditions that satisfy and reassure. Those whereby participation and a sense of belonging and involvement can be encouraged are examples. Research into affective qualities of access, space, colour, texture and form could be put to greater use in addition to the more readily calculated optimum physical conditions of air, temperature, movement, and organisational facilities (such as those enabling ease of participation in the functioning of the building and its purpose).

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[1] But see the work of *The Building Experiences Trust* and some A Level Design/Technology projects, for instance

An appropriate paradigm for architectural as well as design educational research (indeed surely for any educational research) must take account of the holistic issue: that of being in environment. It must recognise that it is neither possible or desirable, either to isolate one from the offer or to freeze either of them in tune. The human subject is part of the environment and is not passively subject to it. Both researcher and researched, as well as the circumstances, state of mind and environment in which they may find themselves, are in a state of continuous interacting change and complexity. People continuously explore and leam - and the strange can ultimately become the accepted. They are actively engaged in making sense of surroundings whilst seeking expression through the actions they take.

To exist in time, is progressively, or regressively, to change - selectively adopting the new - but -without losing identity, to modify former convictions whilst retaining a basis of continuity. Rose expresses a biologist's view:

> *'To function effectively - that is, to respond appropriately to their environment all living organisms must show two contradictory properties. They must retain stability - specificity - during development and into adult life, resisting the pressures of the endless buffering of environmental contingency; both day-to-day and over a lifetime. And they must show plasticity - that is, the ability to adapt and modify this specificity in the face of repeated experience [...] If we didn't have the genes that are instrumental in producing a brain which could learn by experience, we wouldn't survive. But equally, if we didn't have the genes which ensure that our brains become wired up correctly, so to say, during development, we also would fail to survive [...] To unravel the dialectic between specificity and plasticity and to understand its mechanisms form some of the major tasks of modem biology.'*
>
> (Steven Rose, 1992, The Making of Memory, Bantam Press pp137-138)

The need to be able to change whilst retaining a basis of continuity is essential and in our education of the young, close critical observation and appreciation of what already exists goes alongside revision and the creation of the new. The new is inevitably built on the past and its vast legacy of material form

The subject of an appropriate form of research must be the human (in process of being with his past experience and his present involvement) acting in environment. There are problems of course and taking the school as an example, no researcher could hope to make himself invisible or to be without influence upon the environment on entering a classroom. A roomful of children will immediately divert their attention to a consideration of the meaning of any intrusion and the researcher must accept that, however inconspicuous he endeavours to be, he is a part of the environment he is studying and an influence in It.

What is the researcher to do?

It has been suggested (and there is considerable merit in the notion) that a suitable model might be that of the anthropologist, who studies behaviour, customs and attitudes by becoming part of a community. It might equally be that of the zoologist, who might inure the objects of his study by constant presence so that they can be regarded as going about their lives, as closely as possible, as they would without his presence. Some architects, applying a similar technique, have found it instructive to join the inhabitants of their building schemes for a period in order to learn from their omissions, mistakes and successes.

There is an advantage in the world of education. In the school, the teacher is already part of the furniture and there would seem to be a case for this land of action research; recording observations and exploring similarities of behaviour in what may reasonably appear to be similar circumstances - preferably, though not necessarily, by different researchers. It is an approach, which could possibly apply within a single school where individual teachers would see themselves as researchers contributing to a common pool of observations. Corroboration of observations might be secured by repeated reports of similar occurrences with similar consequences - or refutation by observation of dissimilar outcomes from occurrences previously thought to have been similar. In the latter case, further reflection on the event itself plus further observation, might expose possible differences and lead to further research. How do people, unprompted, tend to use their environment? How do they express their own and respect others' territorially? Are there places where people (including children) meet and what characterises such places? Do people like to make their own mark on a shared environment as when they change their own in moving to a different house? Does the colour red make people aggressive or warm - or does it depend upon some aspect of its context? Are they subject to a hierarchical system? If so what kind? Are people valued and how is their value expressed? etc.

A system of structured cataloguing and production of computer databases of shared observations, across a number of schools, would provide an even more valuable base for continuing design education research. Clearly observation would be more successful in classrooms, studios and workshops where a degree of autonomy and self motivation is permitted.

Children, too, are researchers; their ability to observe and to assess their environmental experience (including people) is essential if they are to find the resource material for their own design contributions (including relationships with people). Relationships of forms, spaces, colours, textures and material qualities in the built as well as the natural environment need to be observed and critically studied in order to develop ideas for their own artefacts. Their critical assessment of the observed environment is also necessary hi order to become aware of need, possibility or discrepancy - an essential part of education in citizenship.

Natural phenomena, even areas, which may have been subject to some human intervention (for most of it has) are as likely as those of the made world to provide experiences from which we might learn. The sense of containment amongst trees, clearings, avenues, variety and change. The exhilaration of open expanses and the experience of changes of level are examples. Literature, poetry, painting and drama can contribute here. The objects of the made world are distinctive, in that we may discern, in them, the trace of actions, and sometimes feelings and experiences to which we can relate. In them, we may discern evidence of the motivation or the rationale underlying actions taken - for action by design - deliberate manipulation of materials, words, sounds and places, is a form both of communication and familiarisation. Drawing, painting writing and acting out the ' natural' environment and that part of X that is man-made, is essential in developing close observation and critical appreciation. However, more than mere structural understanding is involved: artists, such as Cornish and Lowry, express a personal view of an environment whilst acquiring a closer association with it -people are more at home in an environment if they participate in X and comment upon it, whatever their medium.

The point has already been made[2] that recording (communication) of observations, hi language as well as hi other media, is an opportunity for creative design and active learning hi itself. Indeed the concept of designing accommodates all media. The designer is both limited and stimulated by environmental circumstances ('natural' or 'made'). Opportunities extend far beyond those possible within the confines of the National Curriculum, which, far from facilitating integration and practical application of knowledge through designing activity, separates Art and Design from Design and Technology. Each is concerned with expression and communication - with modifying the environment, becoming familiar with it and bringing about change. But so, of course, are language, music, drama and other areas of the curriculum. Mathematics also is a medium of communication and of enabling, (...and technology, incidentally, may be as appropriately associated with science as with design).

The environment is more than physical - it is intellectual - there is a shared intelligence to which children have to be introduced. They have to be given confidence to contribute to their environment and to enter into it as participants in an ongoing creative/critical process. It is the thought processes and procedures associated with production that must engage the interest of the researcher and to which pupil s and student s records of work can make a valuable contribution.

Growth in information resource presents mankind with increasing power along with more powerful means of sharing it. It also presents, along with opportunities, much greater responsibilities. Like the atmosphere, vast information and the opportunities it offers for life enhancement as well as pollution, are widespread.

Recent changes provide us with much food for thought. There is an urgent need for adequate preparation of young people whose task it will be to ensure that proper choices are made - for technical advances come with designerly problems. Designerly problems are inevitably moral problems.

In an Internet and multimedia world in which participation is becoming global (if it has not already done so) we had better adopt a broader outlook in education. The National Curriculum in Design and Technology, which began imaginatively and then stepped back into the past, is now even further overtaken by events. The designing element has suffered as schools, seeking status and survival, concentrate more and more time on those subjects that count in the league tables - to the neglect of practical application, decision-making and creative activity.

The separation of subjects- that is to say all subjects of the curriculum - from each other has long been a source of concern amongst educators. A further concern is their separation from real life. There is little or no genuine and positive activity entailing feedback and reflection without which both the true educational gain of a project to the pupil and the contribution to research it can make, are lost. Active application is not really valued in the present official educational climate. There remains a need for the usable research and combined involvement among members of the education professions, which could result from remedying these two deficiencies.

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[2] Ken Baynes, 'New Directions in Arts Education, - Paper for the Headmasters Conference April 99', reprinted in *NADE Journal*, No 5 1999

As to the first mentioned - the separation of subjects -1 believe we must, as an association, embrace more overtly the other areas of the curriculum under the banner of applied knowledge and information - the use of skills of communication, deliberate purposeful action and active learning.

It may be that a section of the time-table might be dedicated to this purpose - a period during which teachers of all subject areas can participate. A start might be made by means of pupil-negotiated assignments - groups or individual pupils taking initiatives with advice and assistance from staff members, parents and other pupils.

I attach (not inappropriately titled perhaps, where the NC is concerned) a survival test as a Millennium exercise for our readers. You never know when they might find it useful. It does not, of course, require right and wrong answers - only considered opinions, which you might like to compare with those of the US ‘Seals ‘ which will be given in the next issue. It is a good idea to narrow the search for those items you consider the most useful by also picking out some of the least sensible things to take. If discussing in a group try not to resolve the problem by voting - keep asserting your opinion on the value of each item and making your reasons clear. Your final list should be kept on your person at all times.

Lost at Sea

A Survival Test, set by the US 'SEALS'

You are adrift on a private yacht in the South Pacific. As a consequence of a fire of unknown origin, much of the yacht and its contents have been destroyed. The yacht is now slowly sinking. Your location is unclear because of the destruction of critical navigational equipment and because you and the crew were distracted trying to bring the fire under control. Your best estimate is that you are approximately one thousand miles south south-east of the nearest land.

Below is a list of fifteen items that are intact and undamaged after the fire. In addition to these articles you have a serviceable rubber life raft, with oars, large enough to carry yourself, the crew and all items listed below. The total contents of all survival pockets are a package of cigarettes, several books of matches and five one-dollar bills'

Your task is to rank the fifteen items below hi terms of their importance to your survival. Place the number 1 by the most important item, the number 2 by the second most important, and so on to number 15, the least important.

- Sextant
- Shaving mirror
- Five gallon can of water
- Mosquito netting
- One case of US Army C rations
- Map of the Pacific Ocean
- Seat cushion (floating device approved by the Coast Guard)
- Smaller transistor radio receiver
- Shark repellent
- Twenty square feet of opaque plastic sheet
- One quart of 160 proof Puerto Rican rum
- Fifteen feet of nylon rope
- Two boxes of chocolate bars
- Fishing kit
- Two-gallon can of oil/petrol mixture

The order of importance, in the opinion of the US 'SEALS', will be given in the next issue of The NADE Journal

Designing Spaces for the Places in Which We Live

Education for Citizenship - Affording Young People the Opportunity to Take Part

Adrian Wills

> *'One is born with intrinsic motivation, self-esteem, dignity, curiosity, joy in learning. These attributes are high at the beginning of life, but are gradually crushed by the forces of destruction.'*
>
> W Edwards Deming, *Out of The Crisis*

Now and again you come across somebody else's words which help to confirm why you think and act the way you do in your professional life, possibly hi your everyday thinking and action as well. I came across the above when I was completing a Masters Degree in Community Education. The context was related to the concepts of continual improvement and total quality management, as they might apply to a school (seen as a service organisation).

Similarly, years before, I had come across the following:

> *'Try making experiments of anything you conceive of and are intensely interested in. Don't be disappointed if something doesn't -work. That is what you want to know - the truth about everything - and then, the truth about combinations of things. Some combinations have such logic and integrity that they can work coherently despite non-working elements embraced by their system ...'*
>
> R Buckminster Fuller, *Critical Path*

Put together, in a working context, these two quotes help to crystallise why I do what I do and how I feel I should go about my work. The 'destructive forces ' of the initial quote are what I work against as an educator, whilst experimenting with combinations of things, (which in the usual run of things do not combine), are the means by which I try to do this, as the Director of The Building Experiences Trust. This short contribution therefore illustrates this experimental approach to aspects of the school curriculum, which affords opportunities for young people to exercise notions of citizenship - of taking part in local society and decisions which affect their surroundings. It is The Trust's view that these sort of opportunities should be a part of every child's individual National Curriculum; they should be initiated in Primary Schools and built upon as our future citizens progress through their formal years of education. These opportunities, which reflect proposals and best practice as forwarded in the White Paper: *Excellence in Schools - Helping Pupils Achieve*, should not be left to the energies and enthusiasms of individual teachers and schools to initiate. The Trust's experience is that in many cases the teaching profession has been so weighed down with the demands of legislation that there is little energy or inspiration left for this kind of experimentation in curriculum development.

That this type of work is of value can be seen from the following observations from teaching staff and support staff who took part in our work:

> *'I found the day well structured and tightly paced. The children 's enthusiasm was kept going at all times and all the children felt their ideas were valued. Despite the weather, the children thoroughly enjoyed their workshop and gained a lot from it. I suspect that most children had no concept of what a 'square ' is, nor could they visualise what it could be at the outset of the day. By the end of the day however, I felt they had all developed a true understanding of the feel of'community ' which is encapsulated by the idea, One of the most valuable aspects of the day was that children were able to appreciate how valuable their input is, as citizens of today and the future. We have already completed Topic Work on Settlements - how communities and facilities develop, change and why. In the Summer Term we shall be exploring the historical development of Hammersmith itself in a Local History Study; and one of these aspects is centred around The Lyric Theatre. So far, the children have spent time completing their final design, and we had a vote using the system you left with us - it provided an in-depth analysis of each design in order to come to a final judgement for each child 's marking and assessment, The Lyric Square Workshop was an invaluable opportunity for children to experience Design and Technology in 'real terms' as part of their own lives.'*
>
> Penny Kinnear, Deputy Headteacher, Flora Gardens Primary School

> *'The children were very keen to be involved and take part in the development of their environment. The Work Booklet was well detailed and interesting - as well as quite challenging - a bit difficult on a wet, windy day! The exercises gave the children a much greater awareness of the space, and its potential It raised ideas of conflicting uses – traffic vs. people etc. The session inside The Lyric was very involving and relevant. The seriousness of a day like this opens up avenues of potential inside the children themselves - either career-wise, or just for caring about their environment and surroundings. A good chance for the children to meet positive adult role-models, especially men, for the boys - not just footballers! Historic context excellent.'*
>
> Kate Fishenden, Parent, John Betts Primary School

Designing Spaces For The Places in Which We Live is the title for a programme of activities designed to allow schoolchildren to record the Lyric Square in Hammersmith, with a view to its redesign. This Schools' Programme was part of The Architecture Foundation Roadshow, the aim of which is to promote architecture and urban design in London over the next two years by providing opportunities for community groups to work with professionals on the design of derelict and run-down areas. The Building Experiences Trust designed and implemented a Primary Schools' Programme that afforded a similar opportunity for schoolchildren to take part in a parallel activity. The Schools' Programme purposefully reflects Local Agenda 21 principles and advocates an approach to education that acknowledges the need for educators to ensure that all schoolchildren have this type of opportunity - on several occasions throughout their school-life. The approach is also intended to be both aspirational and inspirational.

As such, this sort of approach sits comfortably with the proposal in para. 5.8 from the government Consultation Paper - Opportunities for Change - a Revised UK Strategy for Sustainable Development, which reads:

> *'We will also consider how to encourage public participation in decision-making. This is not just about getting agreement by local authorities and other public bodies, but involving local communities in identifying problems and opportunities …… and in taking action for change.'*
>
> John Prescott, Deputy Prime Minister 1998.

Part of our work is to encourage this for the next generation, so that at present what seems novel in Local Agenda 21 is seen as commonplace by the time our children are fulfilling their role as decision-makers taking a part in their communities. Children from nine primary schools in the borough spent a workshop day considering The Lyric Square. Changes to this public square form part of the plans for the transformation of The Lyric Theatre, subject to a successful application to the Arts Lottery Board currently under consideration. The work has thus been focused on a real, live, local issue of importance to the future prosperity and development of this particular area.

The Trust acknowledges that none of this approach is new. I can trace a personal sense of direction and purpose to what was, at the time, The Department of The Environment and their document '*Environmental Education in Urban Areas - The need to help people improve their towns*' (DoE 1979). The main proposition of this document was that the critical aims of environmental education:

> *'...can best be realised through local education programmes which focus on people's actual experience of their own built environment, and which work outwards from there. Of course local groups as well as centrally produced materials may have a great value in feeding in to and communicating between these local programmes; but the main task must be for local people to develop materials and projects appropriate to the special circumstances of their own towns and cities.'*

Designing Spaces For The Places in Which We Live acknowledges that, if we are to move towards a notion of citizenship where people take an active part and interest in their local communities, then this has to be advocated, promoted and have opportunities provided for every child, during the formal years of education. Schoolchildren should be given frequent opportunities throughout their school-life to develop the skills and confidence to record and understand their urban environment; they should realise that at the same time they are surrounded by change, and that they can take part in this process of change. The Trust believes that these kind of opportunities, focused on real live issues, can help provide the basis for engaging schoolchildren in important aspects of citizenship.

Equipped with skills, confidence and understanding, schoolchildren can be introduced to how their surroundings are changed through the processes of urban design and planning. Such involvement can allow young people to understand how they can take part in their community at a local level. Our role as educators is to ensure that experiences to allow this to happen are enjoyable, challenging, stimulating and - in the pupils minds - worthwhile. An acid test would be to see if they might like to do something similar on a future occasion building on what they have done already. An important part of this educational process is that the world of children sees the adult world as valuing what it has to offer. It also has to

sense that the adult world is working in partnerships with a wide number of individuals, pulling together to make the opportunities - and to make them work. So much of what the adult world offers to children is resolution through conflict, different outlooks and appropriate communication, managerial and social skills will be required in our future local, national and international societies. Our schoolchildren need to practice through opportunities.

As a result of the *Designing Spaces for The Places in Which We Live* Schools' Programme, some two hundred and fifty schoolchildren, along with their teachers, other professionals, parents and governors had the opportunity to work together and to use their imagination to arrive at design ideas for an important urban location. Each morning's work in The Lyric Square was followed by an afternoon's, back at school, where designs and ideas were brought together by the pupils working in groups using a consensus-based decision-making approach. In this classroom setting, teachers using their professional working knowledge of both the pupils and the National Curriculum decided how best to exploit the opportunities afforded by the initiative in terms of follow-up. Each pupil used a Work Booklet of activities especially prepared by The Trust for their work in The Lyric Square; this acted as record and reference in their group design work. Their final designs, based upon the question - '*What Might The Square be Like in the Future?*' went on display with the work of adults in a Public Exhibition, held in a local shopping mall in May. It later formed part of a display in the Council Offices where a Symposium on the entire initiative was held. The Trust hopes that in a few years time there will be a number of young men and women passing through a 'new' Lyric Square who are able to say to themselves, or their friends, 'I was involved in this Square a bit when I was at school; we did some work on it,' and at the same time feel a little pride and sense of belonging for having taken part.

The Trust believes that this kind of initiative and curriculum development fosters opportunities in practice for the promotion of citizenship. It also creates opportunities for the promotion of pupils' spiritual, moral, social and cultural development; it feeds into values education in that it embraces concepts relating to self, relationships, society and the environment. We also believe that these initiatives provide opportunities whereby young people can develop and examine a number of personal ethical positions with regard to these concepts. Examples from our work in this initiative would arise from the pupils deliberating upon conflicts arising hi their group design work such as:

- How do we cater for the homeless people who frequent the area?
- How do we cater for people with disabilities?
- How do we cater for the pigeons, which bring pleasure to some, yet which are a nuisance to others?

Part of the title of this piece - *Affording Young People the Opportunity to Take Part* is purposely ambiguous. If we don't invest in providing the sort of opportunity reflected in this initiative then our wishes for a more desirable future, with people taking an active role and interest hi their surroundings, along with the economic and social benefits that could accrue, stand less chance of being realised.

The piece was originally written on completion of The Trust's work in Hammersmith and in Fulham; it went on to design and support the implementation of a further School's programme in Tower Hamlets, *Up Your Street*, and The Trust has now been working extensively hi the Borough for two and a half years. It has recently supported the design and implementation of a London Schools project together with Arts hi Form, based on architecture and the Thames, called *Space and the River*.

Besides longer-term involvement with curriculum initiatives, The Trust provides a wide range of practical, hands-on Workshops for children. It also provides training for adults who work with children either hi schools or community groups, dealing with matters relating to architecture, engineering, design and the built environment. At the school level, all of its work complements and enriches the National Curriculum; at the adult level, training for architects hi this kind of work can be used for CPD purposes. Each workshop is designed to promote and enhance individual and group learning through achievement, the starting point being the individual, and the approach has been successful with a wide cross-section of participants. We should like to hear from any organisation wishing to experiment with a similar approach in their local community.

If you wish to contact The Trust and the author, they may be found at: Orchard Leigh, Rodborough Hill, Stroud, Glos, GL5 3SS. Tel 01453 756575

Tower Hamlets Summer University 1999

Changing Buildings - Designs for the Future

This account is based upon the work of The Building Experiences Trust in developing a successful week-long course for Tower Hamlets Summer University and acting as Adult-Trainer for a three day course for teachers and architects. The latter was the result of a Royal Society/British Association Millennium Award. The University has a deserved national reputation for being at the forefront in promoting and providing quality opportunities for learning among young people aged 14-25. The Building Experiences Trust has carried out extensive programmes of workshops and projects, working with well over 3000 schoolchildren and their teachers in Tower Hamlets and was invited to submit a proposal in design and the built environment, as a learning opportunity in the context of the Summer University's aims:

- To promote independent learning
- To raise achievement
- To promote racial tolerance
- To increase access to educational and vocational opportunities through creative partnerships with the statutory and voluntary sectors, business and industry
- To involve young people in the organisation's development

The Summer University course gave the participants an opportunity to work as a group, to arrive at the possible use and designs for a derelict building in the Borough. Their work was represented in 2D and 3D forms and focused on a large-scale model for the building. The base framework for the model was especially designed and created to enhance and promote individual and group involvement. The management of the learning process was designed with similar intentions. The Trust's approach to the management of learning can be summarised quite simply by, 'the sum of the parts is greater than the whole.'

Citizenship

The aims of The Tower Hamlets Summer University fit well with the purpose of the Trust, which has as a core concern the need to create and provide opportunities for young people to enact principles of citizenship through the involvement in our surroundings. We believe this is an important ingredient in preparation for adult life.

The more opportunities there are for young people to engage with others on matters to do with the built environment, then the greater is the likelihood that our educational systems can turn out adults who have both the confidence, interest and desire to become involved in their communities at a local level. The potential of our surroundings - our built environment - to act as a vehicle for active citizenship is enormous.

Sustainability

The week-long course introduced the students to principles, ideas and materials related to sustainable communities and buildings - especially those undergoing renovation. A visit to Construction Resources - a large collection of materials and equipment housed in a building south of the Thames in SEI - gave the students a good idea of a selection of sustainable materials and their application. The experience of the visit helped sow the seeds that, in changing our surroundings, we don't always have to look to the past. Engaging young talent and exposing them to new ideas is part of the management of any learning process, the object of which is to expand the imagination and to build aspiration.

A Model for Community Participation

In seeking to forward its work, The Trust has the following as one of its objectives:

> *To ensure that opportunities are designed, implemented and managed in a fashion which results in sustainable growth and development for the groups, individuals, organisations, networks with whom we work.*

In the case of 'Changing Buildings - Designs for The Future', The Trust was able to link up with members of the Society of Black Architects (SOBA), who supported the course throughout the week. Chris Nasah of KNAK Designs and a leading figure for SOBA, summarised the general feeling amongst his colleagues as follows:

> *'SOBA members really enjoyed taking part in this Summer University and we feel it is the sort of thing we would want to become more involved with in the future. The content and the management of the learning process by The Trust, working with a wide range of interests and abilities, afforded opportunities for all to grow and learn through the week. A measure of its success was highlighted for me, when unsolicited, one of the youngest participants phoned my practice the week after requesting a 'work experience' opportunity prior to his return to school in September. We naturally obliged. The model for participation designed by The Trust offers an excellent approach for building aspirations and engaging our next generation of •would-be designers, architects and engineers. It is also a valid approach for community capacity building and general public participation.'*

Some Feedback

> *'I really enjoyed this course as it furthered my knowledge of my favourite interest-architecture. It also gave me an opportunity to understand further some of the fundamental rules of economics. The course has been informative, and has made a big impression on me as a person. It gave me reasons to appreciate London and the opportunities within it. I've made new friends and gained new experiences. The course leader was a good mentor and the architects showed me a lot about the profession.'*
>
> Morgan Derrick Mia, aged 14

'What I got from taking part was:

- *Developing further skills in the design process*
- *Working as a team*
- *Communicating and compromising on design ideas*
- *Learning about sustainable materials*
- *Meeting new people*
- *Contact with'SOBA'*

Bao Lung, Art Student, aged 20.

'*Before the course I thought that I was a patient person who took care about the wishes and feelings of people for whom I am going to design, or plan buildings and objects for. However, now I have the feeling that I have become far more patient and am more aware about the feelings and the ways of working with people of other ages and with different knowledge*.'

Kim Wang, Student of Architecture aged 25