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Hornsey College of Art is now in the full control of the students.

The students are free to implement a new educational structure immediately

The basic principle of a vital educational structure must be the cultivation of the individual.

The present revolt indicates that the existing educational structure no longer fulfils the individual needs of the students.

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A scheme for a new educational structure will be characterised by the following focal issues:

(1) An open system whereby all individual demands can be taken into account whether specialised or comprehensive. - *limit*

Subjects to be set up in response to the need of an individual or group of individuals at any moment - thus the curricula will be in a continual state of flux.

Within the operational curricula of any one moment there will be a total freedom of choice of options and combinations available to everyone.

Complete freedom of individual or group research at any time with or without tutorial assistance. *safety valve against limits in structure.*

(11) A system of invited tutors who are engaged for the duration of a project which involves them. Probably only a technical staff will be engaged full-time.

Tutors will be determined as suitable according to student evaluation.? Tutors are those people who have the information that an individual or group of individuals want. He can be drawn from any area of involvement.

(111) The spatial, social, materials and equipment organisation should have an equivalent degree of flexibility in use as embodied in the curricula and tutorial structure outlined above.

All facilities will be available 168 hours a week throughout the year.

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It is proposed that a new educational structure along the lines of that described above is immediately implemented as a continuation of the 'sit - in' itself.

The problems brought up during the 'sit - in' will thus be resolved by direct action rather than negotiation.

It is proposed that the whole existing educational structure which has proved to be inadequate is ignored.

Only those people and institutions who are willing to give direct support may be involved.

Should at any stage a person or institution succeed in sabotaging the effort to create a new educational structure (by force or by withholding funds or services), an immediate general strike of all art schools and sympathisers will be called for.

ONE MUST RECOGNIZE THAT IN SETTING UP A NEW EDUCATIONAL STRUCTURE AT HORNSEY, ONE IS CREATING THE WORKING MODEL FOR A FUNDAMENTAL REORGANISATION OF THE EDUCATIONAL SYSTEM, AND THUS IN EFFECT THE VALUE AND PRIORITY SYSTEM OF OUR PRESENT SOCIETY.

By voting the whole existing regulating bureaucracy as defunct, the students and staff of Hornsey have finally affirmed their freedom to immediately implement a new educational structure to replace the one that has proved inadequate to their needs.

In setting up a new educational structure at Hornsey, one is creating the working model for a fundamental reorganisation of the whole educational system, and thus in effect the value and priority system of our present society.

At any moment in history a social system will organise itself on the basis of a series of conceptual standpoints and general choices of purpose. Once that organisation is operational, the particular conceptual framework becomes an instituted fact, making all the other alternatives abstract and removed from common experience. In general, the builders (architects, engineers, designers, etc) are educated to work within the context of the given conceptual code. Function is determined as a coordinate of the general established structure of what is useful, valuable, real, etc. Differences are not so much fundamental as variations on a given theme. THE KEY MOULDERS OF OUR ENVIRONMENT AND EXPERIENCE ARE EDUCATED INTO BEING SERVANTS OF THE REIGNING CONCEPTUAL ATTITUDES, BY OTHER SUCH SERVANTS.

Almost by definition it is the artists brief to mould matter outside the boundaries of the given code. His problem is to find a technique that will make conceptual alternatives experientially accessible. If this is the basic context of an artists work, there is no attempt to recognise it by the educational authorities (or by the established art scene for that matter).

On the contrary, the artist today is crippled by the 'Romantic Notion' that he is condemned to etch out his soul in solitude and where his work is seen as a freaky and irrelevant product of self indulgence. The only useful thing he can do is teach.

The revolt in the art school is an indication once and for all that the artist has ceased to acquiesce in this absurd role given him and made legal by the Dip.A.D.

The problem now is to find again that basic vision of purpose whereby the artists researches become in effect the front line engineering for social ideals. For products which embody existential vitality.

In these terms his role is crucial to every aspect of organised society especially in the most specialised areas such as industry where immediate goals have become alienated from a vision of the overall conceptual structure and basic purposes.

The educational authorities have demonstrated their blindness by the kind of educational machine they have created. THAT MACHINE IS NOW IN THE HANDS OF THE STUDENTS.

NOW IS THE OPPORTUNITY TO SCUTTLE THE OLD MYTHS AND SET UP WHOLE NEW CONTEXT OF ART EDUCATION WHEREBY THE VITAL SOCIAL ROLE THAT AN ARTIST HAS IS BROUGHT INTO EFFECT.

ALL ART IS APPLIED ART.

The existing courses and categorisations all stem from a conceptual system which has proved to be inadequate.

What is now needed is the setting up of new courses and definitions which will be rooted in a broad new conceptual standpoint which recognises and cultivates those functions and objectives outlined above as the artists vital existential role.