

## Editorial

The remarkable progress of *Studies in Design Education and Craft* reported in the last issue has continued unbroken. Sales of the last issue, Volume 4 No.2., have reached a total of just over two thousand copies – a figure that seemed to be a very long way ahead indeed when the journal was re-established only two years ago. When it is taken into account that a substantial proportion of the copies of each issue are purchased by schools and colleges and their librarians and are therefore available to a large number of readers it is clear that *Studies in Design Education and Craft* must already have become one of the most important publications in the design education field.

The progress is timely. A number of major development projects in the design field are about to terminate or change their major activities significantly. The work of these projects, which has already had a major impact on the design curriculum in schools and colleges throughout Britain and overseas will be enhanced by the series of publications of the various projects that are now about to appear. These publications are likely to establish firmly the new approaches in many thousands of schools and colleges. But the new situation will not be a static one; a major aim of all the development projects is to ensure the continuing growth of new ideas in the work of teachers and students. The established and independent position of *Studies in Design Education and Craft* is intended to serve as a forum for the development of these new ideas in the whole range of design activity from applied science and technology through to the crafts and art. It will allow them to be described, discussed and debated in a matter in which all teachers can participate. To facilitate this important task the editorial board will shortly be giving attention to the possibility of publishing *Studies in Design Education and Craft* on three occasions each year rather than two to better provide continuity of debate and discussion. An announcement on this matter will be made in the next issue in which plans for further development of the format and style of the journal will also be discussed.

The present issue offers an interesting example of the kind of debate that will be taking place in future issues. It begins with an important group of articles contributed by the staff of Goldsmiths College, London, which were invited as a result of the great interest generated by the report by Campbell, a former Goldsmiths student, on his final year work at the college. In this issue the work of the first three years of the Goldsmiths design and craft course is discussed and described by the tutors. This ranges from the work in foundation studies through to the final period of professional practice. The article and illustrations will be of immense interest to many teachers and students who wish to know more of the current developments in the college courses. But they are also of great interest because of the manner in which they illustrate the development of ideas in design in the partnership between students and their tutors which is later translated to the partnership between the students and their own pupils in the schools. Throughout, the need for a through-going analytical approach and a capacity to draw ideas from a wide spectrum of technological, craft and art activity is evident.

The development of the perceptive yet expressive approach in schools is taken still further in two contrasting yet complementary accounts of recent work. George, a previous contributor to *Studies in Design Education and Craft*, and currently seconded to

the Art and Craft 8–13 Project, describes an imaginative art and design experience in a Bedfordshire school in which the full potential of design inspired work is shown with remarkable clarity. Hilsum writes about jewellery making in a Leicestershire school and again shows the considerable intellectual demands of a design approach in this field which takes into account new technological and traditional skills as well as a wide ranging social consciousness. Llewellyn describes a problem solving approach in a course of technology for girls from the student teachers viewpoint and, in doing so, illustrates the close parallel between the problems of the teacher and of the student. Finally a letter from a reader, sparked off by Ashton's article on technical drawing in *Studies and Design Education and Craft*, Volume 4 No.2., raises the important question of the role of established external standards – in this case the relevant British Standards Specifications – and their relationships with personalised and individualised expressive activity.

In no cases do the contributors attempt to provide total answers to the fundamental questions that concern all who are involved in the development of design education. But all help to clarify the issues and go on to describe clearly the solution they have personally achieved in their situation. They have performed a service that will be widely welcomed.

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