

Once again we are producing an issue of *Studies in Design Education and Craft* that is almost wholly in response to our readers' enthusiasm. It is built around the practical development of project activities that embody the integrated approaches that have been discussed so fully in recent issues. This issue addresses itself directly to the actual activity that students undertake in school, college and university.

The issue commences with a detailed account of the day to day working of project activities at the Loughborough University Engineering Design Centre by Rodwell. It follows the outline given in our last issue that attracted widespread attention. Here the progress of a typical project (the 'valve project') is examined in detail. Though the level of complexity and the nature of resources employed are unquestionably beyond the scope of schools the similarity to the strategy and rationale of school based activities is remarkable, and emphasises the general relevance of the integrated design approach to all levels of problem solving.

The theme is continued by three recent Loughborough College of Education students, Bee, Evans and Naylor, who each present an account of their final year project for the B.Ed. degree. Again, the practical working out of three widely differing 'problem situations' provides not only a set of interesting case studies, but also a further illumination of the design process itself.

Two school projects are briefly presented. Together they illustrate still further the range of practical possibilities. One is the historical project on the use of timber, conducted at Huish's School, Taunton, the other a building project executed at Stapleford School, Nottingham. In the next issue of *Studies in Design Education and Craft*, currently in production, we shall devote the greater part of the issue to an even wider range of school project work, featuring schools in Aberdeen, Oxfordshire and Southampton.

Our consideration of the wider issues in Design and Craft Education is not neglected in this issue, however. Earle offers us a most important consideration of the development of work in the VI form, whilst Ball, also writing from the vantage point of a school where active progress in the design subjects is being made, discusses the whole future relevance of this area of the curriculum. Arguing for Future Studies in schools he asserts "Without long term Design Education we may have no future at all". Writing from the college front, Fulton turns the focus on to the role of the design subjects in teacher education at this time of unprecedented change in the structure and practice of professional training. Some of the consequences of this new thinking in the colleges are to be seen in the Notes section of this issue where we print some of the new B.Ed. outline syllabuses now being developed.

*Studies in Design Education and Craft* is also keenly interested in resources and it is with great pleasure that we print Vikki Walker's account of a remarkable new local initiative in the Staffordshire Potteries that is now available to schools and colleges – The Gladstone Pottery Museum. The Museum is a 'living museum', and will provide not just an historical reminder, but also a stimulus for contemporary craftsmen. At Gladstone they will have excellent working facilities and an organised market for their produce. We also print a review of another major contribution to resources for learning – the Goldsmith's Project on Art and Craft Education 8 – 13 – the materials of which have recently been published. By the time the next issue of *Studies in Design Education and Craft* appears the Keele project materials too will have become available, and will be the subject of a major review in that issue.

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