

Editorial

The new format and style introduced in the last issue of *Studies in Design Education and Craft* has been enthusiastically welcomed by readers and the many favourable comments we have received have also paid tribute to the outstanding quality of the articles in our tenth anniversary issue. In the present number, the second in our anniversary year, we not only continue to use and develop our new style but also present a further important range of contributions.

A major theme is the wide ranging entry for this year's Designer of Tomorrow competition organised by the Design Council and sponsored by G.E.C. Ltd. The competition aimed to encourage schoolchildren to achieve a greater understanding of industry through a creative interest in design. Officially known as the Design Council GEC Schools Design Prize, the competition was for designs of three-dimensional, practical objects capable of manufacture by industry. It was open to boys and girls individually, or in small teams, from secondary schools or sixth form colleges throughout the UK. Entry was divided into two age groups; one for schoolchildren over 13 and under 16 years, and the other for those over 16 years.

The competition attracted the attention of enthusiastic design teachers and their students all over Britain. In this issue we present accounts of the design departments of two of the successful schools. In group 1 Sharratt offers a brief but illuminating account of the thinking at Chelmer Valley High School, whilst in group 2 Pulman and Kerr describe in detail the development of design studies at Lincoln Christ's Hospital School. Like Sharratt they emphasise the importance of the individual teacher:

'There are new avenues that we would wish to explore, and new courses to develop, but we feel that there is a danger in developing too far, too quickly. Teachers can easily be overwhelmed by the complexity of the situation in which they find themselves. Work is now a far cry from the single workshop, single material situation that existed for teachers in Lincoln just a few years ago.

As individual members of a multi-material department we were quick to recognise our limitations in respect of all areas of knowledge. Children come to recognise, and easily accept, whom to approach for specialist advice. We find that this freedom takes a considerable pressure off the individual teachers, and leads to a greater degree of co-operation. We even learn ourselves!'

The emphasis on the Designer of Tomorrow competition continues with three articles that describe the events that lead to a winning entry in groups 1 and 2. Toon writes of the Vandal Proof Telephone Kiosk from Driffield School; Ross writes of the Pneumatic Sail System from Largs Academy in Ayrshire and Davies describes the Playtable for Bed-Bound Children from Castle Vale School in Birmingham. Each account shows the essential combination of careful, patient exploration of a problem and an appropriate amount of flair and imagination; a contribution that seems to constitute the formula for effective design activity.

The planning, establishment and operation of a design faculty is considered by several contributors. Shipley sets out in illuminating detail the way in which design studies at Archway School were

brought to fruition in a manner that was not only appropriate for this large London comprehensive school, but also right for the distinctive features of the heterogeneous, multi-racial community it serves. Billington and Jeffery report on the further interesting developments in design studies at Pocklington – a school that has already featured in the pages of *Studies in Design Education and Craft*.

Yet in addition to the broad sweep of departmental planning, there is a parallel need for the detailed development of courses and Page offers a valuable account of how a modular examination course in technology may be built up from first principles. It reminds us yet again that the process of design is applicable to our programmes and courses as it is to the artifacts produced within them.

The resources on which new courses are based are however, fundamental and an essential component of the pages of *Studies in Design Education and Craft*. One resource which has experienced a renaissance over recent years is the museum. Once a temple of remoteness and respect the museum has now become a centre of activity, participation and new learning. As Woodward puts it, it now offers experience of the 'integration of the academic and the practical' as the example he offers of Clarke Hall Educational Museum, Wakefield, makes clear. One of the themes of the new generation of museums now being established has been the striking development of interest in the history of technology. Sayer, in the first of a series of articles on this subject, sees this as an important new area of growth in design education, and justifies his argument with a series of examples of the ways in which such studies may be used not only in design courses but also in the establishment of effective links between design and other subjects of the curriculum.

A final article by Dance and Threlfall describes Axoplan; a methodology for finding simple, quick and economical methods of making measured pictorial sketches of three-dimensional shapes. It may well be of considerable interest to many teachers of design. As usual the issue concludes with the usual range of book reviews and notes of new developments.

This issue of *Studies in Design Education and Craft* will be the last to be published by Studies in Education Ltd. Sybil and Jim Wrigley will continue to run Studies in Education Ltd. with the wide range of magazines and books they now publish but *Studies in Design Education and Craft* will revert to an independent existence with its own business manager Barbara Wiggins, to whom all correspondence on subscriptions, distribution and advertising should now be sent. Her address will be found on the title page. Readers will join me and the Editorial Board in expressing our grateful thanks to Sybil and Jim Wrigley for all the loyal efforts they have made to ensure the continuing success of *Studies in Design Education and Craft* over the past ten years. They will also join me in welcoming Barbara Wiggins to the important role she has so kindly undertaken.

John Eggleston