

Editorial

With this issue of *Studies in Design Education and Craft* the second year of independent publication is completed. The success of the enterprise reported at the end of the first year has been more than maintained. The response to the journal has been outstanding; well over 1,000 copies of each issue are sold to readers in most parts of the world, a figure that is particularly impressive as the majority of the few existing journals adjacent to our field are either distributed without charge by commercial sponsors or supplied as in condition of membership of professional organisations. *Studies in Design Education and Craft* has clearly established itself as a leading independent journal of new ideas in the field of design education. The flow of contributions confirms this; the editorial board is now in the happy position of having a waiting list of manuscripts for publication. The support of advertisers is also increasing rapidly. The success is already benefitting readers. The size and quality of the issues is again increased in this issue whilst the price is again being held constant despite major increases in postal and other costs.

This issue focuses on the important links between design education in school and life outside school. In a seminal contribution Simon Nicholson presents his Theory of Loose Parts in which he advocates environments for adults and children in which expression may be achieved through the use of moveable and manipulable objects. The contrast between the expressive potential of the adventure playground or the good school art or craft studio and the aridity of the traditional playground or waiting room is strongly made. The article may well lead us to a new interpretation of much behaviour now labelled as vandalism or destructiveness which frequently takes the form of "creating loose parts" in an environment designed to be non-manipulable.

A special feature of this issue is the publication of the results of two major new studies on the experiences and responses of young craftsmen in industry and their evaluation—and that of their employers—of the experience of school and college including the experience of the design and craft curriculum. The first of these is a feasibility study of the Relevance of School Learning to Performance in Industry conducted by Glynn, Charrot and Mathews at Chelsea College Science Teaching Centre in co-operation with the Engineering Industry Training Board. The study examined the attitudes and experience of first year workers in the engineering industry and their relationship to innovative school methods—in particular the design approach to craftwork.

The article by Weir presents new information from a major piece of work conducted by the Scottish Council for Educational Research on the role, experience and treatment of the young craft apprentice. The results are illuminating and important for all who teach potential craftsmen or who are concerned with the role of the craftsman in design and production in our technological society.

Closely linked with this article is the contribution of Ashton who explores the relevance of technical graphics as a subject of the secondary school curriculum. After a critical review of the present situation of technical drawing he suggests a series of radical developments that may help to move the subject to a position of greater relatedness not only to the work of the craftsmen who is usually claimed to "need it" but also to all adults involved in the design and decision making processes.

Gentle, in a perceptive review of the individual's role in design education questions the widespread adoption of the "design process" as a problem-solving strategy in teaching. He asks if this is not leading to a new orthodoxy perhaps more rigid and inescapable than

others that have preceeded it. The article is timely and the question is urgent.

Williams in a brief but valuable example of work in school, illustrates the potential of the photographic work as an instrument of design education that links the school and its community in a highly effective manner. Finally, Bolam introduces an important series of publications of special relevance to design and education that have arisen from Schools' Council Project he has directed on Integrated Studies in the Secondary School. As usual the issue is concluded with an extensive review of new books and a selection of design education news.

The next issue of *Studies in Design Education and Craft* Winter 1972, will be devoted to further consideration of the process of design education in schools and colleges including further examples of the work of College Students in view of the widespread interest in the work published in the last issue. In this connection it should be noted that the acknowledgment to Mr. Lewis of Goldsmiths College on that occasion should have read as an acknowledgment to Mr. Laxton.

S. John Eggleston