

Some particularly interesting new developments in Design Education in Britain are springing from the recently completed project at the Royal College of Art entitled "Design in General Education". Here under the direction of Professor Bruce Archer, Ken Baynes, Richard Langdon and a number of other teachers at the College and in schools have been exploring new strategies to ensure that Design Education comes to be seen as the core of preparation for living in the twentieth century. *Studies in Design Education and Craft* has already kept its readers in touch with the project and we are particularly happy in this issue to present for the first time detailed case studies of the work that has been developed in the schools. In each case they have been written by the teachers themselves.

The first article by Eileen Adams discusses the exciting Front Door Project that has taken place at Pimlico School, London, in close liaison with the Royal College of Art and the Greater London Council Architect's Department. The aim of the project has been to initiate the development of design and architectural studies based upon an investigation of the urban environment. Springing from the Art Department it studied the school community, looking at public and private housing projects, conservation, transport, shopping amenities, public resources and much else, involving children in a real experience of architecture and its use in their own locality, enabling them to record and interpret their experience through their art studies. The description of the project barely does justice to the results that it is achieving and Eileen Adams' article presents an illuminating account of the heightened perceptions, understandings and involvements of young people in the total design of their community that is springing from the work of the project.

Two further reports come from schools where the Royal College of Art activities have been centred. The first by Wilkins describes

events at Radley College, Oxfordshire, where a range of interesting design projects have been developed particularly within the context of the Oxford O level Craft Design and Technology syllabus. The other account by Lewis describes an equally interesting range of developments at Manor High School, Leicestershire, with somewhat younger children. In particular, he gives details of the productive design activities of "Manor Industrial Holdings Ltd."

A remarkable feature of contemporary Design Education is the convergence of ideas that is taking place on an international basis. The article by Wiltse of Fox Lane Middle School, Bedford, New York, makes this abundantly clear. Developing their ideas independently and without direct knowledge of European activities, Wiltse and his colleagues have pioneered a remarkable Unified Arts Programme within their school. It will be of particular interest to readers of *Studies in Design Education and Craft* as it offers not only a fascinating account of developments within a school but also a stimulating reinforcement and augmentation of the lines of developments that have been established in Britain.

But this issue of *Studies in Design Education and Craft* is not only concerned with the specific outcomes of the Royal College of Art project. As always a wide range of new thinking is taking place in Design Education and it remains our editorial policy to present the whole spectrum of new ideas to our readers. Of particular interest is the development of the links between Industrial Archaeology and Design Education. We have already reviewed books on this theme on a number of occasions; in this issue we are happy to present an article by Austen which presents a perceptive account of the ways in which this important area may be still further developed. It is a development which has valuable links with one of the most fundamental traditions of Design and Craft Education; that of skill learning. Yet by

placing skill learning in a broader and more meaningful context it emphasises rather than diminishes its central significance to past and present developments.

Wolverson approaches the problem from a more specifically art base asking why it is that in Design Education we have moved such a considerable distance from the traditional craft base that characterised so much work in the schools and in the colleges. He offers a valuable review of the arguments as well as the practices that have changed so strikingly in recent years.

Allen takes us further in the specifically philosophical discussion of craft and emphasises the ways in which this may be fully justified as a liberal education and takes to task those philosophers who have inadequately recognised the liberalising effects of craft activity.

As always this issue of *Studies in Design Education and Craft* concludes with a range of reviews and notes of new developments; an important component of our service to readers which we know is widely read and warmly welcomed.

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