

QUESTION A—9

Would you favour a general course as a preliminary to subsequent concentration on painting, sculpture, etc . . . or applied design—where the general course is designed to develop all-round sensibility?

In favour 76%

Against 13%

Doubtful 11%

Those in favour were a decisive majority. Analysis of the replies revealed that those from South America were almost unanimously in favour, while in the United States of America only 73 per cent were for and in Canada 60 per cent.

It is interesting to note that in the United Kingdom a major reform of art-teaching has just taken place in which a general preliminary course of this kind is to become obligatory. All students, whether of fine arts, or those devoted to industrial design, etc., will be required to undergo such a training in common.

A typical reply in favour :

"During their studies, students only reveal a given taste little by little. Some incline towards sculpture from the beginning, others towards etching . . . painting . . . or . . . A course which includes a system of lectures would help to arouse definite inclinations." (Colombia.)

Another more specific answer :

"An experience of the 'Bauhaus Preliminary Course' type can be of significant importance." (Uruguay.)

On the other hand, from the Netherlands :

"If this 'all-round sensibility' is not present at the outset, pupils should not try to become artists. If present it can only be developed in the course of the *whole* of the training, not preliminary to or apart from it."

An even more pointed reply was :

"Only those young people who feel instinctively drawn to an art form will succeed . . . Preliminary guidance courses are only of interest to the untalented." (Switzerland.)

Then a note of caution :

"Yes on condition that allowance is always made for individuality." (Netherlands.)

There were also favourable replies with a reservation in this sense : "but beware of modern academicism."

A sharp reply in similar vein came from the United Kingdom :

"Yes, provided it is not like our Basic Design Course which only leads to contemporary cliché."

Clearly, while the idea is generally acceptable there are criticisms and reservations expressed even by those in favour—the danger of a new "academicism" and of loss of individuality.

QUESTION A—10

Would you consider an acquaintance with mathematical theories of design helpful?

This again was a very straightforward question and drew a clear response. For, without reserve 51%. For, with reserve 26%. Against and doubtful 23%.

This represents a fairly high percentage of agreement though with a considerable number of cautious comments. Several replies were in favour, but not for the fine arts. In the replies from Canada and the United States of America those in favour amounted to about 60 per cent. South America showed a higher percentage in favour, and in Europe there was a higher rate of favourable replies.

There were some answers of an unusual turn. From Canada, one artist preferred to answer the question by putting a question: "Do mathematicians take design courses?"