Editorial 15.2

Welcome to 15.2. In the UK it has been a difficult year that has seen a referendum Brexit vote to leave the European Union. Given this context and as a rejection of the views this vote is seen to represent it is timely to reaffirm the internationalism of this journal. We continue to welcome and celebrate the insights and analysis of researchers and educational practitioners from across the globe. The UK vote to leave the EU is not one supported within UK universities and this journal recognises the importance of cross global collaboration and debate. I am committed to making sure this journal continues to cross borders and territories in pursuit of innovative and emergent art, design and communication pedagogic research.

In light of the comments above it is particularly appropriate that two of the articles in this edition explore the affordances and benefits of internationalisation. Of course this introduction needs to state clearly that the very term *international students* is a construction. All of us are international students if we choose to study away from our home country. Today’s home student is tomorrow’s international student. In **Internationalising the Art School: What part does the studio have to play?** Caldwell and Gregory review literature that explores internationalisation interrogating what the term means and then apply this literature to the specificities of art and design education. Their key argument is that studio pedagogies are particularly well suited to an internationalisation agenda. Caldwell and Gregory point out ‘we have found that there is much that ADA [Art, Design and Architecture] pedagogies have to offer the discussion of internationalising our teaching and learning practices’. In their study the authors surface the different ways that students and lecturers perceive how the learning needs of international students do not always align. The ideas opened up in this article are complemented by Hilton in an article entitled **How Language Limitations Affect Conceptual Thresholds Among Chinese Design Students in the UK**. Hilton problematizes the ways that cultural stereotypes are called upon to ‘explain’ Chinese student learning behaviours when they study in the UK. Hilton reminds us that cultural stereotypes do little to tell us about individual students’ learning styles. His key argument is that Chinese students’ language gaps can be misread and problematized as indicative of a culturally determined learning approach. Offering evidence to support this view Hilton describes the learning approaches adopted by UK Masters students on a study exchange in China. The UK students display many of the so called cultural characteristics ascribed to Chinese students when they study in the UK. Hilton explains this by stating that in China and in the UK students unfamiliar with the learning context are displaying perfectly normal situated behaviours that have less to do with cultural determinism and more to do with the challenges of studying abroad.

Readers who know me will have noticed that I have a keen interest in exploring diverse and creative methodologies for pedagogic enquiry. So it is with real pleasure that I share with you articles that adopt artful and innovative research methodologies. Salazar takes James Joyce’s Portrait of an Artist as a Young Man as a spring board to a study employing portraiture as a form of enquiry. In a study entitled **A portrait of the artists as young adults: A longitudinal study of art college graduates** Salazar interviews four students three times over the course of five years. The students’ experiences of art school at the start, end and post-graduation, offer an insightful rendering of the ways that students’ ideas, aims and creativity develop over time. The narratives point to the ‘identity work’ of the studio (Shreeve 2009) and the ways that students’ sense of themselves and their goals change and are in flux over time.

Malik adopts methodologies that have much in common with art and design practices in **Pedagogies applied to develop student self-awareness and written self-evaluations: a costume case study.** In this case study Malik takes as herstarting point a change to the assessment requirements on an undergraduate theatre course. The change requires students to write a self-evaluation that will have a weighting of 20% of the mark for the module and Malik’s research identifies ways to support the students’ learning experiences in relation this area of activity. Although situated within the context of a Costume pathway on a theatre course, this article will have wide relevance for researchers interested in creative practice and writing practice pedagogies. The researcher allows her methodological approach to develop over the course of the year. The methodology is risky, iterative and emergent. Malik identifies that art and design signature pedagogies (Shreeve et al. 2010) have utility in relation to theatre education.

In **Promoting design probes in interior design and in the user-centred analysis of a space in the context of Finnish higher education** Kärnä-Behm explores an aspect of design thinking known as probing in the context of interior design teacher education. Probing is a user focused approach that ‘enables future users to participate in a design process’. Working with students training to be textile teachers, the author uses the students’ own domestic space as a place to utilise a probing approach. In this study the students were simultaneously the designers and the end users. This study reports on a pedagogic approach that starts with where the students live. By focusing on using a probing technique to investigate their own home the students are usefully placed in the role of end user. This approach encouraged playfulness, collaboration and creative problem solving.

The use and application of colour is a key component in any architect’s tool box. Motamed and Tucker identify that there has been very little research into what informs architects’ colour choices. In **The Etymology of Colourful Design Language: How do we determine what informs architects colour choices?** The authors reflect on the neglected role of colour education in higher education architecture departments. The aim of their study is to ‘identify the design process influences and personal, cultural and educational experiences that informed colour choice and understanding in architects, academics and students’. Motamed and Tucker note that 50% of the sample surveyed in their study report that they have not received any education in the use or application of colour in relation to architecture. To address this they develop a framework containing six elements that helps to identify the ‘factors that influence architects’ uses of colour’.

This edition concludes with a review by Dr Alison James of Learning with the labyrinth: creating reflective space in higher education by Sellers, J. And Moss, B

Shreeve, A., 2009. “I”d rather be seen as a practitioner, come in to teach my subject’: Identity work in part-time art and design tutors. *International Journal of Art and Design Education*, 28(2), pp.151–159.

Shreeve, A., Sims, E. & Trowler, P., 2010. “A kind of exchange”: learning from art and design teaching. *Higher Education Research & Development*, 29(2), pp.125–138.