

Course Code:

USJD201

Session:

2017/2018

1. Course Title:

Studio 2

Version	2. Date of Production/ Revision:	Date of Approval
1.1	April 2017	19 April 2017 PACAAG

3. Level:
SCQF level 8

4. Credits:
80

5. Lead School/Board of Studies:
School of Design

6. Course Contact:
Marianne Anderson

7. Course Aims:
To develop a range of essential core studio design skills and methods which support specialist discipline design development

8. Intended Learning Outcomes of Course:
By the end of this course students will be able to: <ul style="list-style-type: none">• exercise initiative in carrying out and interpreting set project work using a range of approaches to create responses and solutions• undertake a range of set projects with an emphasis on skill acquisition and familiarization of a range of design contexts• demonstrate an understanding of the key stages of the design process associated with Silversmithing and Jewellery Design• demonstrate a working knowledge of a broad set of skills (process, materials and technical)

and the different practices associated with Silversmithing and Jewellery Design

- work under guidance and with others to develop a broad understanding of the wider discipline of Silversmithing and Jewellery Design
- manage organization of work in relation to resources and deadlines and develop safe working practices
- convey specialist information to a range of audiences for a range of purposes

9. Indicative Content:

A range of studio based projects concerned with the acquisition of studio design skills which support specialist discipline design development

10. Description of Summative Assessment:

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Portfolio	Review of Portfolio Submission	100%	End of Session

10.1 Please describe the Summative Assessment arrangements:

Portfolio submission followed by tutorial feedback

11. Formative Assessment:

Portfolio submission

11.1 Please describe the Formative Assessment arrangements:

Portfolio submission followed by tutorial feedback

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

N/A

13. Requirements of Entry:

None

14. Co-requisites:

None

15. Associated Programmes:

None

16. When Taught:

Semesters 1 and 2

17. Timetable:

To be published on the virtual learning environment

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture		
Studio	80	800
Seminar/Presentation		
Tutorial		
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
TOTAL		

22. Description of "Other" Teaching and Learning Methods:

Directed and self-directed study

23. Additional Relevant Information:

N/A

24. Indicative Bibliography:**Technical Reference**

- Jewelry Concepts and Technology - Oppi Untracht
- Surface and Texture - Polly O'Neil
- The Craft of Silversmithing - Alex Austin
- Jewellery and Silversmithing Techniques - Carles Codina
- Mokume Gane - Ian Ferguson

Contextual Design Reference

- Sustainable Jewellery - Julia Manheim
- How to wrap five eggs - Hideyuki Oka
- The Fat Booty of Madness - Florian Hufnagl
- The New Jewelry: Trends and Traditions - Peter Dormer and Ralph Turner
- Adorn: New Jewellery - Amanda Mansell
- Pioneers of modern craft. - Margot Coatts
- The art of work: an epitaph to skill - Roger Coleman.
- The meanings of modern design: towards the twenty-first century - Peter Dormer
- The art of the maker: skills and its meaning in art, craft and design- Peter Dormer
- The culture of craft: status & future - Peter Dormer
- Objects of desire: design and society, 1750-1980 -Adrian Forty
- Modernism in design - Paul Greenhalgh
- Quotations and sources: on design and decorative arts -Paul Greenhalgh

- The persistence of craft, A&C Black, 2002 - Paul Greenhalgh
- Obscure objects of desire: reviewing the crafts in the twentieth century - Tanya Harrod
- The crafts in Britain in the twentieth century - Tanya Harrod and Helen Clifford
- Making and metaphor: a discussion of meaning in contemporary craft - Gloria A Hickey
- Craft classics: an anthology of belief and comment - John Houston
- Craft in society: an anthology of perspective - Noris Ioannou
- The story of craft: the craftsman's role in society - Edward Lucie-Smith
- International crafts - Martina Margetts
- Abstracting craft: the practiced digital hand - Malcolm McCullough
- The work of craft: an inquiry in to the nature of crafts and craftsmanship - Carla Needleman