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MODULE DESCRIPTOR

Module Title

Three Dimensional Design: Professional Practice

Reference	AA3504	Version	2
Created	June 2017	SCQF Level	SCQF 9
Approved	August 2012	SCQF Points	45
Amended	August 2017	ECTS Points	22.5

Aims of Module

To provide the student with the ability to build upon previous learning in directed design projects and to develop a programme of independently directed and managed study and design practice in an area/topic of specific interest. Select and apply the materials, processes and technologies that are most relevant to the student's emerging strengths and personal direction.

Learning Outcomes for Module

On completion of this module, students are expected to be able to:

- 1 Apply a personal conceptual, critical and analytical framework and apply it to self defined specialist subject projects and self-directed study.
- 2 Use a range of methods to conduct personal research, which demonstrate appropriate selection of materials, processes and technologies together with relevant theories, concepts and principles to inform subject specialist understanding and personal direction(s) within Three Dimensional Design.
- 3 Recognise the relationship between personal, creative and professional development and their opportunities relevant to a defined professional context.
- 4 Demonstrate an understanding of their design practice within a wider professional context.

Indicative Module Content

Specialist study in jewellery, ceramics & glass, product. Manufacturing & Production processes. Self - directed design projects. Development of design concepts, which address particular market/user needs. Design work appropriate to a professional context. The module continues to apply, integrate and test new learning through progressively more advanced and more professional integrated design practice which is now self-initiated and directed. Design practice continues to be underpinned through the relationship with critical and contextual studies.

Module Delivery

The module continues to apply, integrate and test new learning through progressively advanced and more complex integrated design practice which is now self initiated and directed. Design practice continues to be underpinned through the relationship with critical and contextual studies; this module enables the student to locate their work in a wider context through a seminar programme aimed at introducing wider cultural implications to their own written and oral presentations.

Indicative Student Workload

	Full Time	Part Time
Contact Hours	115	N/A
Non-Contact Hours	335	N/A
Placement/Work-Based Learning Experience [Notional] Hours	N/A	N/A
TOTAL	450	N/A
<i>Actual Placement hours for professional, statutory or regulatory body</i>		

ASSESSMENT PLAN

If a major/minor model is used and box is ticked, % weightings below are indicative only.

Component 1

Type:	Coursework	Weighting:	100%	Outcomes Assessed:	1, 2, 3, 4
Description:	Submission of resolved 2D and/or 3D design project work and supporting portfolio of all research and development work produced within the module. This would typically include workbooks, visual diaries, drawing and visualisation, digital files and on line resources, samples, models, macquettes, documentation and any other relevant materials.				

MODULE PERFORMANCE DESCRIPTOR

Explanatory Text

In order to pass the module you need to achieve a D or above.

Module Grade	Minimum Requirements to achieve Module Grade:
A	An A in C1
B	A B in C1
C	A C in C1
D	A D in C1
E	An E in C1
F	An F in C1
NS	Non-submission of work by published deadline or non-attendance for examination

Module Requirements

Prerequisites for Module	None.
Corequisites for module	None.
Precluded Modules	None.

ADDITIONAL NOTES

The Bibliography indicates core texts that are considered essential reading for this module. You will be guided to further sources of information relevant to this module through CampusMoodle. These may typically include web based materials, journals, video and presentations.

INDICATIVE BIBLIOGRAPHY

- 1 COHN, SUSAN. 2012. Unexpected Pleasures: The Art and Design of Contemporary Jewellery (Design Museum, London). Skira Rizzoli.
- 2 ANTONELLI, P. and ALDERSEY-WILLIAMS, H., 2008. Design and the Elastic Mind. The Museum of Modern Art, New York.
- 3 LUKIC, B and KATZ, B M and MOGGRIDGE, B. 2011. Non-Object. MIT press.
- 4 SELLERS, L (a) Violette, R. 2010. Why What How: Collecting Design in A Contemporary Market. HSBC Private Bank (UK) Ltd.
- 5 THOMPSON, ROB. 2007. Manufacturing Processes for Design Professionals. Thames and Hudson.
- 6 KULA, DANIEL. 2008. Materiology: The Creative Industries Guide to Materials and Technologies. Birkhauser GmbH.