MODULE/COURSE HANDBOOK

<table>
<tr><td colspan="7">Exploration Project on Metal Craft</td></tr>
<tr><td colspan="2">Module/
Course Title

Exploration Project on Metal Craft</td><td>Student Workload

4 Credits x 16 meetings x 170 / 60 = 181,33 hours/Semester</td><td>Credits (ECTS)

4 Credits x 1.59 = 6,36 ECTS</td><td>Semester

7</td><td>Frequency

16 meetings (include Mid-term Exam and Final Exam)</td><td>Duration

16 meetings</td></tr>
<tr><td>1</td><td colspan="2">Type of course
● Experience
● Lecture-Lab
● Studio</td><td colspan="3">Practice Lecture

28,55 x (4 Credits x 1.59) = 181,57 hours/Semester</td><td>Class size

30 students</td></tr>
<tr><td>2</td><td colspan="6">Prequisites for participation (if applicable)
Two Dimensional Visual Art minimum B</td></tr>
<tr><td>3</td><td colspan="6">Learning outcomes (PLO+CLO)

PLO-3
Develop logical, critical, systematic and creative thinking when doing specific tasks in their area of competence and in compliance with the appropriate work competency requirements.
PLO-4
Able to develop oneself sustainably and eager to collaborate.
PLO-8
Capable of producing original and innovative works and effectively presenting them in a variety of forums, both independently and in collaboration.

CLO-1
Students are able to analyze and evaluate the steps involved in creating metal craft works using engraving techniques and finishing processes, as well as design and produce metal craft works that effectively apply these techniques.
CLO-2
Students are able to analyze the latest developments in metal crafts.
CLO-3
Students are able to create metal craft works using repoussé, embossing, openwork, and granulation techniques, and effectively communicate artistic concepts through their creations.</td></tr>
<tr><td>4</td><td colspan="6">Subject aims/content
This course covers the study of techniques for making metal crafts, with an emphasis on mastering construction methods to support the creation of both two-dimensional and three-dimensional metal works.</td></tr>
</table>

	Students will be introduced to a variety of metalworking techniques, including carving methods such as rampan, ablution, endak-endakan, and krawangan, along with etching and pressing techniques. The focus will be on combining these techniques to produce intricate and durable metal craft pieces. The learning process is hands-on, with students engaging in practical activities to apply these methods, and the course will culminate in an exhibition where students will showcase their final metal craft works. The course will explore several essential techniques in metal crafting, starting with the basic principles of construction and design in metalwork. Students will learn how to use different carving techniques, such as rampan, ablution, endak-endakan, and krawangan, to create detailed and decorative metal surfaces. These traditional techniques will be combined with modern methods like etching and pressing to enhance the intricacy and depth of the designs. The curriculum will also cover material selection, tools, and equipment used in metalworking, as well as safety procedures essential for working with metals. Students will gain hands-on experience in creating both flat (two-dimensional) and sculptural (three-dimensional) metal works, understanding the unique properties of metal as a medium for craft and design. By the end of the course, students are expected to demonstrate proficiency in applying a combination of carving, etching, and pressing techniques in metal crafting. They will show the ability to design and create both two-dimensional and three-dimensional metal craft works, integrating the traditional techniques of rampan, ablution, endak-endakan, and krawangan with contemporary methods. Students will also be expected to develop skills in selecting appropriate materials for their projects and effectively using metalworking tools. The course will culminate in an exhibition, where students will display their completed works, showcasing their ability to produce high-quality, creative metal crafts that demonstrate technical skill and artistic expression.
5	**Teaching methods** Interactive lecture, **project-based learning**, role plays and simulations Guided instruction, project based learning
6	**Assessment methods** Project assessment(Design), portfolios of students work, presentation
7	**This module is used in the following study program/s as well** Undergraduate program
8	**Module Coordinator** Dra. Indah Chrysanti Angge, M.Sn. Fera Ratyaningrum, S.Pd., M.Pd.
9	**Reference** Major 1. Masitha, N. C. D. (2021). *Lebah Madu dan Sarang Sebagai Sumber Inspirasi Perhiasan Dengan Teknik Finishing Elektroforming* (Doctoral dissertation, Institut Seni Indonesia Yogyakarta). 2. Testa, S., & Richards, T. (2021). *Digital meets handmade: Jewelry design, manufacture, and art in the*

twenty-first century. State University of New York Press.
3. Hasluck, P. N. (2020). *The Handyman's Book of Tools, Materials, and Processes Employed in Woodworking*. Read Books Ltd.
4. Bolon, C. R. (2022). Light of Devotion: Oil Lamps of Kerala.
5. Apriliyanto, B. A., & Angge, I. C. (2023). Uji Coba Pembuatan Karya Kriya Logam Dari Kaleng Bekas Kemasan Makanan. *Jurnal Seni Rupa*, *11*(1), 9-22.
6. HOWELL, J. S. (2013). The Patternmaker's Art: Innovation within a Traditional Craft. APT Bulletin: The Journal of Preservation
Technology, 44(4), 13–16. http://www.jstor.org/stable/23596188
7. Lassen, U. H. (2022). Making Instructions: Developing Learning Resources in the Craft of Timber Framing. In T. Westerlund, C. Groth,
& G. Almevik (Eds.), Craft Sciences (pp. 68–86). Kriterium. http://www.jstor.org/stable/j.ctv2ngx5xd.7
8. Mishra, L. K. (2009). METALS, METALLURGY AND METAL CRAFT IN ORISSA SINCE EARLY TIMES. Proceedings of the Indian
History Congress, 70, 1062–1073. http://www.jstor.org/stable/44147751
9. Thane, G. (2022). Understanding Through Blacksmithing Techniques. In T. Westerlund, C. Groth, & G. Almevik (Eds.), Craft Sciences
(pp. 334–348). Kriterium. http://www.jstor.org/stable/j.ctv2ngx5xd.19
10. Indah Chrysanti Angge. 2002. KERAJINAN LOGAM. Surabaya: UPRESS
11. Indah Chrysanti Angge. 2016. DASAR-DASAR KRIYA LOGAM. Surabaya: UPRESS
12. Timbul Haryono. 2002. LOGAM & PERADABAN MANUSIA DALAM PERSPEKTIF HISTORIS ARKEOLOGIS. Yogyakarta:
Universitas Gadjah Mada
13. Richard Hughes & Michael Rowe . 1994. THE COLOURING, BRONZING & PATINATION OF METALS. London: Thames & Hudson
14. Sukani. 1984. Pengetahuan Bahan dan Alat Logam. Yogyakarta: ISI Yogyakarta
15. Untracht, Oppi. 1968. Metal Techniques for Craftmen. New York, USA: Doubleday & Co
Minor
1. Harun AR, George. 1986. TEORI & PRAKTEK KERJA LOGAM. Jakarta: Erlangga
2. Sukani. 1985. PENGETAHUAN BAHAN & ALAT LOGAM. Yogyakarta : ISI Jurusan Desain Kriya
3. Richard Hughes & Michael Rowe. 1994. THE COLOURING, BRONZING & PATINATION OF METALS. London: Thames & Hudson.
Link
1. https://www.youtube.com/watch?v=7Z_VtH5CDn0
2. https://www.youtube.com/watch?v=6d0n1G-vcRM
3. https://www.youtube.com/watch?v=-r5-7pxolPE&pp=ugMICgJpZBABGAE%3D