



Universitat de Lleida

DEGREE CURRICULUM

HISTORY OF ARTISTIC AND CONSTRUCTION TECHNIQUES

Coordination: BARBERA GINE, ALEIX

Academic year 2020-21

Subject's general information

Subject name	HISTORY OF ARTISTIC AND CONSTRUCTION TECHNIQUES			
Code	100137			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	2	4	
	Number of groups	1	1	
Coordination	BARBERA GINE, ALEIX			
Department	ART HISTORY AND SOCIAL HISTORY			
Teaching load distribution between lectures and independent student work	60 hours of face-to-face classes. 90 hours of autonomous work.			
Important information on data processing	Consult this link for more information.			
Language	Catalan. Mandatory resources also in Spanish, English and Italian.			
Distribution of credits	1 credit equals 25 hours of student work. Total: 150 hours (6 credits)			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
BARBERA GINE, ALEIX	aleix.barbera@udl.cat	6	

Subject's extra information

The subject "History of artistic and building techniques" aims to provide the minimum theoretical knowledge for the understanding of the most common artistic and building techniques in Western European heritage. A review of the main pictorial, sculptural and construction techniques will be made and the personal activity of the students will be encouraged so that they complement the contents in an autonomous way, with the execution of works and deepening exercises.

Learning objectives

- To know the different languages and artistic techniques used by mankind throughout history.
- To acquire a wide and transversal knowledge of the different artistic and constructive techniques.
- To know the different materials and tools involved in artistic creation and to understand the technical procedures involved.
- To value the technical limitations that characterize each artistic and material typology in a critical way in the evolution of art history.
- To develop a good level of understanding and expression of the artistic vocabulary and artistic and constructive techniques.
- To train students to introduce them to the qualitative and critical analysis of cultural assets.
- To develop skills for the comprehensive reading of texts and documentary and bibliographic sources on art.

Competences

CB3 Ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues

CB4 To be able to transmit information, ideas, problems and solutions to a specialized and non-specialized audience)

CG1 Analyze, Synthesize, Organize and Plan Information

CG2 Developing critical thinking

CG3 Searching, finding and managing information

CG5 Manage bibliographic references and search tools for general and specific bibliographic resources, including their access via the Internet

CG7 Valuing the Importance of Diversity and Multiculturalism

CG8 Recognizing and being sensitive to the promotion of human rights and the values of a culture of peace and democratic values

CE1 Developing a critical view of the basic processes of scientific methodology in Art History

CE2 Developing Instrumental Skills Applied to Art History

CE6 To acquire a systematic and integrated knowledge of the artistic fact: different languages, procedures and techniques of the artistic production throughout history, as well as the theory and aesthetic thought

SG7 Identify, distinguish and evaluate or assess the main literary and documentary sources in Art History

SG12 Develop and manage basic concepts on documentation, material composition and techniques of movable

and immovable artistic property

TC3 To acquire training in the use of new technologies and information and communication technologies

CT5 Acquiring essential notions of scientific thought

Subject contents

1. Sources, treaties and bibliography

2. Introduction to the study of artistic techniques

3. Drawing and dry techniques:

- Tools and materials for drawing
- Drawing techniques: direct, grid, stencil, compass, camera obscura, etc.
- The preparatory work

4. Pictorial techniques

4.1. *The supports and their preparation*

- Fabric
- Wood
- Paper and cardboard
- Others: parchment, copper

4.2. *Polychrome:*

- The components of the paint: binders and pigments.
- Tools for painting
- Pigments and fillers
- Aqueous binders (egg tempera, glue tempera, casein tempera, gums -aquarela and gouache-, pastel and contemporary synthetic resins).
- Fatty binders (oil, encaustic, natural and synthetic resins).

4.3 *Wall painting*

- Tools for wall painting
- Mortars
- Fresco / sgraffito painting

4.4. *Gilding*

- Tools for gilding
- Aqueous gilding

- Fatty gilding

4.5. *Barnishing*

5. **Sculptural techniques**

5.1. *Sculptural typologies*

5.2. *Materials and tools for sculpture*

- Tools
- Materials: clay and terracotta, plaster, wood, stone, ivory, metal and others
- Sculptural procedures: modelling, turning, carving, trepanning, casting, moulding and others
- Iron works: forging, casting, damascene, embossing, chiselling, graining and others.
- Glass works: blown glass, glass against mold, sand core, stained glass and others.

5.3. *Moulds*

6. **Construction techniques**

- Architectural definition and typologies. Classical trinomial of the theory of architecture: firmitas, utilitas, venustas. Constructive systems.

Architectural elements and their lexicon

Construction with soil and plant elements

Wooden construction

Construction with stone

Construction with bricks

Construction with iron, glass, concrete and contemporary materials

Methodology

- **Theoretical and practical classes** (in a physical or virtual classroom according to current regulations) with explanations accompanied by presentations summarizing the contents and skills to be achieved. Presentation of the materials with the support of various resources (real material - tools, materials, test tubes -, photographs, videos, reports, on-line resources, etc.) Interest in visualizing real cases to facilitate the understanding of the contents and in different typologies and formats of works (from prehistory to contemporary art).

- **Practical exercise** for the application of some techniques explained in a theoretical way during the course and that facilitates the learning and understanding of the concepts. All participants must develop and present a final report on their performance.

- **Pigments exercise** for the search of information about historical artistic pigments and colorants that will consist in the search of documentary sources and the synthesis of contents in a file. Details of this activity will be given on the first day of class.

- **Deepening work** on the history of artistic techniques will be given in the form of a scientific article and should also include an oral presentation. Details of this activity will be given on the first day of class.

- Mandatory **reading** of sources and artistic treatises. The reading of "Il libro dell'arte" by Cennino Cennini and "De Architectura" by Vitruvio will be compulsory to follow the course. There will be a reading test to evaluate the acquisition and learning of the concepts.
- **Tutoring and personalised attention:** sessions aimed at the complementary training of students, especially focused on in-depth work or the resolution of doubts. Tutorials will be previously arranged by e-mail to the teacher (aleix.barbera@udl.cat).
- Development of two written **tests** to monitor learning and evaluate the content achieved.

The different activities planned during the course of the course have the following forecast of work dedication by the students in working hours (presential and non presential):

Activity	HP*	HNP**
Theoretical and practical classes	39	25
Practical exercise	13	15
Pigments exercise	1,5	10
Deepening work	3	25
Reading	1,5	15
Tutoring	voluntari	
Tests	2	
TOTAL HOURS	60	90

* Presencial hours

** Non presencial hours

Information on data protection in the audiovisual record in the subject of "conservation and restoration of cultural property" in the case where the recording of the classes is chosen in full or in part or the students for an evaluation test using the virtual classroom:

In accordance with current regulations on the protection of personal data, we inform you that:

- The organisation responsible for the recording and use of the image and voice is the University of Lleida - UdL (contact details of the representative: General Secretariat. Plaza Víctor Siurana, 1, 25003 Lleida; sg@udl.cat; contact details of the data protection officer: dpd@udl.cat).
- The recorded images and voices shall be used exclusively for teaching purposes.
- The recorded images and voices shall be saved and preserved until the end of the current academic year, and shall be destroyed in accordance with the terms and conditions specified in the regulations on the preservation and disposal of administrative documents of the UdL, and the documentary evaluation tables approved by the Generalitat de Catalunya (<http://www.udl.cat/ca/serveis/arxiu/>).
- The voices and images are considered necessary to teach this subject, and teaching is a right and a duty of the teaching staff of the Universities, which they must exercise under academic freedom, as provided for in article 33.2 of the Organic Law of Universities (Ley Orgánica de Universidades) 6/2001, of December 21. For this reason, the UdL does not need the consent of the students to register their voices and images with the sole and exclusive purpose of teaching in this particular subject.
- The UdL shall not transfer the data to third parties, except in the cases strictly provided for by the Law.
- The student can access their data; request correction, deletion or portability; object to its processing and request its limitation, as long as it is compatible with the purposes of teaching, by writing to dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, via a mail to its website (<https://seu.apd.cat>) or

other non-electronic means.

Development plan

Classroom theory and practice: Monday and Tuesday from 11:30 to 13:00 in the physical classroom at 12:30 in the rectory building or in the virtual classroom on campus (according to current regulations).

Practice: details will be specified at the beginning of the course.

In-depth work: details of the subject matter, format and delivery will be specified during the course.

Pigment exercise: details on the subject matter, format and delivery will be specified during the course.

Written tests: on the first day of the course, timetables and classrooms will be detailed for follow-up.

Evaluation

As a general rule and in accordance with the UdL Evaluation Regulations, evaluation is continuous, based on the student's personal work and attendance at the face-to-face sessions and responds to the following criteria and evaluation instruments.

EVALUATION SYSTEM	DESCRIPTION	% FINAL GRADE
Test 1	Written test on the contents reached during the first didactic units.	20%
Test 2	Written test on the contents reached during the last didactic units.	25%
Practical exercise	Assistance, follow-up and execution of a practical exercise with report writing with the applied skills.	15%
Pigments exercise	Documentary synthesis in a summary sheet about the most relevant data of two pigments or colorants.	10%
Deepening work	Written and oral presentation of the deepening work according to the criteria that will be marked at the beginning of the course.	15%
Reading	Test to evaluate the consolidation of the contents during the reading of the obligatory books of the subject.	10%
Attendance	Assessment of attendance and active participation in the theoretical and practical sessions and visits.	5%

- Each exercise, work or test will be assessed from 0 to 10 points. In order to be able to average out the other activities, at least a score of 3.5 must have been achieved.

- Failure to hand in the exercises or work within the agreed deadlines will also result in the loss of points in this section.

- In application of the UdL evaluation regulations, given that the exams have a value of less than 30% there is no recovery.

IMPORTANT: If the teacher detects plagiarism or copying in any of the different parts to be evaluated, according to the rules of evaluation of the UdL, that part will be marked with a 0.

Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to academic@lletres.udl.cat or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres).

Bibliography

CENNINI, Cennino. El libro del arte. Ediciones AKAL, 1988

Alegre Carvajal, E., Tusell García, G., López Díaz, J., Técnicas y Medios Artísticos. Madrid, Editorial Universitaria Ramón Areces, 2011.

Angoso, D., Bernárdez, C., Fernández, B., y Llorente, A., Las técnicas artísticas (4 vols.). Madrid, Akal, 2005.

Bruquetas Galán, Rocío. Técnicas y materiales de la pintura española en los siglos de oro. Madrid, Fundación de Apoyo a la Historia del arte Hispánico, 2002.

Hayes, C., Guía completa de Pintura y Dibujo. Técnicas y materiales. Madrid, Hermann Blume, 1992.

Maltese, C., Las técnicas artísticas, Madrid, Cátedra, 2009.

Mayer, R., Materiales y técnicas del arte, Madrid, Hermann Blume, 1985.

Pedrola Font, Antoni. Materials procediments i tècniques pictòriques. Barcelona, Barcanova, 1990.

Plowman, J., Enciclopedia de técnicas escultóricas, Barcelona, Acanto, 2002.

VV. AA., Arte y Nuevas tecnologías, Colonia. Madrid, Taschen, 2006.

VV. AA., Técnicas de los artistas modernos. Madrid, Hermann Blume, 1984.

WITTKOWER, Rudolf. La escultura: procesos y principios. Alianza Editorial, 1980.