



Universitat de Lleida

DEGREE CURRICULUM

# **HISTORY OF ARTISTIC AND CONSTRUCTION TECHNIQUES**

Coordination: BARBERA GINE, ALEIX

Academic year 2022-23

## Subject's general information

<b>Subject name</b>	HISTORY OF ARTISTIC AND CONSTRUCTION TECHNIQUES			
<b>Code</b>	100137			
<b>Semester</b>	2nd Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON/CORE	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA	TEORIA	
	<b>Number of credits</b>	2	4	
	<b>Number of groups</b>	1	1	
<b>Coordination</b>	BARBERA GINE, ALEIX			
<b>Department</b>	ART HISTORY AND SOCIAL HISTORY			
<b>Teaching load distribution between lectures and independent student work</b>	60 on-site classes (according to health regulation) 90 hours of autonomous work.			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan. Mandatory resources also in Spanish, English and Italian.			
<b>Distribution of credits</b>	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	Make an appointment at aleix.barbera@udl.cat

## 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

CG1 Analyze, Synthesize, Organize and Plan Information

CG2 Developing critical thinking

CG3 Searching, finding and managing information

CG4 Critically recognize the space-time coordinates (diachrony and synchrony) and the geographical and cultural limits and interrelations of 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

CE7 Identify, distinguish and evaluate or assess the main literary and documentary sources of Art History.

CE8 Develop and handle basic concepts on iconography, as a key for the interpretation of images.

CE12 Develop and handle basic concepts on documentation, composition of materials and techniques of movable

and immovable artistic goods.

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.

- **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**
<b>On-site classes</b>	48	45
<b>Pigments exercise</b>	2	15
<b>Practical exercise</b>	8	15
<b>Reading</b>	1	15
<b>Tutoring</b>	voluntari	
<b>Tests</b>	1	
<b>TOTAL HOURS</b>	60	90

\* Presencial hours

\*\* Non presencial hours

## Development plan

Classes: Mondays and tuesdays from 11:00 am to 13 pm in the classroom 3.20 in the rectory building.

Practical exercise: 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
<b>Test 1</b>	Written test on the contents reached during the first didactic units.	25%
<b>Test 2</b>	Written test on the contents reached during the lasts didactic units.	25%
<b>Pigments exercise</b>	Documentary synthesis in a summary sheet about the most relevant data of two pigments or colorants.	10%
<b>Practical exercise</b>	Participation and execution of a practical exercise (10%) and writing of a final report (15%)	25%
<b>Reading</b>	Test to evaluate the consolidation of the contents during the reading of the obligatory books of the subject.	10%

<b>Attendance</b>	Assessment of attendance and active participation in the theoretical and practical sessions and visits.	5%
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- 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 part-time job or 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](mailto:academic@lletres.udl.cat) or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres).

## Bibliography

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

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