



DEGREE CURRICULUM
**CONSERVATION AND
RESTORATION OF CULTURAL
PROPERTY**

Coordination: BARBERA GINE, ALEIX

Academic year 2023-24

Subject's general information

Subject name	CONSERVATION AND RESTORATION OF CULTURAL PROPERTY			
Code	100148			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	2	COMPULSORY	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	GEOGRAPHY, HISTORY AND HISTORY OF ART			
Teaching load distribution between lectures and independent student work	60 on-site hours (according to health regulation) 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	3,5	make an appointment at aleix.barbera@udl.cat
MARTÍ EGEA, JÉSICA	jesica.marti@udl.cat	2,5	

Subject's extra information

The subject of "conservation and restoration of cultural property" aims to provide students with a basic knowledge of this profession and the various disciplines it encompasses, as well as the processes in which it intervenes (diagnosis, scientific study, preventive conservation, transport and packaging, restoration interventions, etc.). The aim is to offer a transversal vision of the importance of conservation-restoration of heritage, as well as to provide the necessary tools to facilitate and encourage interdisciplinary work.

Learning objectives

- To know and understand the concepts of conservation and restoration of heritage and the main institutions of reference in the national and international field.
- To know the basic terminology about alterations and degradations in different typologies of works of art in order to be able to assess their state of conservation in an indicative way.
- To form one's own criteria on the theories of intervention in conservation-restoration in contrast to historical trends.
- To know and understand the deontological code of the conservator-restorer and to value this professional figure from the field of the history of art for still necessary interdisciplinary work.
- Be aware of the legal framework and the various regulations and recommendations that govern heritage conservation-restoration interventions.
- To know the most common tools for the scientific analysis of works of art and the information they can offer.
- To form a global vision of the different processes of intervention in conservation-restoration and of their implications in the perception of works of art.
- To learn about paradigmatic cases of restoration interventions in both movable and immovable property.
- To value the importance of the different tools and preventive conservation measures for the correct conservation of heritage and to recognise the different areas it covers.
- Be able to distinguish and understand the conservation-restoration interventions of a work of art.
- Collect, manage, order and synthesize the information of different professional profiles involved in the conservation of cultural assets, as well as promote the possibilities of interdisciplinary work in the field of heritage.

Competences

CB4 To be able to transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.)

CB5 To know how to develop those learning skills necessary to undertake further studies with a high degree of autonomy.

GC5 Be competent in managing bibliography and search tools for general and specific bibliographic resources, including Internet access.

GC6 Plan and manage time for decision making and development of individual tasks and in team work environments.

GC7 Valuing the importance of diversity and multiculturalism

GC8 Recognize and be sensitive to the promotion of human rights and the values of a culture of peace and democratic values.

GC9 Recognize the principles and implications of professional ethics.

SC2 Develop instrumental skills applied to the history of art.

SC9 Identify, distinguish and evaluate or assess the current problems of conservation, restoration criteria and

management of historical, artistic and cultural heritage.

SC10 Identify and recognize the critical awareness of heritage and its valuation in today's society.

SC11 Develop and manage basic concepts of museology and museography.

SC12 Develop and handle basic concepts on documentation, composition of materials and techniques of movable and immovable artistic assets.

TC3 Acquire training in the use of new technologies and information and communication technologies.

CT4 Acquire basic knowledge of entrepreneurship and professional environments.

Subject contents

UNIT 1. Concepts, theory and criteria of conservation-restoration

Definitions of the main concepts, contrast of different theories and historical evolution, knowledge of different institutions, intervention criteria, current legislation, etc.

UNIT 2. The diagnosis of cultural assets

Basic concepts and most common degradations in different types of supports and techniques.

UNIT 3. The scientific and analytical study

Introduction to scientific study, multispectral analysis, microscopic analysis, analytical techniques (FTIR, RAMAN, chromatography, etc.)

UNIT 4. Preventive conservation

Basic concepts, the figure of the mail, control of environmental factors, exhibition systems, handling and packaging systems, risk assessment and preventive conservation plans.

UNIT 5. The conservation-restoration treatment

The conservation-restoration intervention project; reintegration criteria and most common treatments.

Methodology

- **Theory lessons** (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, prototypes, 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).

- **Short exercises** with the development of diverse activities with the objective of consolidating the concepts shown in the theoretical classes: text comments, data search, interrelation of concepts, consultation of bibliography and other resources, specific visits, consultation of complementary materials, etc.

- **Deepening work** on the conservation and restoration of cultural property that will be delivered 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.

- **Methodology workshop**: practical sessions that will be given for the practical work and development of fundamental questions related to various art history competencies. Details of this activity will be given on the first day of class.

- Mandatory **visits** to institutions dedicated to heritage conservation (if current health regulations allow it).

- **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 arranged in advance by email 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**
On-site classes	22,5	19
Synchronous non-attendance classes	22,5	19
Short exercises	0	14

Deepening work	0	35
Methodology workshop	10	0
Visits	3	3
Tutoring	voluntary	
Tests	2	
TOTAL HOURS	60	90

* Presencial hours

** Non presencial hours

Development plan

Classes: Tuesdays from 1:00 pm to 2:45 pm in the classroom 0.30 in the rectory building (according to current regulations).

Visits: will be arranged at the beginning of the course.

Deepening work: details of the subject matter, format and delivery will be arranged during the course.

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

Short exercises: opening and delivery of the exercises through the virtual campus 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.	25%
Test 2	Written test on the contents reached during the lasts didactic units.	25%
Methodology workshop	Attendance and participation in the seminar and report writing	10%
Short exercises	Presentation of a total of 7 exercises proposed through the virtual campus.	14%
Deepening	Written and oral presentation of the deepening work according to the criteria that will be marked at the beginning of the course.	20%
Attendance	Assessment of attendance and active participation in the theoretical and practical sessions and visits.	6%

- 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.

- About the "Methodology workshop": At the beginning of the course, students will receive a document detailing the

activity and the characteristics of its evaluation.

- 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 or ask for information at the Faculty's office (Secretaría de la Facultat de Lletres).

Bibliography

DIDACTIC UNIT 1. Conservation-restoration concepts, theory and criteria

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MARTÍNEZ JUSTICIA, Ma. José (1996) *Antología de textos sobre restauración*. Ediciones de la Universidad de Jaén.

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MARTÍNEZ JUSTICIA, Ma. José (2009). *Restauración de bienes culturales en los textos normativos: selección, traducción y estudio crítico de documentos normativos nacionales e internacionales*. Granada.

MIRAMBELL, Miquel (2016). *Criterios y teorías de la conservación y la restauración del patrimonio artístico a lo largo de la historia*. JAS Arqueología Editorial, Madrid.

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XARRIÉ ROVIRA, Josep Ma (2002). *Restauració d'obres d'art a Catalunya. Quatre generacions i un noble ofici: conservació i restauració del patrimoni cultural moble (1892-2001)*. Barcelona: Publicacions de l'Abadia de Montserrat.

DIDACTIC UNIT 2 and 5. The diagnosis of works of art. The conservation-restoration intervention

BRUQUETAS, Rocío (2002). *Técnicas y materiales de la pintura española en los Siglos de Oro*. Madrid: Fundación de Apoyo a la Historia del Arte Hispánico.

GÓMEZ, Ma. Luisa (2005). *La restauración: examen científico aplicado a la conservación de obras de arte*. Editorial Cátedra, Madrid.

MALTESE, Corrad (Coord.) (1980). *Las técnicas artísticas*. Madrid: Ediciones Cátedra.

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VILLARQUIDE, Ana (2004). *La pintura sobre tela I. Historiografía, técnicas y materiales*. San Sebastián: Editorial Nerea.

VIVANCOS RAMÓN, Victoria (2007). *La conservación y restauración de pintura de caballete. Pintura sobre tabla*. Madrid: Editorial Tecnos (Grupo Anaya SA).

WITTKOWER, Rudolf. (1980). *La escultura: procesos y principios*. Madrid: Alianza Forma.

VVAA (2008). *Illustrated glossary on stone deterioration patterns*. ICOMOS-ISCS. [https://www.icomos.org/publications/monuments_and_sites/15/pdf/Monuments_and_Sites_15_ISCS_Glossary_Stone.pdf]

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Glossari de l'Australian Institute for the Conservation of Cultural Material (AICCM):

<https://aiccm.org.au/conservation/visual-glossary>

Glossaris i informes gràfics del CRBMC:

http://centredere restauracio.gencat.cat/ca/difusio/publicacions_i_recursos/informes_grafics/

DIDACTIC UNIT 3. The scientific and analytical study of cultural assets

CAMPO, Gema; BAGAN, Ruth; ORIOLS, Núria (2009). *Identificació de fibres: suports tèxtils de pintures: metodologia*. Barcelona: Departament de Cultura.

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SALVADÓ, Nati; BUTÍ, Salvador i ORIOLS, Núria (2008). *Presa de mostres de policromies: metodologia*. Barcelona: Departament de Cultura.

SAN ANDRES, Margarita i DE LA VIÑA, Sonsoles (2004). *Fundamentos de química y física para la conservación y restauración*. Editorial Síntesis, Madrid.

VALGAÑÓN, Violeta (2008). *Biología aplicada a la conservación y restauración*. Madrid: Editorial Síntesis.

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VVAA. *La ciencia y el arte II. Ciencias experimentales y conservación del patrimonio cultural*. Madrid: Ministerio de Cultura. [<http://es.calameo.com/read/00007533568c114003629>]

VVAA. *La ciencia y el arte III. Ciencias experimentales y conservación del patrimonio cultural*. Madrid: Ministerio de Cultura. [<http://es.calameo.com/read/0000753358e5043d10a48>]

VVAA. *La ciencia y el arte IV. Ciencias experimentales y conservación del patrimonio cultural*. Madrid: Ministerio de Cultura. [<http://es.calameo.com/read/000075335744e530530f8>]

VVAA. *La ciencia y el arte V. Ciencias experimentales y conservación del patrimonio cultural*. Madrid: Ministerio de Cultura. [<http://en.calameo.com/read/000075335e7b9a4f03315>]

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DIDACTIC UNIT 4. Preventive conservation

ALONSO FERNÁNDEZ, Luis i GARCÍA FERNÁNDEZ, Isabel (2010). *Diseño de exposiciones: concepto, instalación y montaje*. Editorial Alianza, Madrid. [https://cataleg.udl.cat/record=b1292747~S11*cat]

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- FERNÁNDEZ, C. (Coord.) (2008). *Conservación preventiva y procedimientos en exposiciones temporales*, GE-IIC. Madrid: Fundación Duques de Soria.
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Titles available for consultation or loan at the UdL here: https://cataleg.udl.cat/search~S11*cat?/r100148/r100148/1%2C1%2C2%2CB/frameset&FF=r100148&2%2C%2C2