

## **Ceramic – Glass – Metal BA**

### **Applied Techniques in Ceramics**

The course of the transposition in the ceramic material is part of the subjects that serve and put in value the conceptual activities and the artistic ones, and develops as a matter of the language and the form analysis, modeling and creation of forms and ambient structures. Also, the base of the material integration in the modeling and composition study allows the understanding of the useful materials, their dynamics and the method of the cooperation, putting in the value their compatibility with the initial idea of the project.

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### **Applied Techniques in Glass**

The materials and the techniques are the components; the forms do not exist beyond them, but all are made in the same time. Some works of art talk about the artist's ideas, others about the technique.

More, the technique doesn't support in a passive way the artist's action, and the artist gives the technique his individual mark.

The glass techniques put their mark on the formal character, so we can identify three great classes of shapes:

1. The shapes due lamination, the shooting in the wand and the sheets of glass.
2. Shapes due blowing the pipe.
3. Shapes as a result of casting, the technique "*pâte de verre*" and a late technique named "*fusing*", that proposes the melting of the glass in electric ovens or gas based oven, in order to merge the glass.

All those techniques suppose future operations of finishing, painting with suitable pigments, cutting and grinding, polishing, sanding and frosting.

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### **Ceramic Restoration**

The restoration course represents a starting point in the vast work in the restoration field that proposes a great sensitivity, intuition, the knowledge of the typologies of the vessel, of the paste that the vessels were made of, and the materials used for the completing process (epoxy resins, plaster, and ceramic paste) and the special instruments.

For the development of the course in good conditions, the students must get used with the special technologies of the restoration (paste mixtures and glazes), of the history of ceramics, museology and minimum knowledge in physics and chemistry necessary in the process of restoration.

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### **Colour**

The course comprises:

The study of the analogy between the shape and color.

The correlation of the color with the expressive suitable forms.

The spatial modeling effect of the color depending on the proximity's typology, gradients and contrasts.

The harmonization and the color balance, based on the chromatic contrasts and on the counterpoint rule in the color scale.

Multipurpose networks; the color dynamics, the frequency of the distances, rhythm, breaks, deepness, juxtaposing, accent.

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### **Composition – Concept Development**

Theoretical general premises:

For a very general reason, the theoretical premises must take in the account the information about the motivation of the visual language creation, under the title: “communication and language”.

Other arguments refer to the concept of the independent formal methods of the visual language, analyzing the important stages of the historical substantiation of the conceptual language through the analogy (the specific and the relevant difference of the communication type) with the structure of the language’s fundamental model – language system.

In a large sense adapted to the domain, the discipline is hereby established as a “Composition Bases” course (the structure of forms in space), mentioning the procedures of the auto referential sign organizing (significant visual abstractions) or iconic sign organizing, and also their consciously transfer in the significant forms of the visual language.

Naturally, the identification of the language’s elements and their integration in an expressive structure will be permanent related with a large referential field of methods, typologies, morphologies and attitudes of the contemporary art serving as information support, artistic culture and as a test concerning the elective affinities.

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### **Creation of Ceramic Object**

The course proposes to development of the expressive, three-dimensional forms and structures, encouraging the concerning about the modeling, the expression of the figurative shapes and the tendencies with the ambient meanings, with the insertion of the volumetric signs in the ambient spaces. The area of the conceptual concerns implies the clearing of the specific concepts for each landing, expressing the contemporary models from the ceramic art.

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### **Creation of Glass Object**

The practical courses in the Glass studio propose a correlation with other formal disciplines in the department. After the “iron age”, the “silicium era” mentions the glass as an age of the personal identities in the field of art. The themes are structured in two directions:

- Research themes in the formal structure
- Research themes meant to capitalize the personal experiences in the context of the new tendencies of the international art events. It is envisaged: a common point of the landing, complementary activities and – finally – a differential level of the interpretation. There is an evidence of the innovative situations that might support a continuous state of interrogation upon the thinking, the innovation, in the context of the new type of sensitivity in the modern age.

The 2nd Year:

Semester I:

Unusual connections – point, line, surface, volumetric construction.

Semester II:

The exploring of the relation between the anthropomorphic and zoomorphic shapes.

Container.

The 3<sup>rd</sup> Year:

Semester I:

The object of worship, heraldic ritual. Ornament, Jewelry, Decoration.

Semester II:

Made of the 3D structure by the translation of the sculptural alphabetical signs.

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### **Creative Explorations in Ceramics**

The third year of study involves the finalizing of the study in Ceramic – Glass – Metal department and it materializes through proposes, challenges and launching of complex themes that might cover a great volume of theoretical and practical knowledge in the domain. The creative process asks an involvement unifying of the stage of the research and the documentation (in the library, museums, collaborations with companies , etc.) with the working – experimental stage . The preparing for the professional life can be proposed depending on the indivivuality of each student, in the direction of the well-defined personality. The great finalizing of the study process must lead, at the end of the third year, at the beginning of the bachelor final exams, to an increase of the creative faculties that take place, using the methods, the materials and the techniques in the domain of the ”fire arts”.

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### **Creative Explorations in Glass**

The course proposes the experimental development of a set of operations that arise from the themes offered by the departmental staff. In this regard, for the efficient finalizing of those projects, there is required a great documentary with dates and information about the last performances in the art domain, certified with national and international exhibitions, at the ceramic and glass biennial exhibitions – that can be considered models of style and technical attitude for the future candidate to the Bachelor degree final exam.

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### Drawing

The first written reference regarding the drawing's appearance was made by *Elder Plinius* in his *Natural History*. According to the myth or legend, the first drawing was made by the daughter of the potter man from Corinth, as an outline of her lovers' shadow, from whom she had been broken up. (The history doesn't attest the tool that was used for the outline of the immaterial, untouchable shadow that was surrounded by lines). The invention of the line and the outline is the basis of the true origin of the painting and sculpting. The shadow functioned as a pattern for a print that later becomes a double, a reproduction, an art product. An ensemble of characteristics will make sense through the representation or the creation of an image. The drawing is a convention between the means of expression (techniques, lines, stain, hachure, etc.) and the reality. As Leonardo da Vinci said, the drawing is '*una cosa mentale*', the line expresses the concept, it configures the character, it changes it, it synthesizes it, it gives it expression.

Between the drawings of a painter, of a sculptor or of a ceramist there are expression differences, in the manner of the figure shaping and the interior/exterior life of the forms. For the student in the ceramic field, there is important the accent on the representation of the volumes, on the structure's understanding and the shape's structure.

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### **Environmental Ceramic Design**

Introduction – the exposing of the reason for that the course has a great importance in the pedagogical approach of the department for an operative awareness of the students.

The course proposes the introduction of the inter-disciplinary behaviour of the experimental practice, conneted with the human space.

The dynamics of the program must contribute to the making of a multimedia project, to the estimating of the contemporary relevance of the project, and to the awarness of their socio-cultural implications.

## **Ceramic – Glass – Metal BA**

### Jewelry in Ceramic, Glass and Metal

The researches prove that 100 000 years ago the man had the intention to decorate and to decorate himself.

Some certain evidences however certify the fact that at least 25 000 years ago in the Stone Age, there had been used some jewelries for the neck and as necklaces made with animal teeth, snail shells, fish vertebras, bones, pearls, amber.

In the ages when the metal processing was known, in the Bronze Age had appeared the metal ornaments in different shapes.

The ornamental objects were used as objects of the exchange, made as coins. Only in the 20<sup>th</sup> century, the ornamentation objects were made of plastic.

The glass ornaments – in the form of beads – are in fact ones of the first objects made in this material, discovered 3000 year ago, before our Era.

From that moment till today, the glass jewelry was developed in a spectacular way, made with traditional and contemporary methods and technologies – combining other materials like precious or synthetic materials – plastic or Plexiglas.

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### **Materials, processes and Applied Techniques**

The first modeled objects used in the paleolithic forms had been modified by technology and other procedures, starting with the methods of burning the modeled dry object. Passing through the moment of the potter's wheel apparition, considered as being crucial in the evolution of the civilization, up to the development of the multiplying methods of the serial industrial objects, up to chasing to the artistical and technical perfection, the history of the material's evolution, the evolution of the processes and techniques of the ceramic object's development represent a source of inspiration for the contemporary ceramist.

First year, sem II: the transposition implies reliefs made out of plaster and the development of the common negative for the multiplication of the shape through the pressing.

Second year, sem II: independent three-dimensional structures using clay fragments.

The making of the negative following the three-dimensional shapes (*ronde bosse*), aiming the multiplication through pressing or casting.

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### **Modelling**

The sculptural shape develops, from the beginning, using two building methods: one that removes constantly the matter, releasing the sculpture from the interior (specific method for the sculpture in wood or stone) and the other that collects the fragments of the matter together, up to the configuration of the sculpture mass. The second method remains the most useful for the clay modeller.

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### **Stained Glass**

If at the beginning, the art of the stained glass was exclusively a religious art, once with the passing time, it has been adapted easily to the requirements of the profane life; the stained glass was, at its very first time, an object of architecture, but it becomes with ease a successful object, with the intarsia in the wood veneer, that contributes to the defining of the esthetics of the furniture or bright screens in the secular spaces. Earlier the French revolution, there were attested more than 2000 pieces of strained-glass, and other over 6000 pieces that belong to the 19<sup>th</sup> century, so France has more strained-glass windows than all the European countries.

As we already know, the stained glass appears, according to the known elements, at the beginning of the 12<sup>th</sup> century. In the churches from the North, those are replacing gradually the mural painting with the transparency of the colored glass, creating an atmosphere of meditation using the combining with the intensities of the light. In the big frames of wood that fit in the plaster profile of the windows, there are assembled the glazed eyes, made of colored and blown glass, cut, assembled and maintained in compact form, by a lead structure. The rectangular panels, with the dimension of the holes in the metallic frame are attached into it, using some metal clamps. The perimeter that has contact with the metallic surface is puttied for a great resistance to the wind, air and water. This kind of panels with figurative decorations, bright images containing illustrations from the New and the Old Testament are present in the gothic churches, dominating the liturgical space.

*The stained glass* is an art of a real creative memory, and it becomes a field of a spectacular expression for the glass artists. The stained-glass is basically decorative, but with certain esthetic valences and it functions in the antic architectural spaces and both in the modern and in the contemporary ambient.

## **Ceramic – Glass – Metal BA**

### **Techniques of Decoration**

The course aims to explore the techniques of the decoration applied on the ceramic surfaces, made of glass or metal, using suitable pigments.

The practice of different manners of the methods used within the subject is correlated with the history of decorative art, and with the various methods of the landing that come out from the different geographic and cultural spaces.

At the same time with this elements that are corresponding to an extensive knowledge of the tradition in the field, there will be also treated some concepts comprising the relation of the proposed structures for the transposition, using the techniques of the ornament, both with proper materials and the shape of the object that is meant to be decorated.

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### **Technology**

1. Concepts of fine ceramic.
2. The classification of ceramic products.
3. Raw ceramic materials.
4. The technological flow of the ceramic product's manufacture.
5. The drying of the ceramic products and of the forms of work.
6. The burning of the ceramic products. The preparing of the objects, the charging of the oven, the programming of the oven with the suitable chart.
7. Ceramic glazes.
8. The decoration of the ceramic objects.
9. Ceramic special techniques (ex: The *Raku* technique).

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### **Finalizing the Diploma Work**

As far as the diploma work represents a proving final exercise that must capitalize the entire knowledge in the field, associated with the theoretical aspects about the art culture, it is considered that for the moment there are implied all the concepts that aim the contents covered in the courses during the academic studies. The course has in view the evolution in the process for every student's activity, encouraging the attempts in the original creative solution from the technical point of view and also with the anticipation of his conceptual support about the final work.

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### **Finalizing the Diploma Work – Glass**

The diploma work-bachelor level – defines itself as an eloquent exercise at the end of the three years of study, as a result of the acquired knowledge and practical competence and must be supported in writing. The work must be done taking in account the individual most accessible particularities that define the personality and the originality of the offer. The entire knowledge within the field is involved, doubled by theoretical aspects about the culture in the field and the artistic culture, in general. There are encouraged the proper experiment and the technical innovation, subsumed under a concept that may support the actual concerns in art. The course aims the individual evolution of each student who proves originality and technical coherence.

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### **The Methodology of the Ceramic Object's Design and Package**

The short exposure of the historical route of the object's design evolution, from the pottery individual studio, to the great European manufactories, aims to guide of the student's vision in the contemporary ceramic object's design.

The knowledge about those moments and also the ones that dominated the development of the object's design in the XX century in the Italic isle, the styles and designers that make the norms about the domain, all represent terms that the professional creator must carry out.

The subjects are limited, so the students should answer promptly, documented, structured and studied in a well-settled order.

The order of the work stages, realized as an exercise during the discussions with the mentor, means to outline the personal sense of thinking about the subject. There are encouraged the new solutions in the design, using new mediums, the mixed-media, the alternative techniques or the new formulas of the ceramic materials networks.

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### **Tiffany**

From its beginning, the strained-glass art anticipates the *tiffany* technique that appears much more recently.

Both initially had a religious destination, but once with the passing time, the *tiffany* technique adapted easily enough to the requirements of the secular life; the strained-glass was initially an object of architecture and becomes in time a success object, together with the *tiffany*, represented by a great variety of wood veneer, nacre or bone, defining the esthetics of some furniture pieces, bright glass partitions or other objects intended for the secular spaces.

Earlier the French revolution, there were attested more than 2000 pieces of strained-glass, and other over 6000 pieces that belong to the 19<sup>th</sup> century, so France has more strained-glass windows than all the European countries. The *tiffany* technique was invented by Louis Comfort Tiffany (b. 18<sup>th</sup> of February 1848 – 17<sup>th</sup> of January, 1933), a French emigrant son, born in New York.

The *tiffany* technique appears at the beginning of the 19<sup>th</sup> century and it is related to the art Nouveau style.

The rectangular panels, with the dimension of the holes in the metallic frame are attached into it, using some metal clamps. The perimeter that has contact with the metallic surface is puttied for a great resistance to the wind, air and water. The *Tiffany* becomes a great art technique, adapted perfectly to the development of spectacular lampshades and other three-dimensional objects.

The *Tiffany's* art is a real creative memory, and it becomes a field of a spectacular expression for the glass artists. The stained-glass is basically decorative, but with certain esthetic valences and it functions in the antique architectural spaces and both in the modern and in the contemporary ambient.