

COURSE OUTLINE

1. Data about the study programme

1.1 Higher education institution	Transilvania University of Braşov
1.2 Faculty	Food and tourism
1.3 Department	Food and Tourism Engineering and Management
1.4 Field of study de master ¹⁾	Engineering and management
1.5 Study level ²⁾	Master
1.6 Study programme/ Qualification	Engineering and management in luxury hospitality (in English)

2. Data about the course

2.1 Name of course		Eco-luxury interiors and sustainable materials						
2.2 Course convenor		Prof. dr. arh. Teofil MIHĂILESCU						
2.3 Seminar/ laboratory / project convenor		Prof. dr. arh. Teofil MIHĂILESCU						
2.4 Study year	II	2.5 Semester	III	2.6 Evaluation type	E	2.7 Course status	Content ³⁾	SC
							Attendance type ⁴⁾	EC

3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	4	out of which: 3.2 lecture	2	3.3 seminar/ laboratory /project	2
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	28	3.6 seminar/ laboratory /project	28
Time allocation					hours
Study of textbooks, course support, bibliography and notes					15
Additional documentation in libraries, specialized electronic platforms, and field research					15
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					23
Tutorial					-
Examinations					2
Other activities Explorarea practică de soluții principale de design/arhitectură de interior pentru unități de alimentație publică (restaurante, cafenele, baruri, cofetării, braserii etc) și unități hoteliere.					14
3.7 Total number of hours of student activity	69				
3.8 Total number per semester	125				
3.9 Number of credits ⁵⁾	5				

4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> Familiarization with the architectural-urban phenomenon, interest in the history, theory and practice of architecture, as well as in visual arts, photography.
4.2 competences-related	<ul style="list-style-type: none"> The use in professional communication of the knowledge acquired in the graduated specialty in order to crystallize the connections with the field of architecture.

5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> Room with appropriate furniture, whiteboard and watermarker, possibly blackboard and chalk, video projector and internet access.
5.2 for seminar/ laboratory / project development	<ul style="list-style-type: none"> Room with appropriate furniture, whiteboard and watermarker, possibly blackboard and chalk, video projector and internet access.

6. Specific competences

Professional competences	<p>Cp.1 Manage and plan the various resources, such as human resources, budget, timeline, deliverables and quality required for a specific project, and monitor the progress of the project to achieve a specific objective within a given timeframe and budget.</p> <p>L.O. 1.6 Graduates will be able to plan, manage, and oversee hotel, resort and restaurant renovation or expansion projects, balancing budget, timelines, and brand-specific luxury aesthetics.</p> <p>Cp.3 Analyze production processes in order to make improvements. Perform analysis to reduce production losses and overall manufacturing costs.</p> <p>L.O. 3.3 Graduates will acquire skills to design and optimize flexible luxury environments, such as modular hotel rooms or event spaces, that can be reconfigured to meet the specific needs and expectations of individual guests.</p> <p>Cp.4 Develop processes and techniques for food production or preservation. They engage in the design, development, construction and operation of industrial processes and techniques for food production.</p> <p>L.O. 4.6 Graduates will demonstrate ability to design luxury spaces and environments for restaurants, cafes and other beverage related units that integrate cultural themes, eco-luxury elements, and guest-centric technologies.</p> <p>Cp.5 Conduct inspections and tests of services, processes or products to assess quality.</p> <p>L.O. 5.7 Graduates will be able to assess resort infrastructures and designs, focusing on sustainability features, biophilic integration, and their impact on guest well-being and satisfaction.</p>
6.2 Transversal competences	<p>Ct.2 Assume a leadership role.</p> <p>L.O. 2.1 Graduates will demonstrate the ability to develop and implement strategic plans, guiding teams in luxury hotels, restaurants, and cafes towards achieving organizational goals while maintaining the highest standards of service excellence.</p> <p>Ct.3 Manage material and financial resources.</p> <p>L.O. 3.3 Graduates will be able to integrate sustainability principles into the management of financial and material resources, promoting eco-friendly practices and long-term cost savings in high-end hospitality operations.</p> <p>L.O. 3.4 Graduates will acquire the skills to evaluate and select high-quality, sustainable materials for engineering luxury hospitality spaces, ensuring durability, aesthetic appeal, and cost-efficiency in alignment with project requirements</p> <p>Ct.4 Manage quality related aspects.</p> <p>L.O. 4.1 Graduates will demonstrate ability to design and implement comprehensive quality assurance frameworks tailored to high standards expected in luxury hotels, restaurants, and cafes.</p> <p>Ct.5 Ensure customer orientation.</p> <p>L.O. 5.4 Graduates will acquire the skills to create functional, aesthetically pleasing, and culturally immersive environments in luxury hotels, restaurants, and cafes that enhance the overall guest experience.</p> <p>L.O. 5.5 Graduates will develop the capacity to design luxury hospitality infrastructure that seamlessly integrates ergonomics and sustainability, ensuring guest comfort while meeting eco-friendly standards.</p>

7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> Basic knowledge of structural, functional, aesthetic design in architecture, in order to get familiar with the architectural phenomenon and design issues. Developing the skills to observe/analyze/interpret architectural spaces for understanding and using the expressive potential of the architectural form from the point of view of primary (structural, sensory-spatial), functional (utilitarian) and cultural-symbolic (aesthetic) meanings. Challenging interactivity by designing various teaching-learning
---------------------------------	--

	<p>situations using active-participative strategies aiming at familiarization with the context of design.</p> <ul style="list-style-type: none"> • Developing the capacity for a systemic approach to the discipline by highlighting the links between fields (architecture, design, ergonomics, aesthetics, color theory, arts and engineering and management in food and tourism) and exploring the main directions, concepts, theories of the field of architecture, insisting on situations/pretexts that argue the idea of active learning. • The development of communication skills, dialogue, teamwork, exploration and inter-, trans-, multi- and pluridisciplinary communication and the use of professional criteria/evaluation methods in the interpretation of the architectural space, in order to crystallize some solutions for its adaptation to different types of planning and design needs of spaces in the luxury hospitality field. • Set of general knowledge in order to crystallize an ability to analyze an architectural context and the ability to formulate specific realistic conclusions and options regarding the human habitat, in order to fulfill its cultural, functional, aesthetic, comfort and safety requirements in correlation with the parameters of reference in the field. • The development of visual and professional culture and the skills to analyze, interpret and create artistic entities in relation to the universe of spaces in luxury hospitality, in order to identify the qualities and characteristics that give them potential and bring them added value from an architectural point of view, ergonomic, aesthetic, artistic.
7.2 Specific objectives	<ul style="list-style-type: none"> • The ability to observe, understand and interpret in a creative-innovative way the architectural space in the reality-image-imaginary matrix. The ability to express/understand concepts/projects in the field of architecture and design, in order to report on them. The realistic and responsible approach to concrete situations of observation, analysis and conception in practice in order to effectively solve the problems specific to planning and design. • The crystallization of cognitive, applied-professional and affective-value skills as a reference matrix for approaching practical situations in the field of architecture, as well as the development/cultivation of a specific interest in the field of design and architecture. The crystallization of a minimal visual culture and a specialized language. The development of communication and teamwork skills in a professional context, to understand specific topics and to respond to them in a creative-innovative way, to create the premises for an optimal dialogue between specialists in specialized practice. • Challenging interactivity by designing various situations of teaching/learning/application in practice, using active-participative strategies aiming at familiarization with the issues of planning and design in relation to the specific field of the relevant industry. The crystallization of a creative spirit in solving specialized problems regarding color, texture, shape, surface, volume, in relation to the planning and design of spaces in the luxury hospitality field in an inter-/pluri-/trans-/multi-disciplinary context. • Effective use of information sources and communication resources and assisted professional training (portals, internet, specialized software applications, databases, online courses, etc.).

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Introduction to architecture – concepts, terminology, issues, definition of terms, mission. Architecture (from idea, theme and project to built reality) in relation to the requirements of sustainable development (technical/structural, functional, aesthetic, site, legislative etc.) About the initiation-search-becoming/pragma triad and the structure-style- symbol in architecture and design: about the proximate gender and the specific difference. Introduction to architectural design heuristics (reality, image, imaginary) in relation to the concepts of sustainable and nature-inspired architecture, with the eco-luxury interior design using sustainable materials, with applications in the world of	Lecture based on image projection, case studies, interactive debate and multimedia.	6	-

luxury hospitality.		4	
2. Design heuristics in sustainable architecture inspired by nature, with applications in the world of luxury hospitality, in relation to the concepts of sustainable development. Incursion into the history, theory and criticism of the architecture-structural engineering relationship (the development of architectural styles, emblematic currents, specific influences and how they relate to modern architectural concepts in the design of sustainable constructions from the end of the 19th century until present, for understanding the typology of various design situations in order to find the optimal solutions for sustainable design, energy efficiency, etc. Dichotomy low-tech / high-tech; meanings associated with the eco-luxury interior design using sustainable materials.		4	
3. The concepts of eco-design, energy efficiency, fair building, smart building inspired by nature, with applications in the world of luxury hospitality and in the eco-luxury interior design using sustainable materials. How to think about the architectural object in relation to the principles of design inspired by nature and sustainable development. The relationship between building materials / structural systems - destination / function - form / expression. Vitruvian attributes in sustainable design: Stabilitas/Firmitas (strength, safety, structural engineering, associated meanings) - Utilitas (function, associated meanings) - Venustas (expressiveness, beauty, associated meanings). Perception of architectural objects/space: repetition, rhythm, hierarchy, contrast, symmetry, asymmetry, perspective, proportions, harmony, aesthetics, spatial effects, lighting, materials and textures, color, optical effects, golden section. Applications in the planning and design of luxury hospitality spaces.		4	
4. Exploring the concepts and theories of sustainable, durable architecture, passive/solar/bioclimate architecture, smart architecture inspired by nature, with applications in the world of luxury hospitality and in the eco-luxury interior design using sustainable materials, and the extent/limits of their integration in contemporary design (premises, repertoire of solutions as well from the history of traditional architecture as sources of inspiration for contemporary architecture. Exploring the dichotomies of hard-soft, high-tech - low-tech, unfair-fair in contemporary architecture in relation to the principles of sustainable development Specific technical parameters.		8	
5. Fundamental elements in the eco-luxury interior design using sustainable materials: i) function/ergonomics in the planning and design of spaces in the field of public catering in general and luxury hospitality in particular (accesses, lobbies, multifunctional spaces, rooms, restaurant, kitchen, circulations, sanitary spaces, annexes, flows and circulations, technical/sanitary/legal conditions/of specific equipment), ii) furniture and equipment for the ergonomics of spaces in the field of luxury hospitality and principles of furniture in relation to the destination and the characteristics of the specific spaces, iii) lighting in the planning and design of spaces in the field of luxury hospitality (nature of light, laws of propagation, classification, phenomena explained on the basis of the laws of geometric optics in relation to the types of spaces, the specific furniture, the characteristics of the context, technical versus atmospheric lighting, the lighting fixture - typology, destinations,			

<p>design elements, selection criteria, natural/artificial light as a creative parameter in design, iv) color theory (relationships between light properties and color characteristics, color as a sensation, wavelength - color relationships, energy charge - brightness and spectral composition - saturation, the complexity of color and the complexity of communication in the chromatic universe, sensations and perceptions in relation to the chromatic universe, the fundamental laws of perception, color representation systems, subjective phenomena of human vision: optical illusions and optical corrections, about chromatic phenomenon: light colors/pigmentation, color characteristics, contrasts. Dichotomies: sensations-perceptions, vision-gaze. Specific applications in the planning and design of spaces inspired by nature in the field of luxury hospitality and in the eco-luxury interior design using sustainable materials.</p>			
<p>6. Sustainable architecture, inspired by nature, with applications in the universe of luxury hospitality and in the eco-luxury interior design using sustainable materials, in the dichotomy of virtual ideal and/versus designed, accepted, approved and built reality (design theme, analysis of the actual state, mentality, limits and types of conditioning, the importance of architect-beneficiary dialogue - representatives of various specialties - authorities, the importance of written and drawn pieces, the challenges in transforming the project into a built reality.</p>		2	
<p>Bibliography:</p>			
<p>1. ARNHEIM, R., <i>Arta și percepția vizuală</i>, Ed. Meridiane, București, 1979; 2. CALEFATO, P., <i>Moda, corpo, mito. Storia, mitologia e ossessione del corpo vestito</i>, Ed. Castelvechi, 1999; 3. CERVER F. A., <i>Habitat et Decoration</i>, Ed. Konemann, 2000; 4. CONSTANTIN, P., <i>Culoare, artă, ambient</i>, Ed. Meridiane, 1979; 5. CUNLIFE, S., LOUSSIER, J., <i>Architecture Styles. From classical temples to soaring skyscrapers</i>, Thunder Bay, SD, 2006; 6. CURL, J. S., <i>Dictionary of Architecture</i>, Oxford University Press, Oxford, 1999; 7. DITTMAN, L., <i>Stil, simbol, structură</i>, Ed. Meridiane, București, 1988; 8. ECO, U., <i>Istoria frumuseții</i>, 2005; <i>Istoria urâtului</i>, 2007, Ed. Enciclopedia RAO, București; 9. GLANCEY, J., <i>The Story of Architecture</i>, DK Londra, 2000; 10. HACKING, J. (coord), <i>Fotografia. La storia completa</i>, Atlante, Bologna, 2013; 11. HALLER, K., <i>Psihologia culorilor. Fascinația culorilor de la Cro-Magnon la Michelangelo</i>, Baroque Books&Arts, 2019; 12. IONESCU, I., <i>Lumină și culoare (pentru arhitecți și designeri)</i>, Ed. Univ. "Ion Mincu", București, 2013; 13. JANSON, H. W., JANSON, A. F., <i>History of Art</i>, Harry N. Abrams, Inc., Publishers, New York, 2001; 14. KASTAN, D. S., FARTHING, S., <i>Culorile. Pasiune și mister</i>, Ed. Baroque Books&Arts, 2020; 15. LIVIO, M., <i>Secțiunea de aur. Povestea lui phi, cel mai uimitor număr</i>, Ed. Humanitas, București, 2012; 16. MEISNER, B. G., <i>The Golden Ratio. The Divine Beauty of Mathematics</i>, Race Point Publishing, New York, 2018; 17. MIHĂILESCU, T. (coord); IOAN, A., GHEORGHE, M., MORUZI, D., MIHAIL, H., BEBEȘELEA, G., MUNTEAN, C., PESCARU, O., CISAR, M., <i>România paralelă. Alienare și kitsch în arhitectură și spațiul public</i>, Ed. UniTBv, Brașov, 2016; 18. NEUFERT, E., <i>Manualul arhitectului. Elemente de proiectare și construcție</i>. Ed. Alutus, 2004; 19. PACURARU, D., <i>Arce stilistice sau despre stiluri și dinamica lor</i>, Ed. Albatros, București, 1987; RHURBERG, K., SCHNECKENBURGER, M., FRICKE, Ch., HONNEF, K., <i>Art of the 20th Century</i>, Taschen, 2000; 20. TRACHTENBERG, M.; HYMAN, I., <i>Architecture from Prehistory to Postmodernity</i>, Ed. H. N. Abrams Inc., N.Y., 2002; 21. *, <i>Funcțiune și formă</i>, Ed. Meridiane, București, 1989; 22. Reviste de specialitate: <i>Zeppelin, Arhitect Design, Igloo, Domus, Arhitectura</i> etc; Internet.</p>			
8.2 Seminar/ laboratory /project	Teaching-learning methods	Number of hours	Remarks

<p>Subject 1. Students will identify, objectify and describe a significant personal experience in relation to a relevant space in the luxury hospitality field with the eco-luxury interior design using sustainable materials (if they didn't have it yet, than they will imagine such an experience in a dedicated space, existing and possible of being virtually explored), anytime since graduating from university until present, from Romania or from anywhere abroad. The theme proposes a conscious, assumed exploration of the architectural space and is intended to crystallization of the students' relationship with the built universe dedicated to luxury hospitality with the eco-luxury interior design using sustainable materials, primarily in their role as "customers".</p> <p>The experience will be embodied in a personal project-essay-exercise, of ~1000 words. The project will contain: i) the reason for choosing the location (coincidental, advertising, recommendation, gastronomic specifics, architectural qualities, etc.), ii) description of the exterior of the location (volumetrics, characteristics, aesthetics, the relationship with the context, external features, colors, finishes, atmosphere, particularities, personal impression, etc.), iii) description of the interior of the location (ambience, atmosphere, colors, sounds, services, ergonomics of the space and furniture, cleanliness, quality of service and interaction with the staff, materials, finishes, textures, particularities, elements of originality from the point of view of the student, the connection of the interior design concept with the gastronomic specifics, etc.), and iv) the measure of the connection between the architectural features, the interior design concept, the name, the context and the specifics of the location. In the project, students must also include as many images as they consider necessary to support their personal opinions (photos, sketches etc).</p>	<p>Practical activity, corrections, interactive discussions, team work, guidance, documentation and research, image analysis and reporting on specific topics, analysis and debate of ideas and visions, brainstorming, technical explorations.</p>	<p>8</p>	
<p>Subject 2. Students will identify, objectify and document an existing space considered at a personal level as ideal for a certain specific in the luxury hospitality field with the eco-luxury interior design using sustainable materials (mainly a restaurant or a dedicated gastronomic space; not a bar, cafe, terrace, etc.), built after the year 2000, from Romania or abroad, regardless of whether they had a gastronomic experience in that space or not, but they discovered it on the Internet, books, magazines, etc.). The theme proposes to find, following the documentation, a realized gastronomic location considered by each student as ideal according to his taste and in the light of his experiences in similar spaces and his knowledge up to now, and is intended to crystallize the students' relationship with the built universe dedicated to luxury hospitality in posing as potential investors in a luxury hospitality space, in which documentation and personal experience are extremely important. The work will contain: i) relevant images, ii) information about the location (as applicable: architect, country/region/area/locality, construction period, constructive composition, etc., iii) plans, sections, facades, volumes, sketches and iv) the impression personal and the motivation of the choice in a personal text of ~1000 words).</p>		<p>10</p>	
<p>Subject 3. The theme invites the students to an exercise of imagination</p>		<p>10</p>	

by answering the question "how does my ideal luxury hospitality space inspired by nature, with the eco-luxury interior design using sustainable materials, would look like"? The theme continues and uses the experiences of projects 1 and 2 and will be materialized in a project containing a collage of ideas, images, personal sketches, etc., with which, hypothetically, the student poses as an investor in the ideal business in the luxury hospitality field, would present themselves to an architect to make him turn into reality a dream in relation to a concept and a specific space, making him understand what exactly they want. The project will include any type of information and choices regarding as many details as possible that, together, would make up the space with the ideal gastronomic destination from the perspective of each student and will contain images of: i) the desired context (the ideal rural / urban location, in nature or not, in the mountains / between the hills / in the plains / at the sea, in the country or abroad, etc.), ii) the preferred style of architecture, iii) the desired interior design concept (style, atmosphere, particularities, textures, materials, restaurant furniture, furniture dedicated to the kitchen, type of relationship with the kitchen, lighting fixtures, floors, carpentry, hardware, curtains, etc.) and iv) a personal essay of ~1000 words describing the concept and the desired dream.

Bibliography:

1. ARNHEIM, R., *Arta și percepția vizuală*, Ed. Meridiane, București, 1979;
2. CALEFATO, P., *Moda, corpo, mito. Storia, mitologia e ossessione del corpo vestito*, Ed. Castelvechchi, 1999;
3. CERVER F. A., *Habitat et Decoration*, Ed. Konemann, 2000;
4. CONSTANTIN, P., *Culoare, artă, ambient*, Ed. Meridiane, 1979;
5. CUNLIFE, S., LOUSSIER, J., *Architecture Styles. From classical temples to soaring skyscrapers*, Thunder Bay, SD, 2006;
6. CURL, J. S., *Dictionary of Architecture*, Oxford University Press, Oxford, 1999;
7. DITTMAN, L., *Stil, simbol, structură*, Ed. Meridiane, București, 1988;
8. ECO, U., *Istoria frumuseții*, 2005; *Istoria urâtului*, 2007, Ed. Enciclopedia RAO, București;
9. GLANCEY, J., *The Story of Architecture*, DK Londra, 2000;
10. HACKING, J. (coord), *Fotografia. La storia completa*, Atlante, Bologna, 2013;
11. HALLER, K., *Psihologia culorilor. Fascinația culorilor de la Cro-Magnon la Michelangelo*, Baroque Books&Arts, 2019;
12. IONESCU, I., *Lumină și culoare (pentru arhitecți și designeri)*, Ed. Univ. "Ion Mincu", București, 2013;
13. JANSON, H. W., JANSON, A. F., *History of Art*, Harry N. Abrams, Inc., Publishers, New York, 2001;
14. KASTAN, D. S., FARTHING, S., *Culorile. Pasiune și mister*, Ed. Baroque Books&Arts, 2020;
15. LIVIO, M., *Secțiunea de aur. Povestea lui phi, cel mai uimitor număr*, Ed. Humanitas, București, 2012;
16. MEISNER, B. G., *The Golden Ratio. The Divine Beauty of Mathematics*, Race Point Publishing, New York, 2018;
17. MIHĂILESCU, T. (coord); IOAN, A., GHEORGHE, M., MORUZI, D., MIHAIL, H., BEBEȘELEA, G., MUNTEAN, C., PESCARU, O., CISAR, M., *România paralelă. Alienare și kitsch în arhitectură și spațiul public*, Ed. UniTBv, Brașov, 2016;
18. NEUFERT, E., *Manualul arhitectului. Elemente de proiectare și construcție*. Ed. Alutus, 2004;
19. PACURARU, D., *Arce stilistice sau despre stiluri și dinamica lor*, Ed. Albatros, București, 1987;
20. RHURBERG, K., SCHNECKENBURGER, M., FRICKE, Ch., HONNEF, K., *Art of the 20th Century*, Taschen, 2000;
21. TRACHTENBERG, M.; HYMAN, I., *Architecture from Prehistory to Postmodernity*, Ed. H. N. Abrams Inc., N.Y., 2002;
21. *, *Funcțiune și formă*, Ed. Meridiane, București, 1989;
22. Reviste de specialitate: *Zeppelin, Arhitect Design, Igloo, Domus, Arhitectura* etc; Internet.

9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

The contents of the discipline are formulated in accordance with the specifics of the field of general architectural design, applied in the engineering and management of food and tourism in general and in the design, planning and design of spaces in the culinary field in particular.

The aim is the development of creativity, of freedom of choice and architectural-artistic expression, of creative independence, of out-of-the-box thinking, of innovative spirit, in the context of complex design, artistic creation and inter-/trans-/multi-/pluridisciplinary activities.

The theoretical and practical topics meet the requirements of professional associations (OAR, UCMR, etc.), as well as the expectations of representatives of epistemic communities and of representative employers in the field related to the "Gastronomic Engineering" study program.

10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<p>Assimilation and understanding of theoretical knowledge regarding: a) general elements of the theory, history and criticism of architecture, b) methods of observing and understanding the architectural space from the perspective of Vitruvian attributes, c) the ability to "read" and interpret the architectural universe, d) awareness halos of meanings of architecture and interior fittings associated with their functional realities, and e) the design of spaces in the luxury hospitality field, explored in the courses.</p> <p>The conditions for taking exams in the re-examinations / medically postponed / etc sessions at the course <i>ECO-LUXURY INTERIORS AND SUSTAINABLE MATERIALS (ELISM)</i> are: 1) the elaboration and upload of the projects corresponding to: i) the assignments not uploaded during the semester on the E-learnin platform and remained without grades, and/or ii) assignments uploaded on the E-learning platform during the semester, but without having a minimum grade of 5 (five), and/or iii) assignments uploaded on the E-learning during the semester, but with an unsatisfactory grade and submitting (as file/document, not link!) it according to the to the institutional e-mail address: t.mihailescu@unitbv.ro in the interval between the first day of the session and 24 hours before the date/time scheduled for the desired exam; 2) appearing to the exam under the conditions mentioned at point 1.</p>	<p>Oral</p> <p>Presenting the projects developed according to the requirements of the themes in the seminars).</p> <p>The exam consists of the public presentation of the last project uploaded on the E-learning platform in week 14 of the semester, at the dedicated resource. For all submissions, including for the exam, the projects will be downloaded by the professor from the e-learning platform and projected at the faculty, so it is not necessary to print them, out of respect for the environment.</p>	<p>100%</p> <p>Arithmetic average of the grades of the projects developed according to the requirements of the assignments and publicly presented.</p>

<p>0.5 Seminar/ Laboratory/ project</p>	<p>The projects aim to acquire the theoretical and practical skills of: a) intuitive representation and expression of ideas and concepts used in architecture and design in relation to a specific theme, b) crystallization of a "common place" in the dialogue with specialists in the field of architecture, c) observation, awareness and interpretation of space in the architecture – design - structure relation in order to consciously and creatively relate to space for dedicated design solutions in the design of spaces in the luxury hospitality field.</p> <p>The projects have to be realized according to the specific norms of writing and academic integrity, ONLY as a .pdf document (A4, portrait orientation, normal margins, Times New Roman 12 font, single line) and have to be uploaded exclusively on the E-learning platform of UniTBv, at the dedicated resources. The projects uploaded for each subject are publicly presented in the seminars that follow each of the deadline. Students who have uploaded the projects but do not present themselves for the presentation at the dedicated seminars will be penalized with 3 (three) points from the grade obtained for the project in absolute value (ex: if the project is evaluated in absolute value with a grade of 8, the grade in the catalog on the platform will be 8-3=5). Only students who have previously uploaded the projects on the E-learning platform can present the projects in the dedicated seminars. For all submissions, including for the exam, the projects will be downloaded by the teacher from the E-learning platform and projected at the faculty, so it is not necessary to print them, out of respect for the environment. The projects that were not uploaded at the specified deadlines, according to the rules, can NOT be recovered except during the re-exam sessions. Each project will be evaluated and graded separately from 0 to 10. A project not uploaded receives a grade of 0. The final grade is based on the arithmetic mean of the grades of each of the four projects, increased or decreased depending on the quality of the presentations and of the interview on the day of the exam, based on the experience accumulated through the lens of the course.</p>	<p>Evaluation of the projects developed according to the requirements of the themes in the seminars.</p>	
<p>10.6 Minimal performance standard</p>			
<ul style="list-style-type: none"> • General, fundamental knowledge of the theory and practice of architecture, architectural models and currents, styles and directions in design, as fundamental elements of visual and architectural culture, circulated in the course and applications in the sphere of architecture inspired by nature, with applications in the world of hospitality luxury. • The acquisition of a specialized language and the crystallization of a visual culture in order to acquire a minimum of autonomy in the context of the architectural phenomenon and the correct identification/use of some criteria and methods of analysis in accordance with the safety/functional/aesthetic/cultural requirements involved in relations 			

with the built universe.

- General knowledge of ergonomics, function, lighting, furniture, color theory and their applications in the sphere of architecture inspired by nature, with applications in the world of luxury hospitality.

This course is...

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: FC (fundamental course) / DC (course in the study domain)/ SC (speciality course)/ CC (complementary course); for the Master level, select one of the following options: PC (proficiency course)/ SC (synthesis course)/ AC (advanced course);
- 4) Course status (attendance type) – select one of the following options: CPC (compulsory course)/ EC (elective course)/ NCPC (non-compulsory course);
- 5) One credit is the equivalent of 25 study hours (teaching activities and individual study).