2022
130
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years of architectural higher education
"Ion Mincu" University of Architecture and Urbanism
anniversary

GROWING ARCHITECTURE

The Faculty of Architecture
The Faculty of Interior Architecture
The Faculty of Urban Planning
"Ion Mincu" University of Architecture and Urbanism
Academic Forum

CENTRUL DE STUDII ARHITECTURALE ȘI URBANE
CSAU
UNIVERSITATEA DE ARHITECTURĂ ȘI URBANISM "ION MINCU"

HONORIS CAUSA Professors of IMUAU Bucharest Romania

editor: Constantin HOSTIUC

Editura Universitară "Ion Mincu", București, 2023

The celebration of 130 years of architecture education at the "Ion Mincu" University of Architecture and Urbanism, Bucharest, took the form of a suite of far-reaching cultural and professional events, involving personalities from the country and abroad. Professors, students and guests who checked and researched the state of architecture pedagogy and the culture of this discipline contributed to the finalization of these events, illustrated throughout the entire academic year 2022-2023 through seminars, exhibitions, professional debates, awarding of distinctions. In order to achieve the best possible archiving and dissemination of this event of great significance in the local and international architectural and cultural world, IMUAU proposes, under the generic name ***"MINCU" 130: REMEMBER***, to produce a series of books and brochures that to include and describe, as far as possible, the good quality, the extent and the importance of this collective effort.

The present volume is an integral part of the events dedicated to the celebration of 130 years of architecture education at "Ion Mincu" University, Bucharest. Its content provides short presentations of the University' s Honoris Causa Professors.
The volume was produced under the auspices of CSAU / Center of Architectural and Urbanistic Studies, and is preceded by a short foreword by the President of the University, Prof. Dr. Arch. Emeritus Emil Barbu Popescu.

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HONORIS CAUSA Professors
of
IMUAU Bucharest

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Appreciating superior competences

By its complex, integrative nature, architecture is a science and an art that always claims the joy, but also the discipline of the associated work, being known that only by meeting this "collaborative" condition can it offer the chance for a thorough, round, complete creation.

We are obviously talking about a healthy dialogical premiss, existing in the Ion Mincu University of Architecture and Urbanism practically, since its beginnings, a premiss about which we can say with certainty that it has always been considered and cultivated, perhaps with an additional emphasis in recent years.
This constant activity, with numerous and impressive implications, was closely followed and improved, with the awareness of the need to consider at the same time the improvement of the act of architectural creation itself, as well as the intellectual and cultural growth of the young students, our future colleagues in the profession.

This is the reason why, together with the University's senior staff, we have considered recognized names of the profession, from the country and abroad, names with a rich experience in the difficult art of learning, but also with a recognized and appreciated activity in the architectural

field, capable to offer the students, from the Cathedra, primarily through their example, but also through their own guidance, analysis and advice, an ever-richer, more dynamic and more diverse perspective on art and architectural creation.

Landmarks of excellence in architecture or "related sciences", these personalities are, at the same time, persons of confirmed academic-pedagogical authority, fully responsible and aware of their training importance for the younger colleagues still on the school benches, to whom they offer unconditional help and support, with all their availability.
The effort and dedication of these outstanding educators and school creators deserves the collegial and prestigious recognition that the title of "Professor Honoris Causa", offered by the Ion Mincu University of Architecture and Urbanism, Bucharest, represents, as a sign of high appreciation for their contribution to the "growth of architecture" nationally and internationally.

Prof. Dr. Arch. Emeritus
Emil Barbu POPESCU

CIŞMIGIU'S WORK AND ACTIVITY
PRESENTATION & RECOGNITION

Alexandru Cişmigiu was an engineer, professor, scientist... He had a highly prolific activity in the field of research, design and teaching of construction and architecture, and brought to existence and developed earthquake engineering in Romania.
Born on 27 December 1917 in Bolgrad, Bessarabia, he graduated from Carol II of Romania high school in the same city. Then he took a preparatory year at the Politehnica University of Bucharest, after which he became a student of the renowned construction school. He graduated magna cum laude in 1944. Alexandru Cişmigiu fought on the war front as the officer of the 3rd Galati Heavy Artillery Regiment, crossed Hungary and Czechoslovakia and was awarded with deeds of arms. After the war he became a veteran with the rank of colonel.

His activity as an engineer spanned over more than 50 years, and his professional achievements fall into several main categories, namely: expertise and reinforcement of constructions; design of civil and industrial constructions, where he stood out, together with engineers Mazilu and Fierlinger, as the advocates of using reinforced concrete with rigid reinforcement (BARand reinforced core masonry (ZIA); he was part of interdisciplinary teams of archaeologists, restoration architects, engineers and painters working on the consolidation of historic monuments. As to scientific research, in some areas of earthquake engineering, he wrote papers on: Composite Materials Theory, Energy Ductility, Design based on the SET concept, and together with engineer Mihai Popovici wrote the book "Reinforced concrete with rigid steel with application to the design of high rise buildings". The reinforced concrete structure was used in 1949 for the central body of Casa Scînteii, known today as the House of the Free Press.

He designed, along with architects and engineers from the Bucharest Design Institute and the Carpathian Institute, buildings such as the National Theatre, the Palace Hall, cinemas with a prestressed concrete roof structure, housing blocks (including the Unic block, with a special V-pillar ground floor made of reinforced concrete with rigid reinforcement), housing buildings with monolithic slabs, such as the collective housing complex in Calea Griviţei, Bd. Duca, Petre Poni Street, both being projects where reinforced concrete, reinforced masonry and complex masonry anti-seismic diaphragms were used for the first time.

HONORIS CAUSA Professor
of
IMUAU Bucharest, 1998



MAIN WORKS & ACTIVTIY

supervises and approves
the engineering and construction
expertise of over
50 architectural works

author of more than 40 articles
and scientific contributions
on egineering fiiled and restauration

Alexandru CIŞMIGIU

Alexandru Cişmigiu's professional value is acclaimed nationally and internationally, first by being a member of the Association for International Cooperation and Research in Steel-Concrete Composite Structures (ASCCS) and ARACO declaring him in 1999 "Builder of the 20th Century" and becoming honorary president of the Iasi Seismic Engineering Association.
After the 1963 Skopje and 1969-1970 Banjaluka earthquakes (in former Yugoslavia), he was recognized as UNESCO Expert in 1969, 1970 and 1972 on theory, seismic mapping, prescriptions, consolidation of damaged buildings and design of new buildings.
In parallel with these activities, he taught and published a structural engineering course at Skopje University called "Material-forces of Structures in Tall Buildings Design" in two volumes. For all of his efforts he was awarded a medal of commemoration, thus becoming Honorary Citizen of Skopje.
Between 1979 and 1980 he was invited for three months in Japan at the Disaster Prevention Research Institute of Kyoto, where he talked about cross-pattern (X-shaped) vertical reinforcement systems, which Alexandru Cişmigiu promoted and applied in his projects in Bucharest and Targovişte. In Romania/In our country, he provided consulting services for anti-seismic design as main consultant for the resistance structure of Bucharest Financial Plaza and for the external reinforcement of the Palace of Telephones.
The restoration of Coconi and Iţcanii Vechi, Suceava, received the Quality Trophy from the Romanian Association of Entrepreneurs of Building (RAEB/ARACO). He was a member of the Union of Romanian Architects from 1960, member of the National Historic Monuments Commission until 2000, where he served as Head of the Engineering Department.
An important stage in his teaching career was his work at the Ion Mincu Institute of Architecture in Bucharest, as professor of Theory of Structures in Architecture, between 1962 and 2000.
With no shadow of doubt it can be said that Professor Alexandru Cişmigiu created a school of thought, training valuable builders/designers and architects - 35 generations of students - for whom "Cişu", as his nickname went, was an example and a valuable guide for their own careers.

(Alexandru Cişmigiu - unicat naţional,
source: https://arhitectura-1906.ro/2011/08/
alexandru-cismigiu-%E2%80%93-unicat-national)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 1998

Mă voi referi pe scurt în cele ce urmează la modul cum am profitat de acest prilej unic de a avea libertate deplină în definirea unui concept atît de actual,

Interacțiunea dintre Arhitectură și Structură

De la început vreau să subliniez că am fost și am rămas Inginer Constructor cu toate atributele pozitive și negative pentru contextul dat și în consecință în gîndurile care urmează vor fi destule verigi slabe care pot constitui obiectul unor reconsiderări în viitor.

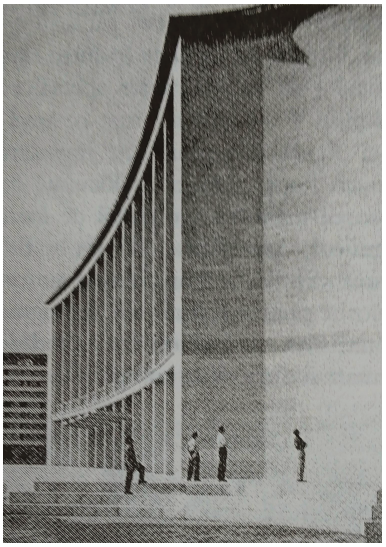


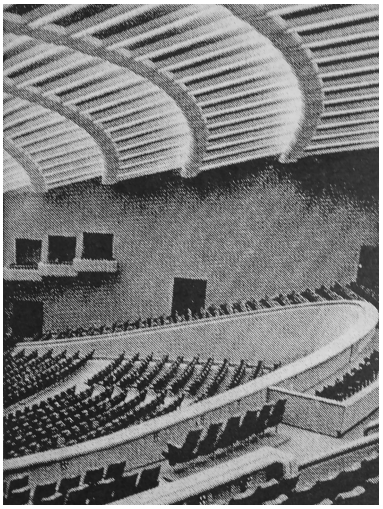
1958-1959, 2005-2012: **Center for the performing arts "Sala Palatului",** Bucharest

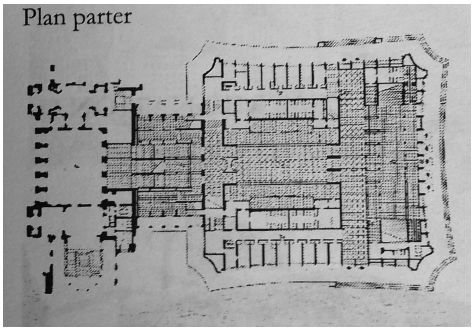
Palace Hall - designed between 1958 and 1959 by a team led by Dr. Horia Maicu, Prof. Tiberiu Ricci and Prof. Ignace Serban (as authors) and architects Romeo Belea, Dinu Hariton, S. Hartmann, V. Protopopescu. It was inaugurated in 1959.
Structural engineering: Alexandru Cismigiu

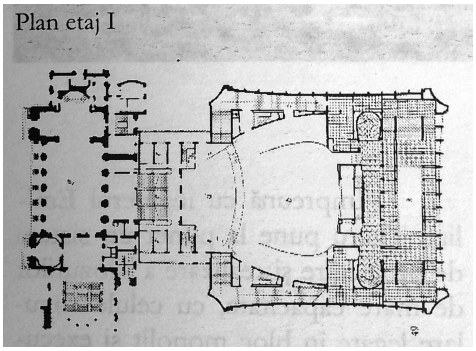
Initially, the program devised for the Palace Hall included a Convention Center with a multipurpose hall for 3000 seats, that could host also performances, concerts and other cultural events. After extensive demolitions including that of a 17th Century chapel, the new complex extendedthe former Royal Palace (...)with a rectangular volume covered by a cupolaand facades treated in a vaguley classical manner with blind arcades.
The Palace Hall became the centerpiece of a plaza delineated with apartment blocks. The composition with enfilade with a tower at its end has been replicated in several cities around the country. In mid 1980 the Halls capacity has been enlarged to 6000 seats.

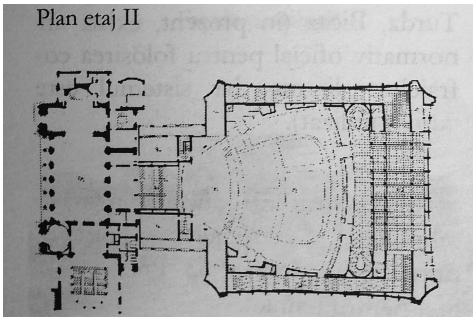
(source: Bucharest, architecture and modernity, an annotated guide, Simetria, 2005, authors Mariana Celac, Octavian Carabela, Marius Marcu-Lapadat)






Plan parter


Plan etaj I


Plan etaj II

“DEGRADOLOGY”

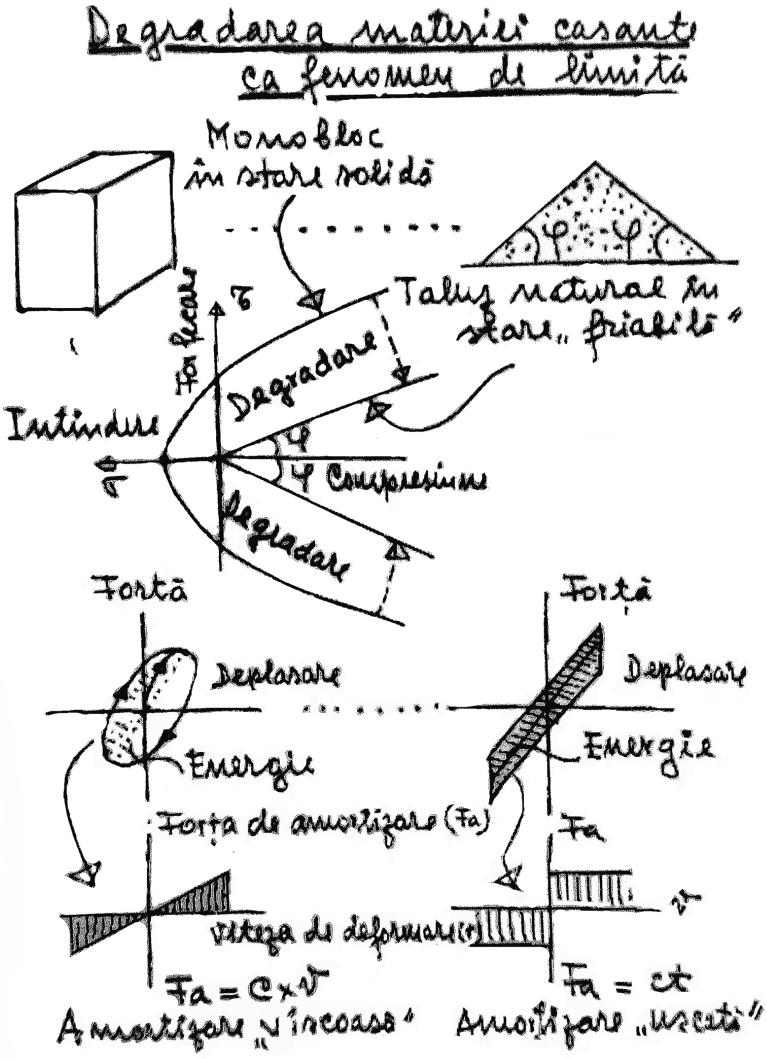
Degradation of solid matter. Degradology

Degradation manifests itself in an infinity of visible and invisible forms. The visible forms constitute expressed damage, and the ones invisibles stages that precede the damage and remain hidden until the next overload. Depending on the properties of the materials, the structural elements or the overall structure, the degradation can be ductile or brittle. Brittle degradation is the most obvious and disastrous;it manifests itself gradually, as follows:

- invisible microcracking in large volumes, as a mass phenomenon;
- visible cracks on preferential routes;
- explosive dislocations through the massive breaking of intermolecular bonds.

In the degradation process, brittle materials in structures (concrete, masonry, mortar) tend to transform into friable material. The complete transformation into friable matter is a limiting phenomenon.
To reach this stage, the monobloc solid, whose physical stability is ensured by the strength of the intermolecular bonds, had to transform into a granular powdery mass whose physical stability is guaranteed by the existence of dry friction forces from the component particles, and the usual form of existence is the natural slope.

(source: “După 4 martie 1977” / “After 4th of March 1977”, article,
in *Alexandru Cismigiu monography*, Bucureşti, 2002)


Degradarea materiei casante ca fenomen de limită
Monobloc în stare solidă
Talus natural în stare „friabilă"
Tensiuni tangențiale
Degradare
Întindere
Compresiune
Degradare
Forță
Deplasare
Energie
Forța de amortizare (Fa)
Viteza de deformare (v)
Fa = C x v
Amortizare „vâscoasă"
Forță
Deplasare
Energie
Fa
v
Fa = ct
Amortizare „uscată"

Şerban
CANTACUZINO

Romania / UK

CANTACUZINO'S WORK AND ACTIVITY
PRESENTATION & RECOGNITION

A pleasant summer afternoon in London, some six years ago. Coffee with Mr Sherban Cantacuzino, the Romanian-born British architecture historian and critic, at Pâtisserie Valérie in Marylebone Highstreet. He liked the French touch of the place, and was himself born in Paris in 1928. "Matila Ghyka used to invite me here," he said. Ghyka (1881-1965), a Romanian diplomat and prolific aesthetician during the two world wars (his writings inspired Le Corbusier to conceive his Modulor), was a distant uncle and mentor to Cantacuzino – as he had been to Sherban's own father George Cantacuzino (1899-1960), the doyen of the moderate Romanian Modernism.

Together with his mother Sanda, Sherban Cantacuzino settled in Britain in 1939, his sister Marie-Lyse following suit in 1940. They were meant to return to their father in Romania after the war. Alas, due to Fascism and Communism they never did. Educated first at Winchester College, and then at Magdalene College at the University of Cambridge, Sherban Cantacuzino practised as an architect, wrote on architecture, and lectured at the University of Canterbury before becoming Executive Editor of the Architectural Review (1973-1979) and Secretary of the Royal Fine Art Commission (RFAC), London (1979-1994).

In 1976, Gordon Graham, then RIBA president elect, dubbed him the "very best critic and one of the country's finest speakers about architecture." Some twenty years later "Richard MacCormac pointed out that it was under Cantacuzino's secretaryship that the RFAC won its reputation for integrity and strength." Lasting testimony to the latter is Cantacuzino's publication What makes a good building? An inquiry by the Royal Fine Art Commission (London, 1994). In 2018, Peter Murray, chairman of New London Architecture, recommended this very book as first title of the reading list in his essay addressed to young architects: "The book What makes a good building? by former RFAC secretary Sherban Cantacuzino has not been bettered since in answering the question posed by its title. It avoids subjective judgment: to say that a building is good is not the same as saying 'I like it'."

Cantacuzino was elected a member of the Comité International des Critiques d´Architecture (CICA) and, for a couple of years, member of the RIBA advisory board for the election of the Royal Gold Medallist, the greatest British honor in architecture – alongside Ada Louise Huxtable and Kenneth Frampton. (...) Cantacuzino was a true scholar, radiating a natural authority based on solid and thorough knowledge and critical reflection, yet modest and easy accessible – the very opposite of today´s fashionable star-like attitude of some critics and theorists. His private architecture library is impressive not only by its sheer size, but also by the variety of topics and periods covered, historic and contemporary – and by the books in different languages: English, Romanian, French, German, Italian, and



ACTIVITY

Founder and president of the
Pro Patrimonio Foundation
Sherban Cantacuzino held high
functions with, in chronological order,
the Architectural Review,
the Royal Fine Arts Commission,
ICOMOS and
ICOMOS UK and was a member of
prestigious award juries and panels,
rapporteur and rapporteur general of
UNESCO and ICOMOS conferences.

BOOKS
Modern houses in the world,
1964*Great modern architecture,* 1966
New uses for old buildings, 1975
Architectural conservation in Europe,
1975
Well Coates, a monograph, 1978
Saving old buildings, 1980
Architecture in cotinuity, bulding in the Islamic world today: Aga-Khan award for architecture, 1985
Re-architecture: old buildings / new uses, 1989

Şerban CANTACUZINO

Latin. (...) He was a member of prestigious award juries and panels such as the Aga Khan Foundation, UNESCO, ICOMOS and ICOMOS-UK (of which he was President- Emeritus). As rapporteur general of UNESCO he was, for instance, instrumental in accepting two projects on the UNESCO World Heritage List: the reconstruction of the city of Le Havre by French architect Auguste Perret, and the restoring of eight vernacular wooden churches in North-Western Romania (Maramureş). For after the fall of Communism he devoted the best part of his professional energies to saving heritage of Central and Eastern European countries, especially in Croatia and Romania. Cantacuzino was trustee of the International Trust for Croatian Monuments since its initiation in 1991. To Romania he first returned briefly in 1971, but after 1989 he regularly visited the country of his origin. He was then elected Honorary Member of the Union of Romanian Architects and of the Commission for Historic Monuments and Sites, and Honorary Professor of the University of Architecture and Urbanism "Ion Mincu" in Bucharest. Finally, he was co-founder and the first President of Pro Patrimonio, The National Trust of Romania.

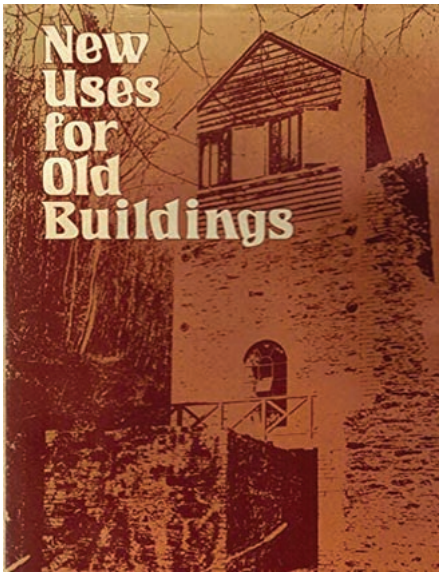
In honor of his architectural and cultural commitment he received CBE (Commander of the British Empire) from Queen Elizabeth II in 1988, and, for his contribution to saving the heritage of Romania, the European Heritage Award in 2008. A true gentleman, his character was an impressive fusion of what one might call British reservedness and Romanian warm-heartedness, imbued with astuteness, intellectual integrity, method and wit. (...)Conversations with Sherban Cantacuzino were precious moments, delightful and enlightening – and an acoustic pleasure too, thanks to his "elegant David Nivenesque swift style," as Kersten Rattenbury put it in his review of Cantacuzino's talk at the opening of the exhibition Romania in the 1930s: Architecture and Modernity at the RIBA Architecture gallery in 1997. (...) Like his father, Sherban Cantacuzino had a strong sense of history and continuity, especially with respect to quality – or, in the words of Saint Paul: "Omnia autem probate! Quod bonum est, tenete!" From this attitude he certainly drew a sense of responsibility. Based in London, he became one of the finest, uncontested and most influential inofficial cultural ambassadors of Romanian culture during the last three decades. Again like his father George, he was both a cosmopolitan and a patriot: a true and lasting model.

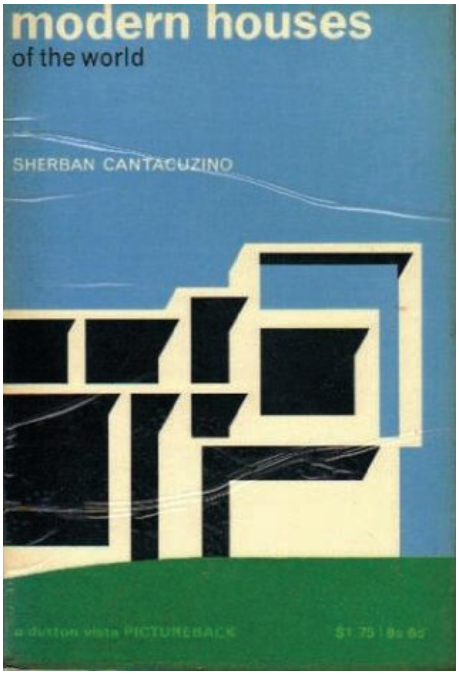
(source: https://sita.uauim.ro/article/6-teodorovici-sherban-cantacuzino-paris-1928)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 1998

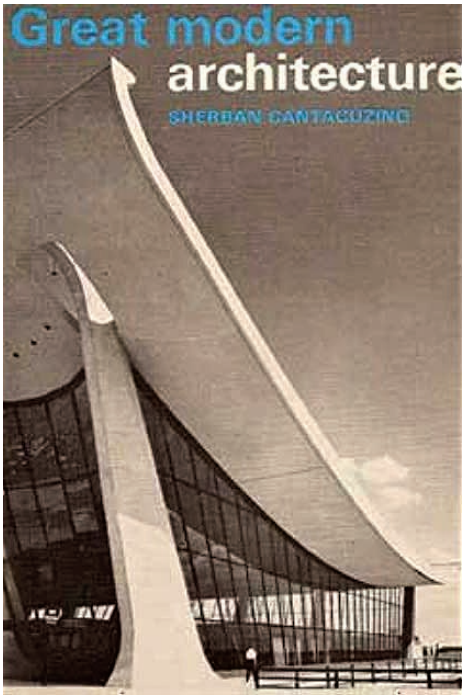


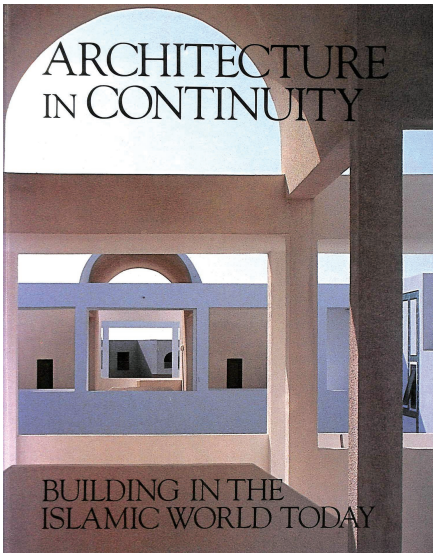
Şerban CANTACUZINO's
BOOKS



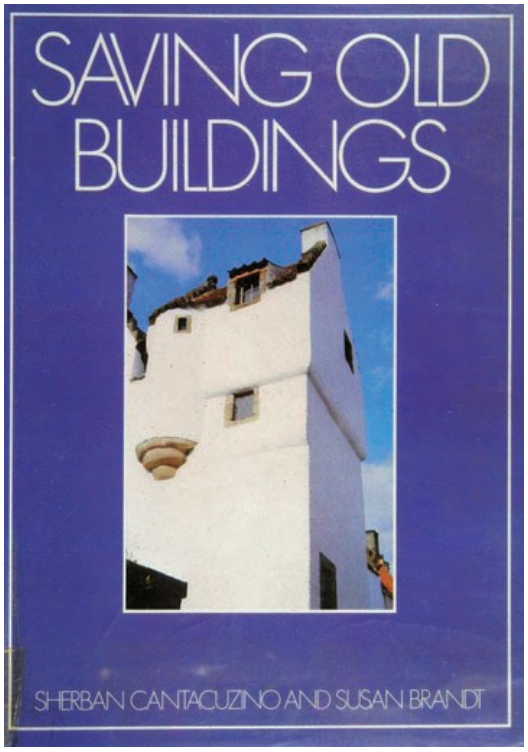


HONORIS CAUSA Professor
of
IMUAU Bucharest, 1998



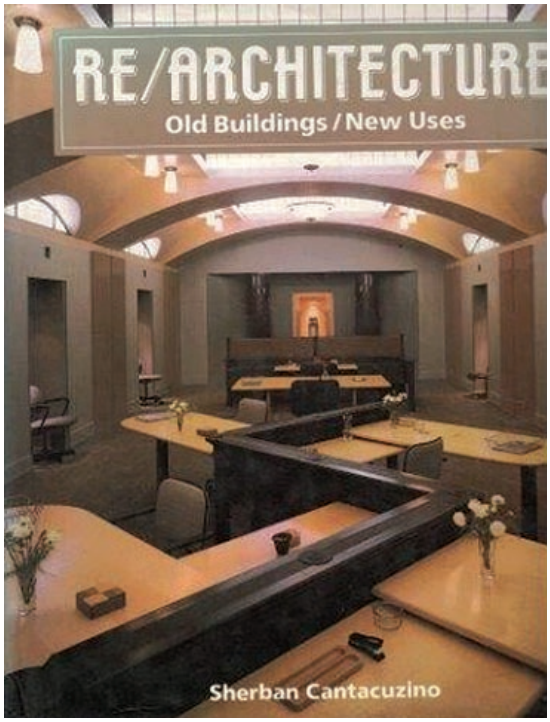


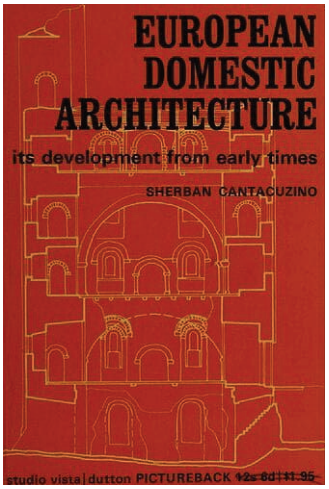
Şerban CANTACUZINO's
BOOKS





HONORIS CAUSA Professor
of
IMUAU Bucharest, 1998





LUPU'S WORK AND ACTIVITY
PRESENTATION & RECOGNITION

ON THE ORIGINS OF ARCHITECTURE

The double-nature of architecture

Let us look (...) at the image that is found next to this text. It is the cover of the book Essay on Architecture, written by Marc Anoine Laugier, published in 1755. A young woman points gracefully with her hand at a rudimentary cabin, made of four tree trunnks still rooted in the ground and a roof made of a canopy of leafy branches, likely a tribuite to the Rousseauist praise of nature which began to have numerous followers at the time.
She is pointing to her origins.
A text accompanies the eloqunet image: "Man wants to make a home which protrects him without burrying him. A few cut branches in the forest make the material appropriate for his own design. (...) Here is the man in his dwelling." The vitruvian connection, after almost 1800 years. is evident: (...)shelters with folliage (...)they improve their dwellings day by day.
Shelter, refuge, cabin.
The elegant young woman, surrounded by cornices, capitals and fragments of column drums, carries the triangle and compass, the emblems of architecture. We are in the 18th Century. Architecture has won a long and convoluted battle to emerge from the poorly-esteemed category of "mechanical arts" "menial" because of their "handiness" to enter the elite of the "Liberal Arts". Art? (...)

Architecture as the "art of constructing buildings" was imperiled by the same structural crisis.
Surprinsingly, her fate was not the same. What allowed her to absorb the shock was her "utilitarian" quality, appropriate to her double nature. Commercial, office and industrial buildings, and later on public housing projects, succeeded (by creatively taking into account the new demands) in defining a new trend "functionalism", which some have designated as art movement.
Quite an unexpected turn of events!
Not the last one, in fact. "Functionalism" - with its apparent simplicity in handling form, the possibilities of economy in theconstruction process, its context within the



MAIN WORKS
1997-1998: Industrial manufacturing, building and interior design of the offices for Orbisphere Company, Collonge-Benerive, Geneva
1999: Villa B, Cologny, Geneva
1998-2002: Rehabilition of "La forge" building, Cologny, Geneva
2001-2002: Pedestrian Path, Cologny, Geneva
2005: Chalet J, Mayens-de-Chamoson, Valais
2007-2008: Chalet V, Mayens-de-Chamoson, Valais

important activity in the field of architectural restoration and refunctionalization of buildings

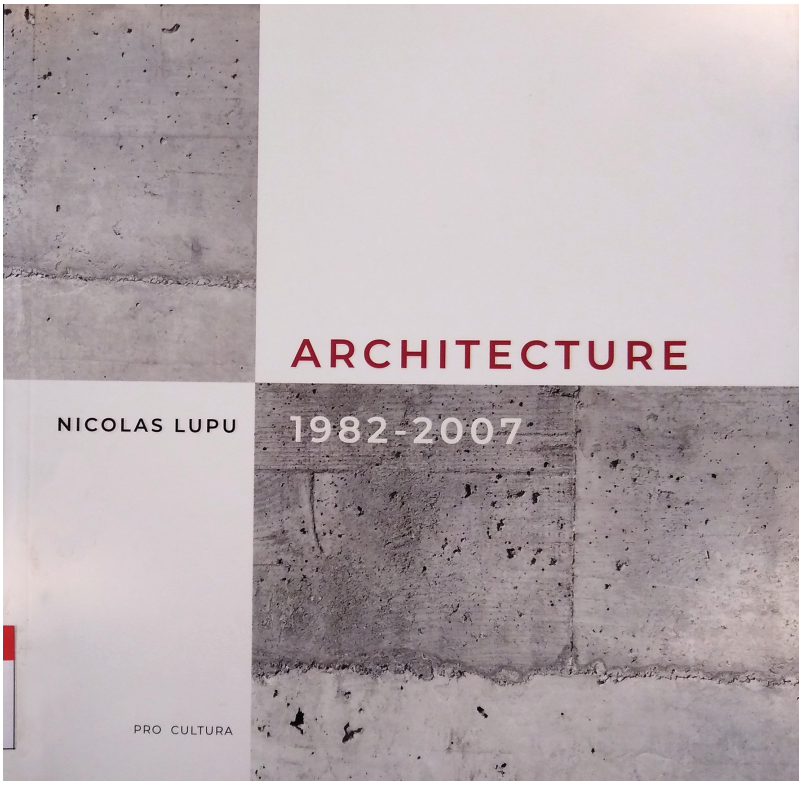
BOOKS
National styles in architecture, 1976 /
(Stiluri naţionale în arhitectură)
Architecture, 1982-2007

beginnings of the cultural globalization on the plante together with a wave of egalitarian typologies has allowed for a host of abusive interpretations to take place, adding a certain discrediting of the architectural profession often assoiated - unjustly - with political and real estate business movements of dubious nature.
All in one, one could assert - using ambiguity as a shield - that architecture sailed serenely over the troubled waters of out times.

Moreover: Peter Sloterdijk "(...) the greatest european philisopher declares "The definition of architectural moderenity in progression is expressed as being the medium in which is progressively reflected the explicitness of human habitation in the interiors created by man. Consequently, architecture from the 19th century onwards constitutes something that could be called "a realization of philpsophy". If the two components of architecture - the utilitarian and the artsitic - seem united without dificulty these days, does the anteriority of the cabin"s necessity factor still remain admissible?
The answer is no.

(source: Nicolas Lupu, *Architecture 1982-2007*, Pro Cultura, București, 2020)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2001

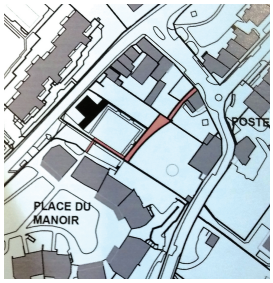


1998-2002: **"La forge" building,** Cologne, Geneva (rehabilitation)

"La Forge", an old forge - as the name suggest - is a buiding occupying a strategic position in the centre of Cologne, a commune of Geneva. The property is surroundend by a region's stone old wall. Registered in the Fire Insurance Register in 1859, the buiding will undergo a series of succesive transformations, in 1880, in 1920 (when it got the character of a high quality and comfortable villa, by raising the volume and by interior transformations, in 1974 (when the creation of two dwellings majorly disrupted the previous arrangement).
Sold for several times since 1988, the building has been aquired by the Commune de Cologny in 1996, for the realisation of accesibile homes for the local community. In 1988, when the project was initiated, it was squatterished and massively damaged. Based on the idea that the architectural nature of the building is firstly consistuted by its structural-distributive typology (load bering facade structure on all four sides of the building, two central pillars, axial staircase, equal distribution potential), the project postulates the preservation of the building's substance and character.
From an urban planning point of vue, its simplicity of volumes and "autonomy" reported to the north side of the route de la Capite' brings clarity as both introductory, even final element of urban rhythm. In the same time, we realised that creating a parking in the back garden of the building had a great potential to relieve the traffic congestion in the centre of commune and to make the access easier to commercfe facility. Especially since, in immediate proximity, there was another underground parking, quite loaded, which could use the same access.

(source: Nicolas Lupu, *Architecture 1982-2007*, Pro Cultura, București, 2020)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2001



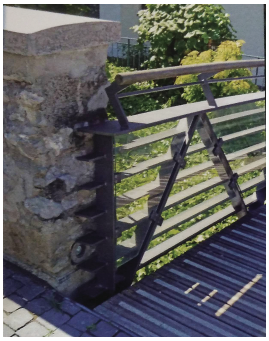














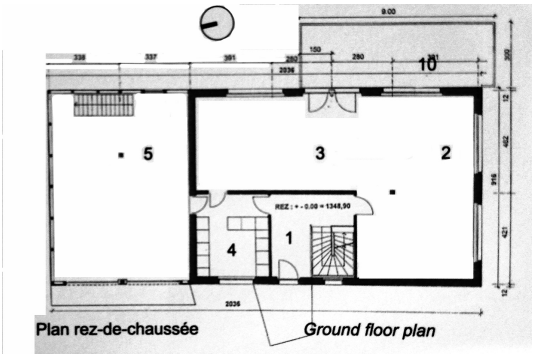


2005: **Chalet J.**
Mayens-de-Chamoson, Valais

The chalet is located on a south-east oriented plot, with views of the Rhone valley and mountains. The plot of land, slightly sloping, allowed the realization of a reinforced concrete (sub-)basement, pedestal on which a volume with a structure made completely out of wood, external coating in rough-sawn larch boards is raised. The larch, a local wood, is very water resistant and evolves over time between a beautiful colour of fresh-out-of-the-oven bread and, after decades, a very homogenous silver gray.
From the courtyard, one enters directly on the ground floor, where the living-dinind room and the kitchen are. Large windows offer a wider panorama on the mountains. Upstairs, the main room is the library – studio enjoying the same spectacular view of the beautiful surrounding landscape.
The architects were confronted with the challenge of creating a chalet style character-atmosphere, especially for interiors. An interior with dominant wood (ceilings, floors, some walls) could have competed with the furniture and other objects that already existed and had their own particularities. Moreover, a "wood interior" is much more expensive and several wood species getting-togther can instead generate a visual confusion. The parquet flooring in oak planks, the firwood interior carpentry, which has taken a nice patina in time and especially the slightly ochre tint on a plaster walls ensure, it seems to us, a certain consonance of the ensemble.
Thanks to the prefabrication of the façade and structure panels, the worksite, which started on May 26, 2005, ended at the beginning of December, at the same time as the arrival of snow. The outdoor arrangements, completed in 2006, are part of a "natural" character of the place: complying with the slope, "mountain meadow" vegetation type, region gravel pavement for the access courtyard, allowing a good evacuation of the rainwater.

(source: Nicolas Lupu, *Architecture 1982-2007*, Pro Cultura, Bucureşti, 2020)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2001











Leslie
ROBERTSON

USA

ROBERTSON'S WORK AND ACTIVITY
PRESENTATION & RECOGNITION

Leslie E. Robertson, the structural engineer of the World Trade Center, whose work came under intense scrutiny after the complex was destroyed in the terrorist attacks of Sept. 11, 2001, died on Thursday at his home in San Mateo, Calif. He was 92. (...)

Mr. Robertson designed the structural systems of several notable skyscrapers, including the Shanghai World Financial Center, a 101-story tower with a vast trapezoidal opening at its peak, and I.M. Pei's Bank of China Tower in Hong Kong, a cascade of interlocking pyramids. His projects included bridges, theaters and museums, and he helped install sculptures by Richard Serra, some weighing as much as 20 tons.

But the project that came to define his career was the World Trade Center. He was in his early 30s and something of an upstart when he and his partner, John Skilling, were chosen to design the structural system for what were to be the time, at 110 stories, the world's tallest buildings. He was in his 70s when the towers were destroyed.

Mr. Robertson, who had no experience with high-rises when he began working on the World Trade Center, recalled that Mr. Skilling had wanted him to team up with Anton Tedesko, "an older and more experienced man." But Mr. Robertson refused, an "act of brinkmanship on my part," he recalled in a memoir, "The Structure of Design: An Engineer's Extraordinary Life in Architecture" (2017).He had developed "a lot of good ideas for the project," he wrote, "and didn't want to have to turn to anyone for their filtering or further development." With some reluctance, he recalled, Mr. Skilling agreed to let him run the project.

"The responsibility for the design ultimately rested with me," Mr. Robertson told The New York Times Magazine after the towers were destroyed. He added: "I have to ask myself, Should I have made the project more stalwart? And in retrospect, the only answer you can come up with is, Yes, you should have."

He conceded that he had not considered the possibility of fire raging through the buildings after a plane crash. But he also said that that was not part of the structural engineer's job, which involves making sure that buildings resist forces like gravity and wind. "The fire safety systems in a building fall under the purview of the architect," he said.

In an interview in 2009 in his Lower Manhattan office, Mr. Robertson wiped away tears as he recalled the victims of 9/11. He talked about the family members who



MAIN WORKS

1967-1971: U.S. Steel Tower, Pittsburgh
1986-1989: Bank of China Tower, Hong Kong
1989-1996: Puerta de Europa, Madrid
1973-2001: World Trade Center, Manhattan, New York City
1997-2008: Shanghai World Financial Center, Shanghai

Leslie ROBERTSON

had come to see him, hoping he could say something to help them with their grief. But he also said he was proud of the design of the twin towers.
The World Trade Center was first attacked by terrorists in 1993, when a bomb exploded in an underground parking garage. Six people died and more than 1,000 were injured. After that blast, which did no major damage to the buildings beyond the garage, Mr. Robertson made television appearances. "I felt that it was necessary to step forward and explain that the buildings were safe," he said, "and I did that."
The attack eight years later had a very different outcome.
Mr. Robertson was in Hong Kong when the buildings were hit by planes loaded with jet fuel. Members of his firm — including his wife, SawTeen See, also a structural engineer — watched the destruction from the windows of their offices just a few blocks away, at 30 Broad Street. (....)
According to Mr. Robertson, the buildings had been designed to withstand the impact of a Boeing 707, but the planes flown into the towers were heavier 767s. And his calculations had been based on the initial impact of the plane; they did not take into account the possibility of what he called a "second event," like a fire. When the planes struck the towers, they sliced through the steel frames, but the buildings remained standing. Many engineers concluded that conventionally framed buildings would have collapsed soon after impact. The twin towers stood long enough to allow thousands of people to escape. (...)
Mr. Robertson said he received hate mail after 9/11. But on a flight to Toronto one day, an airline employee gave him an unexpected upgrade to first class. When he asked for an explanation, he recalled in the 2009 interview, the employee said, "I was in Tower 2, and I walked out." After the towers collapsed, Mr. Robertson assumed that his career "was gone." But to his surprise he was asked to travel to Asia, where developers of skyscrapers in the planning stages wanted his advice on how to make their buildings safer. That led to work in Asia. He also returned to the World Trade Center site: His firm was hired as the structural engineer of the 977-foot 4 World Trade Center, the first tower to rise there after 9/11. (...)

(Leslie Robertson, Who Engineered the World Trade Center, Dies at 92, source https://www.nytimes.com/2021/02/11/nyregion/leslie-robertson-dead.html

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2005



1989-1996: **Gate of Europe**
Madrid

architects: Philip Johnson and John Burgee
Structural egnineer: Leslie E. Robertson Associates, RLLP, New York

The twin office towers known as Puerta de Europa I and II located in Madrid, Spain defy the typical conventions of skyscraper construction. Designed by American architects Philip Johnson & John Burgee and commissioned by the Kuwait Investment Office (KIO), these structural expressionistic towers straddle one of Madrid's most important boulevards – the Paseo de la Castellana.

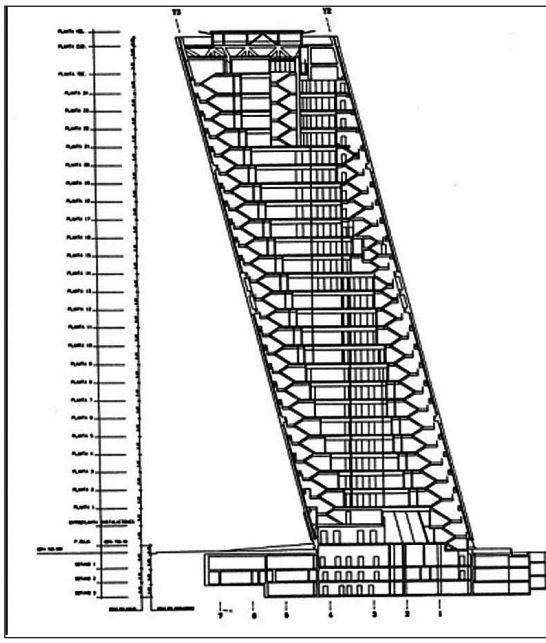
Rising to 114 meters at an incline of 15 degrees, these towers stretch 30 meters from their base over Paseo de la Castellana. A 60x10x10 meter concrete counterweight located on the opposite side of inclination underground and connected to the top by cable provides the necessary resistance to counteract the forces trying to overturn the towers. A primary diagrid of structural steel on the perimeters of the building and a reinforced central core housing the main vertical circulation serves to further strengthen the buildings. Secondary horizontal and vertical structural steel members serve to strengthen the diagrid members and provide the necessary lateral stability. Typically, these elements are hidden in this type of construction. However, the design team chose to highlight these elements in a clean but very informative manner, resulting in a structure that can be read and deciphered from the pedestrian perspective. The primary structure is clad with stainless steel with the secondary horizontal and vertical members clad with red metal. A dark reflective curtain wall with charcoal mullions comprises the infill between the structural elements. In order to differentiate the two, the west tower features a blue helipad on the roof, while the east was fitted with a red helipad.
(source: archdail. com, text description provided by the architects)

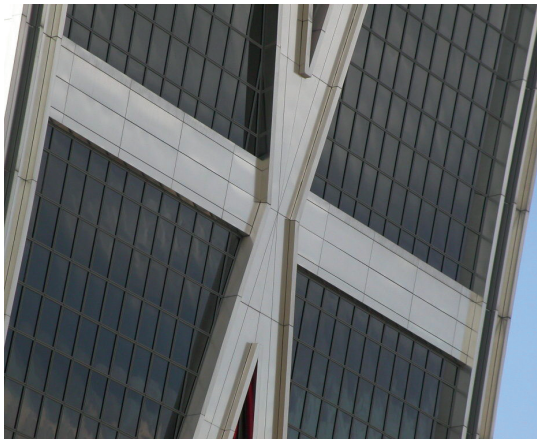
HONORIS CAUSA Professor
of
IMUAU Bucharest, 2005











1973-2001: **World Trade Center**
New York

Architect: Minoru Yamasaki
Structural engineer: Leslie Robertson

On September 20, 1962, the Port Authority announced the selection of Minoru Yamasaki as lead architect and Emery Roth & Sons as associate architects. Yamasaki devised the plan to incorporate twin towers. His original plan called for the towers to be 80 stories tall, but to meet the Port Authority's requirement for 10,000,000 square feet (930,000 m2) of office space, the buildings would each have to be 110 stories tall. Yamasaki's design for the World Trade Center, unveiled to the public on January 18, 1964, called for a square plan approximately 208 feet (63 m) in dimension on each side. The buildings were designed with narrow office windows 18 inches (46 cm) wide, which reflected Yamasaki's fear of heights as well as his desire to make building occupants feel secure. His design included building facades clad in aluminum-alloy. The World Trade Center was one of the most striking American implementations of the architectural ethic of Le Corbusier and was the seminal expression of Yamasaki's gothic modernist tendencies. He was also inspired by Islamic architecture, elements of which he incorporated in the building's design, having previously designed Saudi Arabia's Dhahran International Airport with the Saudi Binladin Group. (...)
The framed-tube design, using steel core and perimeter columns protected with sprayed-on fire-resistant material, created a relatively lightweight structure that would sway more in response to the wind compared to traditional structures, such as the Empire State Building that has thick, heavy masonry for fireproofing of steel structural elements. During the design process, wind tunnel tests were done to establish design wind pressures that the World Trade Center towers could be subjected to and structural response to those forces. Experiments also were done to evaluate how much sway occupants could comfortably tolerate; however, many subjects experienced dizziness and other ill effects. One of the chief engineers Leslie Robertson worked with Canadian engineer Alan G. Davenport to develop viscoelastic dampers to absorb some of the sways. These viscoelastic dampers, used throughout the structures at the joints between floor trusses and perimeter columns along with some other structural modifications, reduced the building sway to an acceptable level.

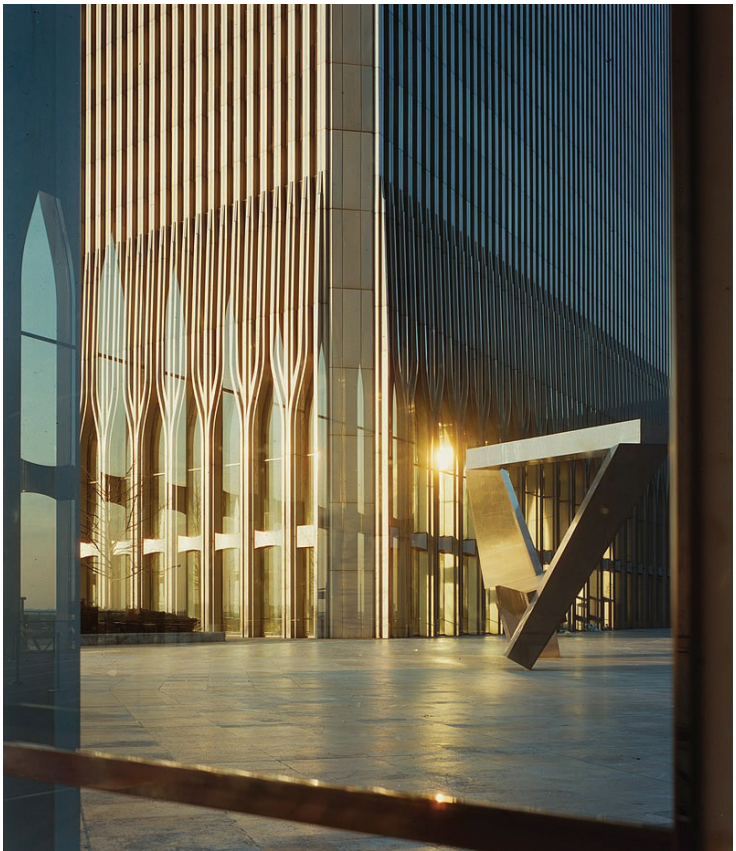
(source: https://en.wikipedia.org/wiki/World_Trade_Center_(1973%E2%80%932001)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2005











Francis
SOLER

France

SOLER'S WORK AND ACTIVITY
PRESENTATION & RECOGNITION

I am against style in architecture, and rather than repeating the same eternal language, I prefer to isolate words and reassemble them differently, getting away from a common, expected or conventional language. I often make a parallel with The garden of Earthly Delight by Hieronymus Bosch, a triptych in which each scene first stands on its own. United, they create a perfectly coherent work which remains indivisible. So, in the same way as for Hieronymus Bosch, each of my projects, although it stands alone, is part of a world of a similar vein.

Architecture d'Aujourd'hui: Many of your projects contains references to Rennaissance or contemporary art. Where does this sensibility come from?

Francis Soler: I wanted to be an artist, but since I was a rather good student, I was guided towards the Ecole de Pharmacie on Avenue de l'Observatoire, which I fled after a year. During this time, I focused more on drawing the shadow of the needless we used to hold the legs of mice for dissection with, than on the result of the analyses. I ended up joining all those who choose to "do" architecture on Quai Malaquais.

A.A.: You entered your first competition for the experimental housing in Blois before even graduating…

F.S.: To qualify required six years of study, but I completed my university degree in five years. In addition, I had to work at the legendary AUA office, at a time whne the subject of social housing become fundamental. Parallel to this job, I was creating Blois, my very first competition/ This was back in 1978. Later, in 1990, I won a competition which was part of the context of Francois Mitterand's great works. This was the Centre de conference internationales in Paris, on Quai Branly. The office grew from 6 to 60 people in just four weeks. This wasn an incredible undertaking and adventure. (…)

A.A.: A player in this political life, you took part in the Vasconi report commissioned by the then minister of Ecology, Jean Louis Borloo, in 2009, with Claude Vasconi, Rudy Ricciotti and Julien Rousseau. Among other items, this report recommended that architecture be placed under the supervision of this ministry, and not trhe Ministry of Culture. Why?

F.S.: Architecture cannot do well in what the Ministry of Culture offers it today. It si straightforward question of identity and visibility. This Ministry exiled us in a subdepartment of the Heritage Department. We are under its responsibility without the means to resist. This shows how architecture is considered in artistic and



MAIN WORKS

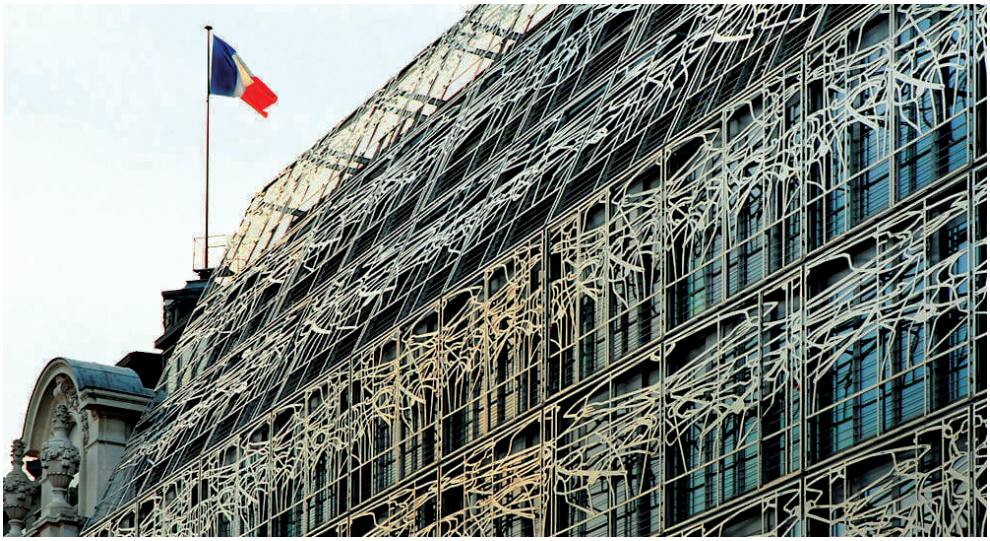
1997: Durkheim complex housing, Paris
2005: Ministry of Culture, Paris, France
2006: Impasse de Gue, housing, Paris
2011: Artist studios and offices, Paris, France
2011: New Palace, Montpellier (housing), France
2015: R&D Centre, Essone, France
2016: Auteuil Station Site Design
2017: Soler Agency, Paris, France
2017-2018: Pablo Neruda, Spectacle Hall, Sarcelle, France

Francis
SOLER

economic disciplines A few years ago, the discipline got away from the Ministry Public Works to find itself under the supervision of Culture. This was then needed and urgent. Architects were subordinate to engineers. They appeared to be none other than willing vassals. And history has repeated itself, but this time with Culture, without rousing the indignations of architects, so proud to be set apart. (…)
A.A.: According to you, how has the role of the architect evolved from the 1960s until now?
F.S.: Following 1968, the architect become an identified personality. He translated one of the forms of culture's renewal in France. Like no one before him, Francois Mitterand made the architect a reference during his term s of office. His art was complete and recognized. Now, it is lost in a mushrooming of the number of tasks allocated to him, with as many useless contributors around him. His role is limited to the idea of the project and the obligation of ensuring an overviews of the elements comprising it. He is the only capable of carrying out this overview, faced with armies of assistants and specialists in anything and everything. He is left with taking decisions that nobody knows how to take, making sure the project is coherent in the face of all the nonsense written in the registers of discreet certifications and rejecting the authority of the company's word over his own. (…)
A.A.: How is a project developed in yur office?
F.S.: Initially the project's program is analyzed by an architect, who draws from it a workable system, enabling us to get the measure of things. While the project is being developed, we analyze the compressions and contradictions of the program, without any form of substance been developed or preffered. We question the client again before diving into fruitlessand figned anonimity. Parameters and mass in mind, I evoke and reevoke. It changes constantly. All of a sudden, something appears.This can have no relationshipwith the subject, but introducesthe impetus by which the project emerges. Then everything becomes simple. You just need to formulate and draw. Since this is how we areconventionally obliged to express ouselves.

(an interview by Audrey Contesse, AA 399)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2008



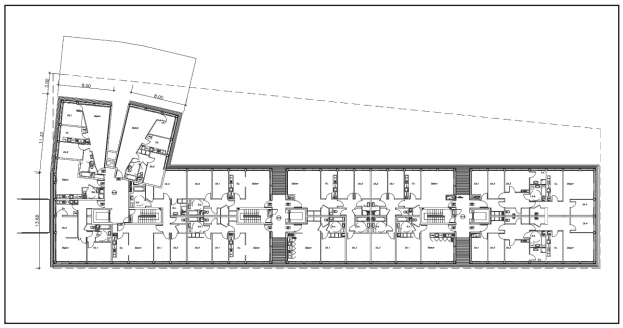
1994-1997: **Social Housing**
Paris

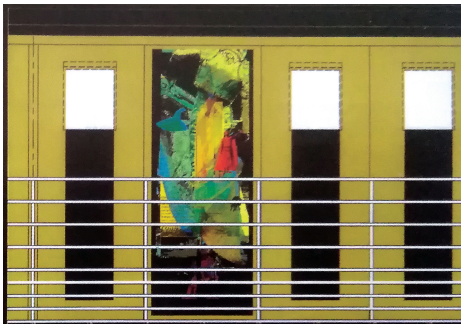
This 94 low-cost housing unit construction was built in a the "empty" landscape, where only signs of the beginnings of the Bibliotheque Nationale de France could be seen. The post, slab and intermediate wall structure gave the housing platforms indispensable flexibility. The completely glazed facade which follows the rhythm of BNF Building, is filtered by serigraph print work on the glass maintaining the privacy of the residents. "The people who touch it retain a domey sensation, the feeling of privacy and of exact and specific sensuality. They must be screened from outside views, but not reomving them from the material use of the place."

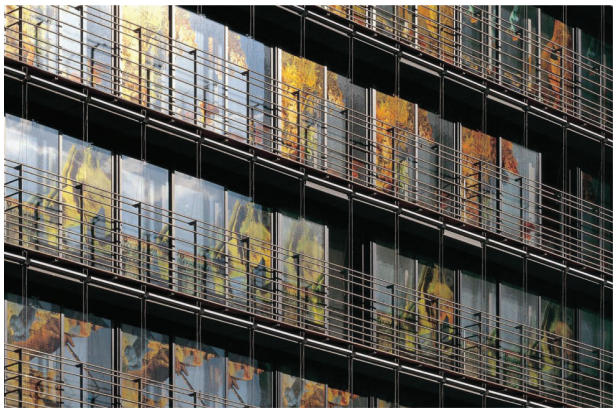
(...)Lit from within, the façades appear as television screens. These signs of modern times feature huge serigraphs that have been printed on the glazing to give them a poetic dimension and allowing the necessary privacy for the interiors without ever preventing the light from penetrating generously into the apartments.
For the facades, the double-wall system with excellent thermal performance makes it possible to have a fully glazed facade. However, if it provides tenants with maximum light, we feared the lack of privacy.
This is the reason why, and in order to avoid the traditional mess usually produced on the facade by curtains of all kinds, screen-printed images appeared, which at the same time make it possible to close the dwellings on themselves while allowing the greatest light to pass through, rich in colors. (...)
Material on the primary structures of the building was removed and reduced the cost of the shell, which made it possible to enrich the facades.
This solution made it possible to give this housing operation a functional, aesthetic, economic, political dimension and, in its own particular way, to manage to design and create a unique work.

(source: AA 399 / wikipedia)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2008

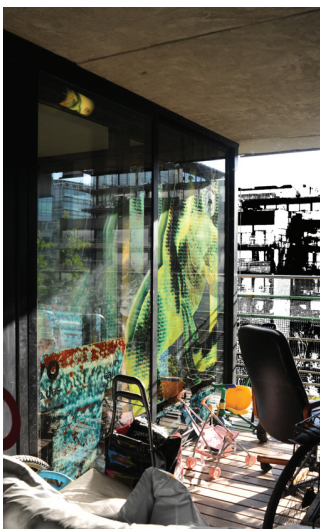












1995-2005: **Ministry of Culture**
Paris

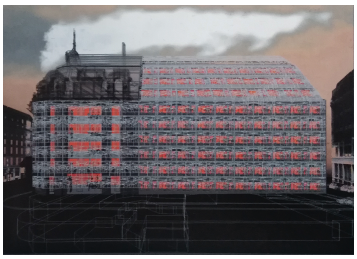
The choice of this project was to "invent the same past ofr different places, and to imprint them with a common identity".
Three buildings from different periods (1920, 1950 and 1980), were kept, dissected and given thickness, so that a single organization could serve the new elements of te program. To unify them, a metal mesh covers them and at the same time reveals the forgotten site in the centre of Paris.

"The design of the mesh was achieved empirically.
At no time was a design established as a final result. It is the design development method that creates the work here.
It first relies on the need for the Ministry of Culture to bring the subject of art censorship into the expression of oe its buidings. An eloquent Rennaissance painting was chosen. Some of its elements were isolated, outlined then drawn again, going from a figurative appearence to an absatract line. The image was deformed by the various constraints, through seven successive interventions (view dynamic, construction stability, people's safety, cutting technology etc) as well as the opinion of six ministers.

(source: AA 399, wikipedia)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2008



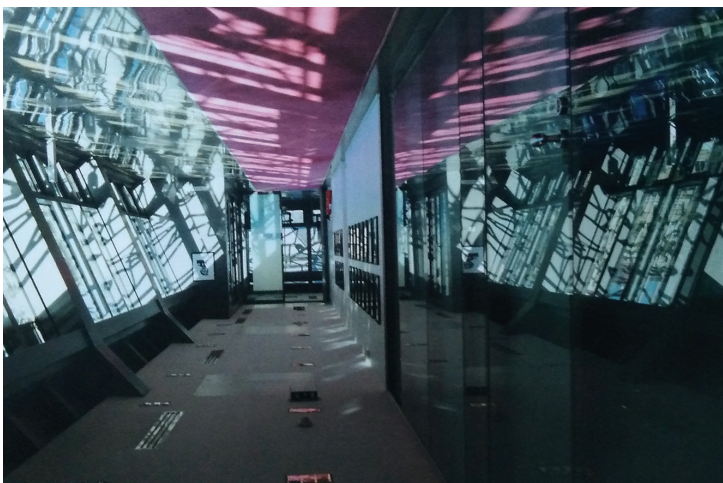












COVO'S WORK AND ACTIVITY
PRESENTATION & RECOGNITION

In 1968, an engineering freshman named David Covo had what he now calls a "serendipitous collision" with architecture that changed the path of his professional life forever. Switching majors, the Montreal native earned a BArch in 1974, returned to McGill in 1977 as a part-time professor and was named Director of the School of Architecture in 1996. Now in the final few months of his mandate at the helm of the school, Covo sat down with the McGill Reporter and reflected on the school's storied past while casting a philosophical eye on the future.

Tell us about how you became interested in architecture.
I enrolled in engineering at McGill in 1967 and my plan was to get into aeronautical engineering. Halfway through my second semester, I took a shortcut to avoid a press of people in the McConnell lobby and found myself cutting through a public review of senior or upper-year student design work in the School of Architecture; I was immediately hooked. The next day I spoke to the person responsible for admissions to architecture who, as it turned out, was Derek Drummond, and I applied to transfer. I took a shortcut and never left.

What is the role of the architect in society?
The role of the architect is in a state of constant evolution. One of the differences today is the importance attached to environmental responsibility. Like many other professional programs, we've taken steps to make sure that concepts of sustainability and sustainable design are significant elements of our core programs. Every one of our students goes through an exercise sensitizing them to the environmental responsibility of the architect in relation to the process of designing a building. They have to be confident that they can design and build a building without reducing, as has been done in the past, the value of other related systems.

How does this definition drive the School of Architecture?
It puts pressure on us to develop our teaching and research links with our colleagues in engineering and beyond. For example, it gives us the opportunity to work closely with new partners in Mechanical Engineering or in Mining, Metals and Materials. These types of opportunities not only become irresistible, but also strategic in the near future. We're also putting together a new joint program in urban design which has just been approved by the University. A new option in our



David Covo is an Associate Professor and past Director (1996-2007) of the Peter Guo-hua Fu School of Architecture at McGill University, where he teaches design and drawing, sketching, and professional practice.
He is a Fellow of the Royal Architectural Institute of Canada and a member of the Order of Architects of Quebec (since 1976).

A past President of the Canadian Architectural Certification Board, he is currently a member of the Advisory Committee for the RAIC Centre for Architecture at Athabasca University and a director of the Arthur Erickson Foundation.

His research is related to his teaching and practice and has addressed drawing and design, sustainable design, barrier-free design, and housing. He worked in Pakistan in 1976 with John Schreiber and Yasmeen Lari, Architects, and has since worked in teaching and/or research in Mexico, China, Romania, South Korea, and Singapore.

Professor Covo has served as the Professional Advisor for the Moriyama RAIC International Prize since the first round of the Prize in 2014. Other juries on which he has served include the competitions for the Canadian Museum of Human Rights in Winnipeg, the Canadian High Arctic Research Station in Cambridge Bay, and most recently, the transformation of the Musée d'art contemporain in Montreal.

(source: internationalprize.raic.org)

David M.
COVO

Masters programs, it is a collaboration between Architecture and Urban Planning. In September, each of us will be offering an option in urban design at the Masters level. In the longer-term, we're also working with the Université de Montréal (U de M) and their schools of architecture, landscape architecture and urbanism on developing a new joint degree — a Master of Urban Design — that will be bilingual, multicultural and interdisciplinary, and be attractive to professionals from all over the world.

Landscape architecture? The average layperson doesn't often associate landscaping with erecting buildings.

But they should. U de M has one of the few Landscape Architecture programs in the country and we do a joint studio with them at the undergraduate level. It's great to see our students work with someone their own age who says "No you can't put silver maples there, you really should be looking at honey locusts because the canopy is so much more transparent." And the U de M students are amazed when our students suggest that concrete beam might be more effective than steel in a particular situation.

Has your role as director changed since 1996?

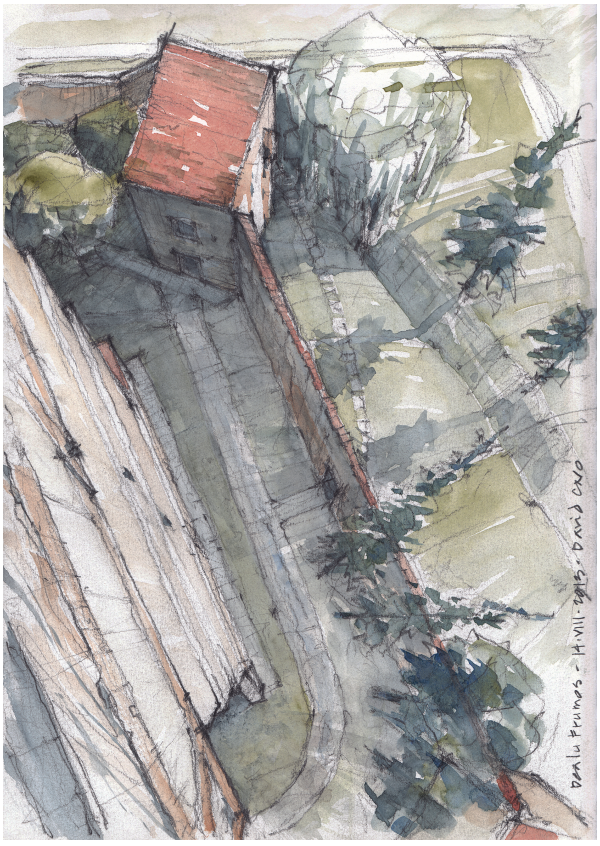
Fundraising has become a major preoccupation. I've spent more time fundraising over the past three years than I did in the previous eight. We've been fortunate because we've received some major gifts from supporters like Phyllis Lambert, Gerald Hatch and Gerald Sheff, but we're always looking for new opportunities.

Finally, I understand you're a competitive sailor. Is that your way of relieving stress?

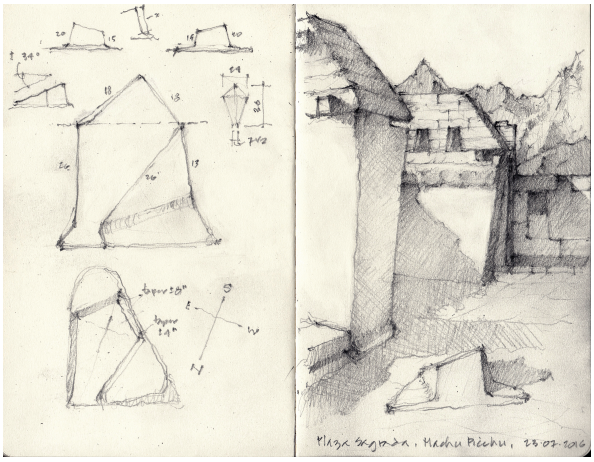
When you're sailing, you're disconnected, literally, from the land. The minute you commit to a crew and a competition, you have to give it everything, 100 percent. It demands that you focus completely, in a way we aren't often required to do. Architecture is seen as visual but it isn't only visual; it's a very sensual experience. It's the same with sailing. You take information in from a variety of sources. You're listening to the sounds the boat makes and the sound of the wind, and wind shifts can actually smell different. The lines of communication are non-verbal. In the end, when you come ashore there is a sense of rejuvenation that leaves you ready for anything the next day can throw at you.

("ENTRE NOUS with David Covo", Director of the School of Architecture, an interview by Owen Egan, source: www.reporter-archive.mcgill.ca)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2015



David COVO's
DRAWING AND SKETCHES







HONORIS CAUSA Professor
of
IMUAU Bucharest, 2015



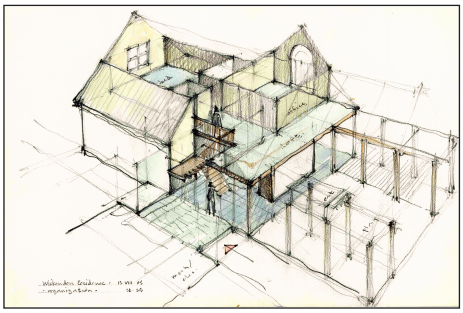


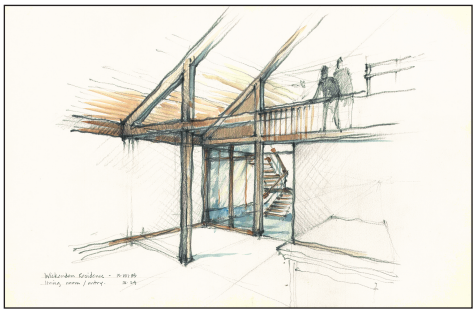
1986: House on the St Lawrence River Shore

Of a complex but refined simplicity, the house consists of a juxtaposition of "friend" volumes, perpendicaular to each other. The discretion of its insertion in place is confered by the solid, calm silhouette, by the sense of balance it gives off as a whole and by the local materials used.

The interior, monumental, but with a great degree of privacy and comfort, places the one who lives in it in the position of a "protected cocoon", but also as a contemplator of the majestic spectacle of the surounding nature, perfectly accessible.

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2015















Marvin MALECHA

USA

MALECHA'S WORK AND ACTIVITY
PRESENTATION & RECOGNITION

After 21 years as Dean of the College of Design at N.C. State University, Marvin Malecha retires this month and will become president and chief academic officer at the NewSchool of Architecture and Design in San Diego, Calif. It seemed fitting in this interview with Walter to have the design visionary sketch his responses.

What do you look like?
A flash of white hair
Against a black image
Defined by the geometry of eyewear
Fueled by an open spirit?
But what does it matter?

Do you have an alter ego?
Yes and no. It is a circus.
Friends
Mentors
Role models
Composed into an idealized aspiration.
My alter ego has wings.

Which building in Raleigh do you most admire?
A building is a marker of life. It is architecture by its relationship to life. The vanishing tobacco barns are genuine. The Fadum House has a simple reality. The memory of the Catalano House haunts us. Dorton Arena reminds us of our better spirit, and the Hunt Library transforms our understanding.

What's your favorite thing to eat?
In my personal quiet space
A rich Italian red – Brunello and a bold cheese
With my joy
A soft black licorice with my granddaughter
So it depends …



MAIN WORKS

2010-2012: North Carolina
State University Chancellor's Residence

Book
The urge to draw, the cause to reflect,
NC State University College of Design and
NCSU Libraries Publications, 2011

interviews, conferences

Marvin MALECHA

What are you afraid of?
FEAR
To restrict my curiosity
To cup my wings
The authority of those who would seize my independence
CYNICISM
To drain me of my energy
Driving color from my mind

What's on your feet?
A message, a dialogue of Van Gogh,
Heidegger, and Charlie Chaplin …
Cole Hahn high tops today
Mephisto for comfort yesterday
Asics from my son for exercise
My identity!

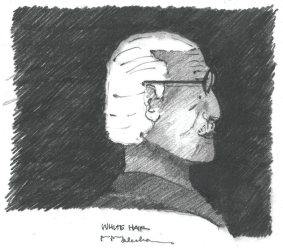
What is your favorite season?
The season I am alive in! I am moved by the quiet of a snowfall and the crackle of the first steps in it. Who cannot be astounded by the brilliance of the color of a youthful spring? The lustiness of summer speaks for itself. But the beautiful subtlety of fall … the mature spectrum of color … the instigation … the demand for reflection – makes it my favorite.

What's on your mind?
The past near and far
Today … NOW!
The transition to the future.
Satisfaction for what has been
Impatience to be better
Possibilities
Color!

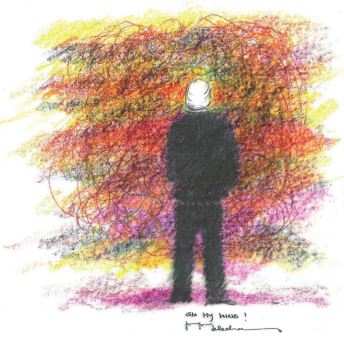
(source: https://waltermagazine.com/art-and-culture/illustrated-interview-with-marvin-malecha)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2015









2010-2012: **State University Chancellor's Residence,** North Carolina

The chancellor's residence, set back from the road on a rise overlooking Lake Raleigh, wears its North Carolina pedigree with Southern charm. (...) "The house has at its roots a North Carolina vernacular," says architect Marvin Malecha, who led the design effort. "It feels very comfortable. There's a kind of calmness in the floor plan." (...)It also moves you forward in time, bringing you into a world that is unmistakably modern. That's by design. "Everything has been simplified," Malecha explains. "Sitting in the house, it feels very traditional, but also very modern."

Room of the Year

Perhaps no room reflects this subtle blending of clean lines and Southern grace as much as the kitchen, where a teakettle warms on top of a gas stove easily capable of serving a dozen dinner guests. (...)The success of the design team in creating this engaging environment was recognized by the National Association of Home Builders last month, when it named the kitchen "Room of the Year" in its 2012 Best in American Living Awards. For Malecha, dean of NC State's College of Design, the award proves the power of the vision that guided the project over a half-dozen years under nearly as many chancellors. It's a vision shaped by the ideas and aspirations of donors, trustees, planners and architects but crafted – mostly by hand – by the dean himself, who shepherded the project to completion during daily visits to the construction site. "It was a very complex project, with many members of the university community wanting involvement. It was more complicated than working with a church group," he says, only half joking. "Instead of seeing that as an impediment, you have to turn it into a strength."(...) In fact, the 15-month construction project was a kind of "mini-stimulus" program for North Carolina craftsmen, artists and builders. (...) Reflecting the university's commitment to sustainability, the house incorporates the latest energy-efficient technologies. Geothermal heating and cooling and sustainable materials are used throughout. Continuous foam insulation and advanced HVAC controls contribute to energy efficiency and comfort. "Good architecture always begins with those principles," Malecha says. Malecha wants the home to be sustainable in another sense. He wants it to endure, to serve the university's needs well into the century ahead. "I designed this house not for the university's 125th anniversary but for its 200th," he says. "I think about what this house will mean to that party," Malecha muses. "I think about this house across time."

("Pride of Place", by David Hunt / source: https://news.ncsu.edu/2013/02/residence)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2015











Marvin MALECHA's
DRAWINGS AND SKETCHES

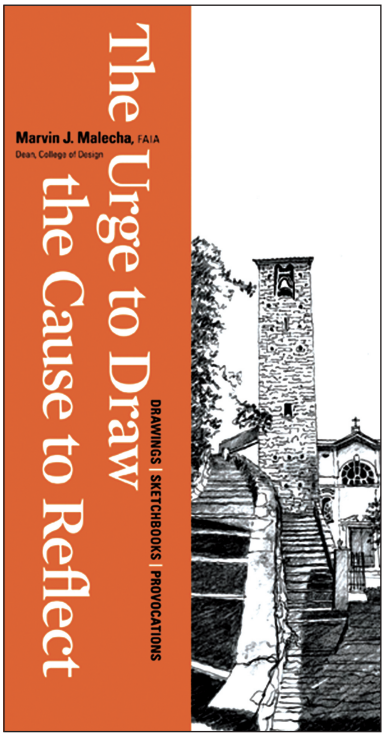
Marvin Malecha, FAIA (Dean of the College of Design at NC State and former president of the AIA) sums up this feeling nicely in a wonderful little book that he wrote on sketching:
"Draw what you see, how you remember it and contemplate it. Draw what you understand. Draw to understand. Draw with whatever medium you are comfortable. Draw to enhance your skill of seeing. Draw to remember. Just draw and draw and draw. It will bring you an acute awareness of who you are."

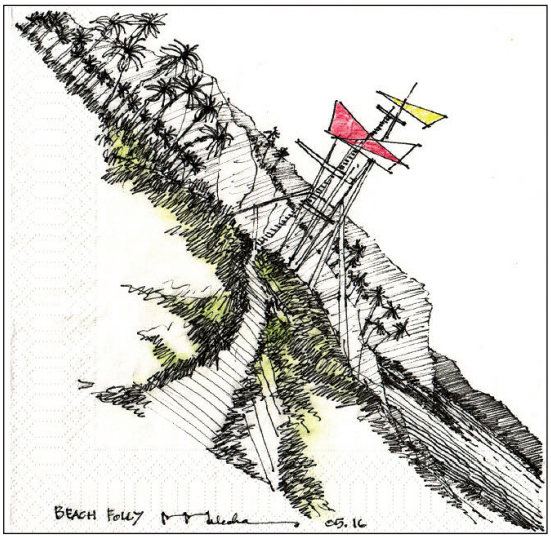
(Marvin J. Malecha The Urge to Draw, The cause to Reflect /
source:http: // archisketches.blogspot.com/2012/06/happy-sketches.html)

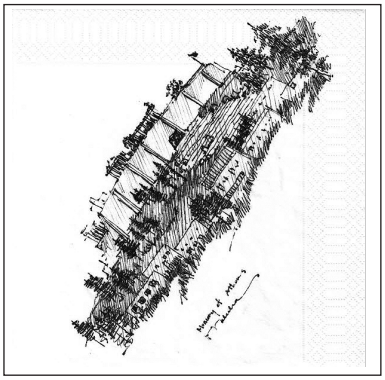
Architects and designers are creative beings who can easily find inspiration at any moment. A napkin sketch is an elemental expression of thought. Napkin sketches have been a go-to companion for those who find spur of the moment inspiration allowing for the exploration of thoughts and ideas with their hands. You can express primal feelings, a memory, even a philosophy. It's a telling exercise about how people think, what is important to them, and the spirit of their thoughts. These little pieces of paper displaying ideas can eventually be turned into greater works of art.
For the fifth year in a row, our chapter of the American Institute of Architecture Students has put together a wonderful Napkin Sketch Auction for Friday, June 10. It's a way for students to raise money for their activities, use their leadership skills to organize something special for the school, and contribute to our school spirit. This event began as a "sketch for a sketch" project where our students crafted their own napkin sketches to capture the attention of well-known architects. These creations are then mailed to architects from around the world with a request for an original sketch that can be auctioned off during the event. This year students have received napkin sketches from more than 20 prominent architects. It's a reminder that in an age of computer-aided design, these individuals still value the art of thinking visually and drawing by hand. Their sketches also demonstrate that good architects are also good communicators. They use sketches not only for self-reflection and self-thought, but also as communication.

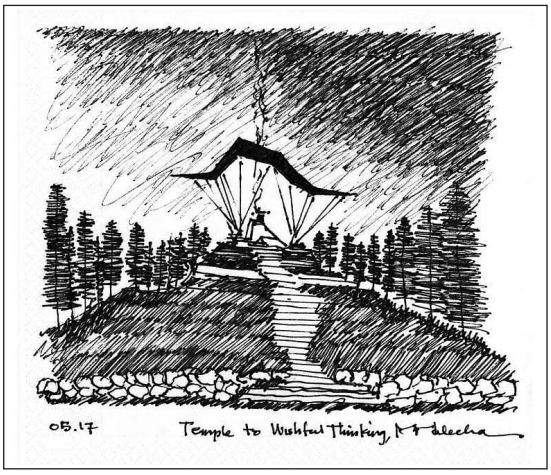
(source: https://newschoolarch.edu/blog/
designmind-the-importance-of-napkin-sketches)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2015

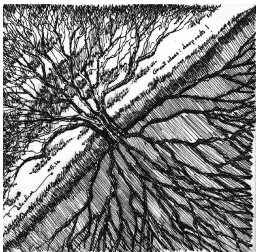












David
GLOSTER

UK

ION MINCU" UNIVERSITY OF ARCHITECTURE AND URBANISM – BUCHAREST

LAUDATIO

There have been but few occasions when the title of Doctor Honoris Causa has been granted by our University to other personalities than architects whose exemplary achievements in the field of architecture we have thus celebrated. Again, there have been indeed fewer opportunities when we honoured personalities from the domain of educational policies and strategies in architecture whose formative role is prevailing. Professor David Gloster is a special example: we refer to the Director of Education at Royal Institute of British Architects, who since 2006 has been involved from this high position in promoting the essential values that define the formative strategies of the architects to be.

Professor David Gloster graduated from the prestigious Architectural Association School of Architecture in London in 1977, while in 1997 he obtained a MSc History of Technology and the Diploma of Imperial College. At present his major focus is set on British educational policies and specific academic assessment procedures for the architectural schools from the United Kingdom, including the redefinition of the RIBA validation criteria between 2015-2018. (...)The major goal of this effort does not only consist in restructuring the strategies of architectural education, but also in the improvement of the way in which both courses and professional qualifications are put to good account. Ever since 2012 the integration of fundamental competences necessary to the formation of all professionals in the field of construction has been pursued from an interdisciplinary perspective. However, at this point it is worth highlighting that since 2012 Mr. David Gloster has been a member of institutional evaluation and supervising group within Architectural Association in London, yet most of all he has authored the RIBA validation procedures and criteria for academic courses and examinations in national and international universities between 2010-2011 and between 2017-2018.(...)Thus, since 2012, Professor Gloster has collaborated with Department of Communities and Local Government in the enforcement of the revisions to the European Union Directive on professional qualifications stipulating the minimal study frameworks for architectural education, while during 2010-2011 he has collaborated with Architects Registration Board, which grants the signature right in Great Britain, with a view of establishing the eligibility criteria in matters of architects' practice training. Between 2008-2010, within the Quality Assurance Agency of Great Britain, he was part of the work team tasked to ensure a new quality benchmark in architecture. In 2009 he worked as a consultant both in the government department of the United Kingdom responsible for supporting the Prime



He held more than 30 conferences
in the country and abroad
where he was the promoter of architecture
as a cultural, social and political factor
and its need to improve
the quality of human life.

He was and he still is
the supporter of architecture
in relation to the political factor

David
GLOSTER

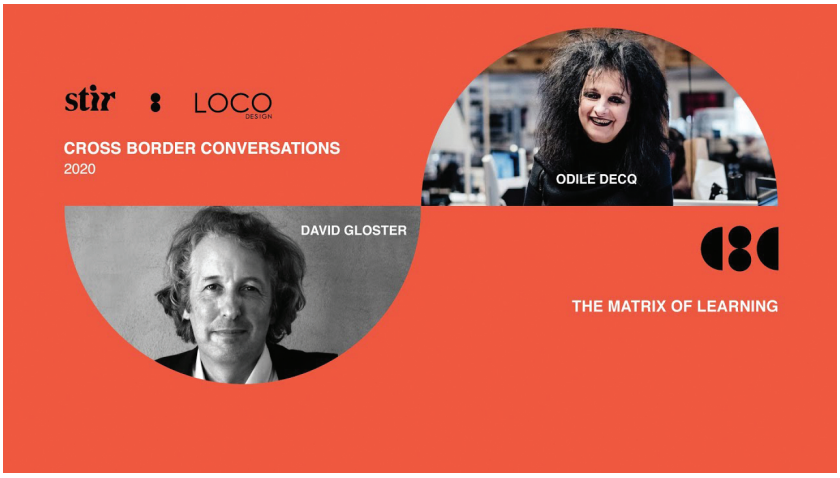
Minister and the Cabinet Office, and in the Department of Business, Innovation, and Skills. However, the most important aspect of Professor Gloster's career regards the elaboration of academic evaluation standards in Great Britain and overseas, as a coordinator and supervisor of the RIBA validation programme for the 5-year cycle of architectural schools. (...) Thus Professor David Gloster's meritorious professional profile is defined by his activities in the field of educational strategy and politics in collaboration with the RIBA CEO as a member of the RIBA leadership preoccupied with strategic, financial, and logistic activities of this outstanding organisation. Besides being a member of the RIBA Education Committee, he is also a trustee of the RIBA Education Trust Fund (dedicated to students in need) and a trustee of the RIBA Research Fund (which grants prizes to academic researchers and practicing architects). (...) It is also worth mentioning his organisation of some key events, such as those dedicated to awarding the RIBA President's Medals, along with the planning, coordination and judging the Polyark international exhibition of 2010, 2013, and 2015 in Great Britain, Italy, and India, as well as the coordination and presentation of Foster Travelling Scholarship. His tight relationship with the media is shown in the many interviews published by Architects Journal, Building Design, The Guardian, The Independent, The Times, Daily Mail and The Sun, to enumerate just the most famous magazines. (...)

His research areas focus on both the pedagogical grounds of education and the interaction of design theory and architecture, as well as the research of interfaces between technology, engineering, and architecture; thus, Professor Gloster has been a guest of honour to over 20 international conferences on these topics. He has been a Guest Professor at Lyon School of Architecture, France (1992-1993), Hanoi Architecture University, Vietnam (1996-1998), and director of collaborative programmes at Hogeschool, Arnhem, Holland, a member in the validation boards at RIBA (2002-2006) and in Architects' Registration Board (2002-2006), external examiner at Architectural Association, M Arch Design Research Laboratory (2003-2008), while since 2006 he has been a Guest Professor at London South Bank University, where between 1992-2006 he was senior academic manager and director of the undergraduate course.

As a recognition of Professor David Gloster's merit in the field of architectural education and our appreciation of his remarkable effort to disseminate professional values, "Ion Mincu" University of Architecture and Urbanism is honoured to confer upon Professor David Gloster the title PROFESSOR HONORIS CAUSA.

(associate professor Dr. Arch. Cosmin Caciuc)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2017



Matrix of learning
(conference with Odile Decq)

For educator David Gloster of Royal Institute of British Architects, London, and architect Odile Decq of Paris-based firm, Studio Odile Decq, the passion for architecture exceeds beyond an interest in architects. "Architecture has to be in the centre of the world but it should not be given in the hands of architects," says Decq while Gloster points out that "architecture which is produced by the profession is separate from the profession itself".

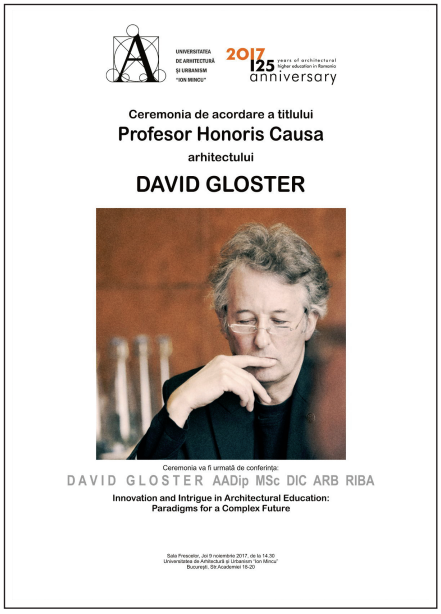
The two, who have been instrumental in shaping the course of architectural education for over the last 20 years, revisit their roots and contemplate the meaning of architecture in the fifth episode of Cross Border Conversations.The one-hour exchange, steered by Pramiti Madhavji (Consulting Content Adviser, STIR) kicked off with an insight into Gloster and Decq's childhood, especially moments that shaped their journeys ahead.
A graduate from the Architectural Association in London, Gloster is inclined towards research that intersects material technology with the histories and theories of architecture. His curiosity for the primitive was a result of countless teenage journeys to Neolithic sites, which he took with his ophthalmologist father. He recollects memories of being engulfed by the visceral spectacle of the Standing Stones of the Carnac – a place that introduced him to the idea of forms and reciprocating landscapes.

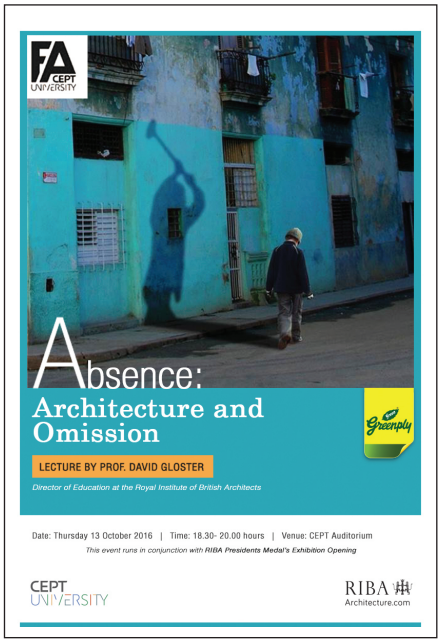
"We can't allow anything, which is a system of matrix, to displace the basic issues of architecture which should be good for the mind and body. Architecture is a soulful pursuit."

David Gloster

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2017





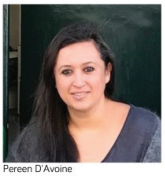


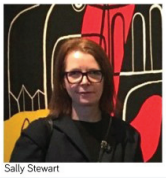



Jonathan Hale

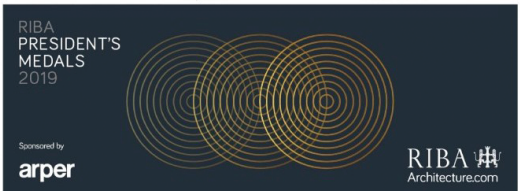

Liliana Giraldo Arias


David Gloster


Pereen D'Avoine

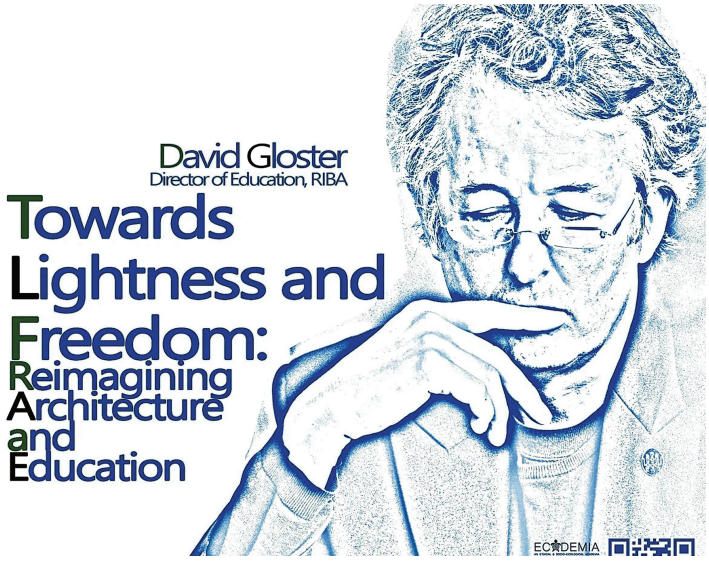

Sally Stewart


Sheila O'Donnell



HONORIS CAUSA Professor
of
IMUAU Bucharest, 2017





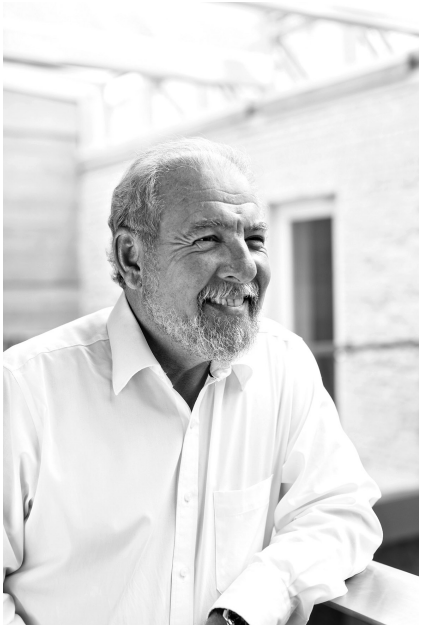
James
HORAN

Ireland

"ION MINCU" UNIVERSITY OF ARCHITECTURE AND URBANISM – BUCHAREST

LAUDATIO

University of Architecture and Urbanism Ion Mincu from Bucharest praises not only the talented and prestigious architects from the professional practice, but also the personalities who have asserted themselves in architecture education at academic level. The title of Professor Honoris Causa implies a recognition of teachers who have reached a level of excellence in the field of architectural strategies and educational policies, in which the formative role is the dominant one. A very special example of this is James Horan, Professor Emeritus at Dublin School of Architecture from Technical University Dublin, Consultant at Henry J Lyons Architects, and Director at Artifex Creative. He is directly involved both in professional practice and architecture education at an international level and we consider him a friend of our university. We praise him for promoting the fundamental values that define the training strategies of future generations of architects. (...) James Horan is one of the most important teachers involved in the European Network of Heads of Schools of Architecture: between 2006-2011, he led conferences dedicated to the profession and education of architecture in Chania, Crete, also being a guest speaker at the European Association for Architectural Education 40th anniversary conference in Bordeaux, 2017. He also worked as Director of Design Strategies between 1995-2018. (...) James Horan has been chairman of the Appeals Committee, Technical University in Dublin, and of the European Union Working Group on Architectural Diplomas (1998-2000), Vice-President and President at the European Association for Architectural Education (2002-2005) and Project Leader at Joint Working Party European Association for Architectural Education and Architects' Council of Europe since 2005. Between 2005-2011, he was appointed advisor at the Royal Dublin Society for the Development of Medal for Design Excellence, at the Department of the Environment's Steering Committee on Architectural Policy in Ireland, at the Higher Education and Training Awards Council on establishing architectural education standards in Ireland, and at the NC State School of Design at University's Prague Institute, Czech Republic, on the establishment of a Professional Doctorate.
An impressive research activity attracts our attention between 1999-2014: Archiwood - the use of timber in architectural education, a research carried out with five European Partners, another research program on vernacular Architecture in Ireland dealing with appropriate architectural form and language in the Irish landscape, Leonardo Funded Research Program into Thematic Networks for Heads of Schools of Architecture in Europe, Archi-Mundus project for Architectural Education in Rio de Janerio, Montevideo and Panama City, Development of



MAIN WORKS

2003: Ardoyne Mews
2012-2015: Victorian Gothic Castle at Humewood, County Wicklow (19th century);
Belgard Castle County Dublin (15th century);
Russborough House County Wicklow (18th century);
Whitechurch and farm at Castletown Cox Kilkenny (18th century) contemporary extension to Emsworth Villa (also from 18th century).

James
HORAN

Professional Doctorate Program at the Dublin School of Architecture and Low energy / passive housing in the Irish context. Combining both research and design, the restoration projects carried out between 2012-2022 represent the core of a professional career that has established itself on the international level. We mention here: Victorian Gothic Castle at Humewood, County Wicklow (19th century); Belgard Castle County Dublin (15th century); Russborough House County Wicklow (18th century); Whitechurch and farm at Castletown Cox Kilkenny (18th century) and contemporary extension to Emsworth Villa (also from 18th century). Numerous national and international awards have recognized this outstanding research and design effort: 16 prizes, one Honorable Mention, 9 commendations. At least 11 exhibitions have demonstrated this activity at the Royal Hibernian Academy, Royal Academy in London, Architectural Association of Ireland in Dublin, Royal Institute of British Architects in London and Center for Mediterranean Architecture in Chania. Let's add to this portfolio 4 author books: 25 Views of Dublin (1994), The Work of The School of Architecture (1994), Humewood A Restoration, at Gandon Editions (2018), and the most recent one, Thinking on Paper, also published at Gandon Editions in 2021. Projects and research activities have been generously published in periodicals such as the School of Architecture Journal, Eupalinos, Disegnare, Plan Magazine, Architecture Ireland Journal, Irish Arts Review and Architecture Ireland. We now have the complex profile of an architecture pedagogue, researcher and practitioner, but also of a talented watercolorist and sketcher. He is an important contributor to the forum dedicated to education within the European Network of Heads' of Schools of Architecture and the European Association for Architectural Education. As mentioned above, he has actively participated in academic evaluations and working groups at many European schools of architecture, including the University Ion Mincu in Bucharest, so we consider him a good connoisseur of contemporary architecture education, being involved in the efforts to restructure its strategies at European level. The research areas refer both to the pedagogical foundations of education and to the research of the interfaces between sustainability, architecture and conservation.

As a recognition of Professor James Horan's merit in the field of architectural education and our appreciation of his remarkable effort to disseminate professional values, University of Architecture and Urbanism Ion Mincu is honoured to confer upon Professor James Horan's the title PROFESSOR HONORIS CAUSA.

(associate professor dr. arch. Cosmin Caciuc)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2022



2003: **Ardoyne Mews**

The project brief was to design a number of two-bedroom contemporary apartments within the grounds of the existing Ardoyne House, a twelve storey 1960s apartment building. The site for the apartments was located on the edge of the property adjacent to a group of Victorian houses on the nearby Clyde Road. The client's brief placed particular emphasis on the quality of light and the quality of space that could be achieved within the apartments.

The footprint of the site was determined by the position of a number of existing garages, which were demolished to allow the apartments to be built. The design responded to the exact boundaries of the designated site area, determined by the laneway and the physical constraints associated with general site circulation and site access.

The scale of the buildings relates to the scale of the surrounding residential housing rather than the scale of the 1960s tower. The materials and architectural expression are contemporary.

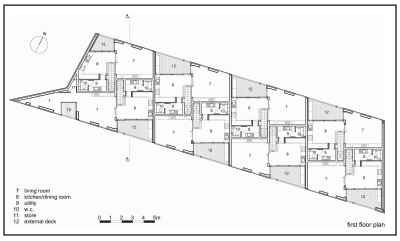
Due to the need to capture light in an environment surrounded by slightly taller buildings, the living accommodation and the external open spaces were placed at first floor level, locating the bedrooms and bathroom to the lower floor. The height of the living space (some 4 metres) and the introduction of clerestory lighting at upper level enhances the sense of openness, space and light. The apartments have all been fitted with underfloor heating throughout eliminating the need for radiators and have been provided with high levels of both thermal and acoustic insulation. The introduction of central staircases coupled with clear glass balustrades allow for the penetration of light from the upper level into the centre of the lower ground floor.

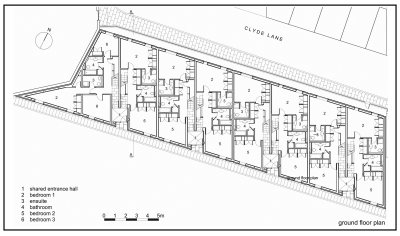
They have been constructed with an insitu poured RC frame combined with concrete block, external and diving walls with no stud partitions being used in any part of the construction. The building is finished externally in white Portuguese limestone with a single panel of St Bede's red sandstone, identifying the entrances, with grey powder coated aluminium windows and white American oak balcony cladding.

(project presentation: James Horan)

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2022















2012-2015: **Humewood Castle**

Humewood Castle was constructed between 1867 and 1870 to the designs by Architect William White (1825-1900). It and its associated farm and stable buildings has a floor area of over 9000sqm.

The complete restoration of the Castle and Estate was a project that lasted four years. Before restoration commenced, and throughout the project, it involved extensive research to unlock the genetic code of the unusual, eccentric and innovative architecture of its Victorian Architect. It required a dedicated design and management team, coupled with numerous craftspeople, expert in the various skills and disciplines associated with the restoration of a building of this scale and complexity.

Researches were extensive, and the restoration process was meticulously recorded in numerous photographs, surveys and more than 1500 hand-made drawings. Throughout the duration of the project, an exceptional collective single mindedness pervaded the restoration team, to fully comprehend the exact historic nature of the buildings and discover the most appropriate methods to restore them to their original condition, while simultaneously improving the comfort levels to 21st century expectations.

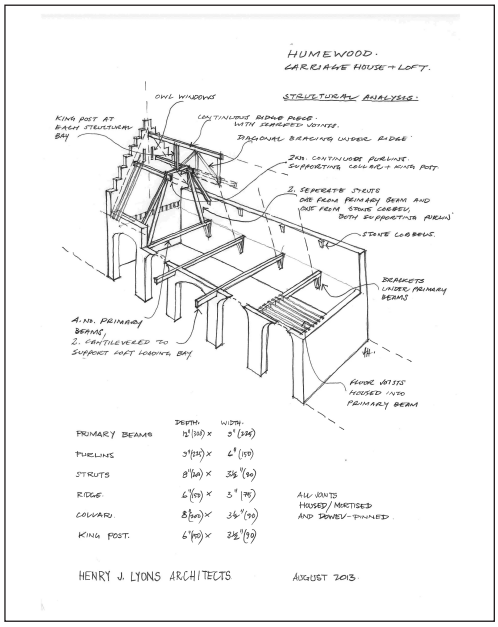
The restoration programme included the setting up of numerous on-site workshops to ensure the closest possible oversight of the repair processes, and provide opportunities for less experienced craftspeople to learn conservation techniques from the experts.

The restoration work involved the continuous use of traditional work methods and construction techniques, often searching far afield to locate expert craftspeople in leadwork, wrought iron, cast iron, masonry and hand-made carpentry and joinery. The entire Castle was scaffolded and covered in weathering material to allow continuous work on the facades and roofs, irrespective of weather conditions.

The combined talents of masons, blacksmiths, lead workers, carpenters and joiners, stained glass restorers, electricians, plumbers, painters and decorators and the design and management team, worked together as a single entity to undertake and complete the restoration of Ireland's last Castle.

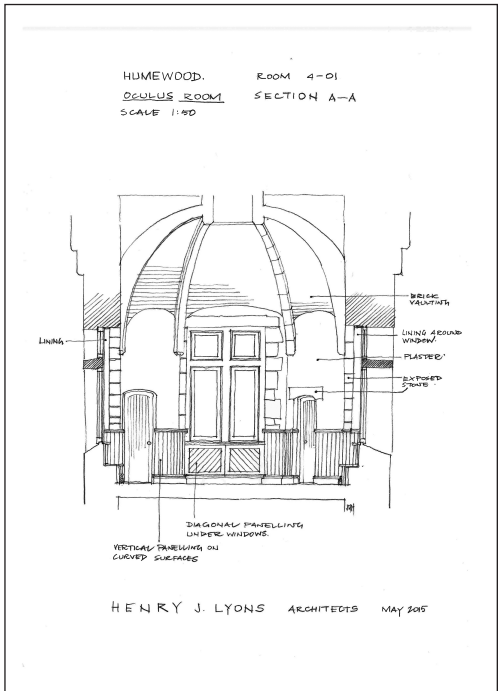
(project presentation: James Horan)

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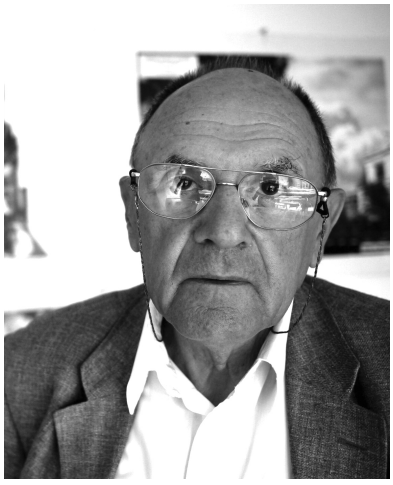


BELEA'S WORK AND ACTIVITY
PRESENTATION & RECOGNITION

Intercontinental Hotel, National Theater "I. L. Caragiale" and the Grozăveşti Student Complex are just some of the elements placed by the architect Romeo Belea (85 years old) on the map of Bucharest. In this interview, he remembers not only the big projects, but also some smaller ones, such as the burial of the Latin textbooks in the high school yard.

Romeo Belea believes that school, family and friends created the shield that kept away the oppressive atmosphere of the years of communism. He met with Nicolae Ceauşescu several times, but a moment well anchored in his memory is the one related to the National Theater "I. L. Caragiale", when, dissatisfied with the facades of the building, he asked him to replace them, in order to get closer to socialist architecture. "About one of the halls, which had burned down, he asked me how many seats it had. There had been 900. He wanted it for 1.500. I explained to him that in the drama theater it is essential to see and understand, not to hear. Many hear and do not understand, there are two different phenomena in acoustics", tlles today Belea. In the end, Ceauşescu removed him from the construction site, where the architect returned only after 2006, first for technical expertise. Because of the facade added before the Revolution, a strong earthquake would have easily destabilized the building, so Belea coordinated the remodeling of the theater. The architect has a lots of memories and few regrets He is sorry, for example, that he only gets along with French and English. In Târgu Mureş, where he lived for the first five years of his childhood, he spoke Hungarian, but then, when he moved with his family to Craiova, he never touched it again. And he forgot it. In Oltenia, he studied at a German primary school, but in the following years, he also forgot the German language, because he no longer studied it at the "Carol I" College.

M.S.: How did you get admission to the "Ion Mincu" University of Architecture?
R.B.: Actually, I had a good friend who wanted to do Petrol-Gaze, I came both in Bucharest and I decided to study physics or chemistry. În college, I drew very well and here, in Bucharest, I met someone on the street who had finished high school two years before me. I knew he had entered architecture, (...)and he asked me: "You, who drew for everyone, why don't you come to architecture? You also know math". But I was thinking what to look for in architecture, that I can draw even if I'm a chemist. But Because I read all the sports magazines and newspapers,



MAIN WORKS

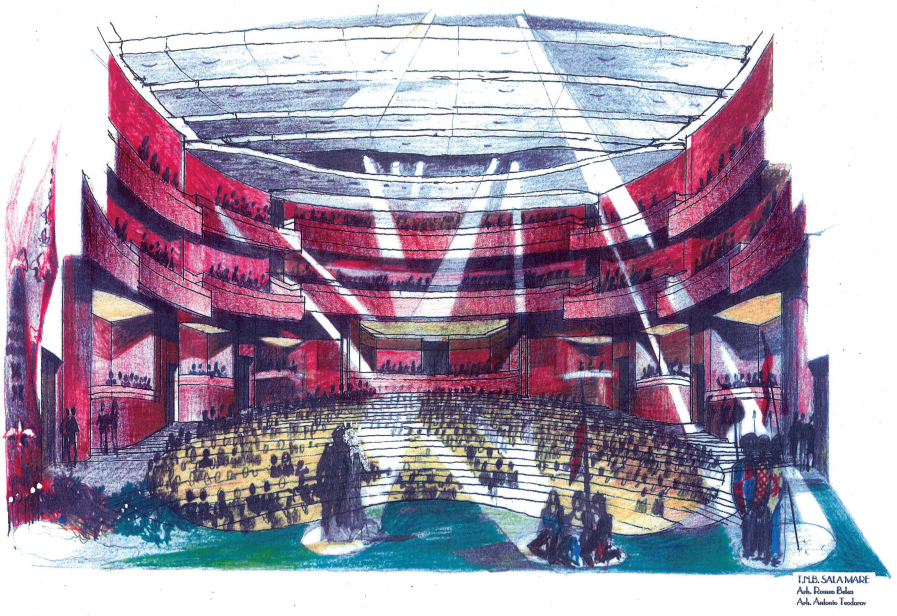
1994: HOTEL "SAVION" Hotel, 4 stars, Bucharest
1996: "HOLIDAY INN" Hotel – Otopeni Airport, Bucharest
1997: CONTINENTAL Hotel,Constanta, Romania
1998: Universitary Campus "Spiru Haret", Bucharest
2002: NOVOTEL Hotel, 4 stars, Bucharest
2003: Railway Station Constanta, Romania (extension)
1992-2005: Romanian Academy Library, Bucharest (extension)
2005-2012 - Center for the performing arts "Sala Palatului, Bucharest
2005-2012: National Theatre "Ion Luca Caragiale", Bucharest

Romeo
BELEA

I knew that The Faculty of Architecture was famous for the sports that were practiced there. First of all, a good rugby was played here. And so I did a month of preparation, but when I saw how the others were drawing, I wanted to leave. I was admitted, although there were 7-8 competing for a place. It's hard for someone to explain to you what's about this job, you only start to understand in the third year. My career is due to the teachers, some great interwars architects and engineers such as Horia Maicu, Harry Stern, Duiliu Marcu, Octav Doicescu and Tiberiu Ricci. The interwar period was extraordinary not only for literature and visual arts, but also for architecture. Magheru Boulevard was then built and it was unique in Europe. My generation and I never tried to imitate our teachers, because we had no choice: their track record was amazing. (...) The most important were our relationships. (...)In addition, my colleagues and I assist each other, to see how each one thinks and draws.
M.S.: Did you really care about a particular project?
R.B.: The first project, after I finished the faculty, was the Palace Hall, where the former teachers worked(...). When it was finished, the director and my former teacher gave me a very interesting work: the student dormitories at Grozăvesti and Regie and I did my "collective" with an architect a year younger than me. In faculty you learn theoretically how to design, but it's one thing to talk and another thing to do it. Then I discovered that the problems in youth hostels are extraordinarily complex. All the time I was under the eyes of much older people – among them, Ms. Delavrancea – who did not get involved in the act of creation, of design itself, but in that of management. Then, the collective for the theater was formed, with my teachers, among them the chief architect of the Capital, Horia Maicu. Some of his merits are not recognized today and I will fight as much as I can to restore him to his rights. Then I designed the Intercontinental, the National Theater and the passage. (...) At one point, the Ceauşescu family came to see the National Theater and he told me how to restore it, and I replied that it was impossible. He wanted me to change the facades. At that time socialist architecture was being made, but we escaped, because we supported with Maicu and (n.r. – Nicolae) Cucu the taking over of the tradition of the monasteries from the North. After the conflict with Ceausescu, I was replaced at the National Theater (...). If you approached him professionally, with arguments, Ceausescu understood. But she doesn't. Then, he didn't want to understand either.

(Medeea Stan, interviu cu Romeo Belea, arhitect: „După conflictul cu Ceauşescu, am fost înlocuit la Teatrul Naţional" / sursa: https://adevarul.ro/stil-de-viata/cultura/)

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1963-1976 / 2005-2012: **National Theatre** Bucharest

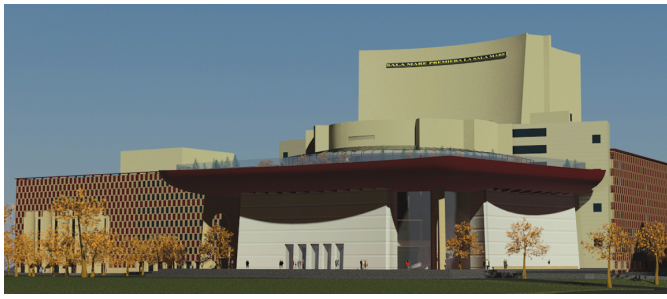
The first studies for the realization of the National Theater on the current site began in 1963, the project continuing until 1976, a period with successive inaugurations of all the theaters within: The Great Hall, the Studio Hall (transformable with a finished appearance), the Workshop Hall, with the authors architect Prof. Horia Maicu, Prof. Dr. Arch. Romeo Belea and Prof. Arch. Nicolae Cucu.
They were also part of the collective arch. A. Teodorov, arch. E. Apostol, arch. R. Fotino, arch. Richard Bordenache, prof. dr. eng. Al. Cismigiu, prof. dr. eng. Traian Popp, eng. Dragos Badea, eng. D. Deleanu, eng. V. Marinescu, eng. I. Filimon etc. Between the years 1985-1986, the body of the Great Hall underwent important changes, developed by a completely different team than the one above.

In 2005, at the initiative of the new Director General of T.N.B., Mr. Ion Caramitru, expert reviews of the structure's resistance as well as fire and functional safety were initiated. The conclusions of these expertises, as well as the desire to transform the T.N.B. in a public place, they led to the development of a documentation necessary for the consolidation of the structure and the refunctionalization of the ensemble.

The elaborated project, the execution of which began in March 2011, foresees, within the same area of 60,000 square meters, the construction of 6 performance halls: Great Hall (900 seats), Studio Hall (modifiable as a performance-spectator relationship, between 500 and 600 seats) Workshop Hall (transformable, 300 seats), The Small Hall (transformable, 250 seats), Painting Hall (transformable, 300 seats), as well as the Open Air Theatre, on the terrace of the Great Hall, 300 seats, exhibition spaces of approx 4.000 sqm, library, antique shop, cafes, bars, restaurant etc.
It is envisaged that the entire area in front of the T.N.B. to become a park area, exclusively pedestrian, with vehicle access only through the underground level of the parking lot, from where there is direct access to the Theatre.

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2022


TEATRUL NAȚIONAL "ION LUCA CARAGIALE" - BUCUREȘTI











1958-1959 / 2005-2012: **Center for the performing arts "Sala Palatului",** Bucharest

The Palatului Hall was originally designed between 1958 and 1959 by a team led by Dr. Horia Maicu, Prof. Tiberiu Ricci and Prof. Ignace Serban (as authors) and architects Romeo Belea, Dinu Hariton , S. Hartmann, V. Protopopescu within the Design Institute "Proiect Bucharest".
It was inaugurated in 1959.
In 1982, the then leadership of the Romanian state requested Prof. Dr. Arch. Romeo Belea to increase the capacity of the hall from 3100 seats to 4000 seats and later to 5000 seats, a fact that led to many other changes to the construction: creating an additional foyer in the basement of the main hall, by excavating the ground between the foundations, modifying and amplifying the monumental stairs, changes to the acoustics of the hall etc.
The project was carried out within the "Carpathian" Design Institute together with prof. dr. Arch. Sandu Stan, arch. Liliana Belea, prof. dr. Arch. Sandu Miclescu, prof. dr. Arch. Mario Smighelschi.
In 2005, prof. dr. Arch. Romeo Belea together with a team of architects Antonio Teodorov, Sorin Racoviceanu, Dan Enache, Florina Mihăescu, Bogdan Crăciun, prof. dr. Arch. Mario Smighelschi (s.c. Peccon Invest s.a. and a s.c. Bel Studio s.r.l.) he started the studies and the project for the transformation of the Palace Hall into a concert hall (having variable capacity 2600-4000 seats, by means of removable walls) as for the refunctionalization of the construction, in the sense of creating an endowment open to the public for 13-14 hours a day,having multiple functions: exhibition spaces, cafes, bars, restaurant, bookshop, antique shop, booths for artists, small multipurpose rooms etc.

HONORIS CAUSA Professor
of
IMUAU Bucharest, 2022

