Honoris Causa Professors&
Honoris Causa Doctors of
I.M.U.A.U. Bucharest
exhibition

Miguel BAUDIZZONE
David COVO
James HORAN
Franco PURINI

THINKING ON PAPER

editor: Constantin HOSTIUC

Editura Universitară „Ion Mincu"
Bucureşti, 2026

This album illustrates one of the events dedicated to celebrating 160 years of architectural education at the UAUIM Bucharest, the exhibition of Professors & Doctors Honoris Causa of the UAUIM Bucharest, Miguel Baudizzone, David Covo, James Horan, Franco Purini, entitled "Thinking on Paper" and held between June 19 and July 4, 2024, in the University's Ground Floor Exhibition Hall.

Event coordinator - **Daniel Comşa**

Exhibition curators - **Daniel Comşa, Dragoş Dordea, Constantin Hostiuc**

Album editor and critic: **Constantin Hostiuc**

Design, layout and DTP**: Constantin Hostiuc**
Cover**: Dorina Horătău**

Descrierea CIP a Bibliotecii Naţionale a României
Thinking on paper / Miguel Baudizzone, David Covo, James Horan,
Franco Purini ; coord.: Constantin Hostiuc. - Bucureşti : Editura Universitară "Ion Mincu", 2026
ISBN 978-606-638-445-2

I. Baudizzone, Miguel
II. Covo, David
III. Horan, James
IV. Purini, Franco
V. Hostiuc, Constantin (coord.)

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The editor would like to thank Ms. Elena Dinu and Mr. Roland Vasiliu for their help in producing this album.

@2026, Editura Universitară "Ion Mincu", Bucureşti
Str. Academiei nr. 18-20, Sector 1, cod 010014, tel +40.21.30.77.193

THINKING ON PAPER

HONORIS CAUSA EXPO

JAMES HORAN



FRANCO PURINI



MIGUEL BAUDIZZONE



DAVID COVO



160 years of architecture education 1864 - 2024

19.06.2024 - 04.07.2024

CURATORI: DANIEL COMȘA | CONSTANTIN HOSTIUC | DRAGOȘ MIHAI DORDEA

VERNISAJ 19.06.2024 ORA 19.00 | DESCHIS DE LUNI PÂNĂ SÂMBĂTĂ ÎNTRE ORELE 10 - 20, UNIVERSITATEA DE ARHITECTURĂ ȘI URBANISM „ION MINCU" | STRADA ACADEMIEI 18-20, SECTOR 1, BUCUREȘTI

Marian MOICEANU
Former Rector of I.M.U.A.U., President of the I.M.U.A.U. Academic Forum

A recommendation for a different kind of therapy

We all have memorable moments in life. From time to time, we recall them with joy or sadness, reliving the emotions we felt back then, somewhere, at some point.

To combat forgetfulness and depression, to keep the joy of the moment alive, open your memory album, write something about it, or try to capture its essence through a simple drawing.
It's a simple tip, but also a universal remedy.

Warning: Do not consult a doctor!
There are no contraindications, it doesn't cause weight gain, and regardless of the dose or frequency of use, it doesn't raise cholesterol...*

*Excerpt from the book *MOMENTS: Thoughts, Spaces, Sketches (MOMENTE: gânduri, spații, schițe)* by Marian Moiceanu, Bucharest 2026, Ion Mincu University Press

Alexandru CĂLIN,
Rector of the "Ion Mincu" University of Architecture and Urban Planning, Bucharest

Drawing, Idea, and Architectural Knowledge

Drawing can be understood as a foundational tool in architecture, functioning both as a representational medium and a mode of inquiry. Architectural ideas emerge from the interaction between perception, experience, and interpretation, often preceding systematic rationalization. As such, the idea occupies a liminal position between intuition and analysis, operating as a mediator between subjective experience and objective spatial understanding.

Freehand drawing shares this condition of immediacy. Its value lies not merely in its capacity to depict space, but in its ability to register instinctive responses, atmospheres, and affective qualities that escape purely analytical description.
In architecture, drawing thus operates simultaneously as an analytical instrument and a generative act, enabling the transition from interpretation to invention.

Architecture distinguishes itself from other artistic disciplines through its reliance on a process that integrates critical analysis of existing natural or built environments with the formulation of new spatial propositions. This process requires not only an understanding of measurable conditions, but also an interpretive engagement with cultural, historical, and experiential dimensions of space.

The act of drawing becomes the primary site where these dimensions intersect.

Daniel COMŞA, event coordinator, architect & curator of the exhibition
Thinking on Paper

The Honoris Causa exhibition entitled "Thinking on Paper", with the participation of Prof. DHC Dr. Arch. Miguel Baudizzone (Argentina), Prof. DHC Dr. Arch. Franco Purini (Italy), Prof. HC Dr. Arch. James Horan (Ireland), Prof. HC Dr. Arch. David Covo (Canada), took place from June 19 to July 4, 2024. The vernissage took place on June 19 at 7:00 PM in the presence of the curatorial team Daniel Comşa, Dragoş Dordea, and Constantin Hostiuc.
Honoris Causa Expo was an event that make us see the architectural ways to educate ourselves through drawing.

The 160 years of Architectural education in Romania was a good moment to celebrate in vary ways our historic meaning and our most recent academic acquisition.
Organizing an expo where we could put together 4 different ways of drawing with diverse cultural backgrounds but with a common solid academic architectural root was a challenge that prove a good result.

Each of the four authors tried in their own way to illustrate the method of thinking on paper.
Prof. DHC Dr. Arch. Miguel Baudizzone (Argentina) sent original drawings on tracing paper, representing the conceptual stage of some buildings, and a few copies of renderings made in colored pencils for various versions of some facades/volumes of the same building. A few watercolors and mixed techniques completed his part of the exhibition, illustrating the way of thinking about architecture directly on paper.
Prof. DHC Dr. Arch. Franco Purini (Italy) sent 30 works which were divided into 3 sections. These drawings were compositional exercises, abstract landscapes, a pure form of architectural imagination.
Prof. HC Dr. Arch. James Horan (Ireland) sent 30 drawings in various techniques, some in ink and graphite, others only in pencil, and the last in watercolor. There are also a few technical drawings which are also in the mixed technique of ink and watercolor, illustrating a great sensitivity in handwork in designing architectural details that are to be executed.
Prof. HC Dr. Arch. David Covo (Canada) sent many drawings in mixed techniques, some only in graphite, others in watercolor, but the richness and density of information and the way it is presented/highlighting the relevant things are actually part of the important message conveyed by the entire exhibition.

The closing of the exhibition took place on July 4, 2024, at 19:00 in the presence of the authors Prof. DHC Dr. Arch. Franco Purini (Italy), Prof. HC Dr. Arch. James Horan (Ireland), Prof. HC Dr. Arch. David Covo (Canada), on the occasion of which they also signed and gave to those present the drawings that were not originals, while the originals were donated to the Museum of our University.

This event was announced through a radio interview on the show Pauza Mare on 19.06.2024 at Radio Romania International. The space in which the exhibition took place was the UAUIM Exhibition Space located on Academiei Street, and besides the approximately 120 drawings displayed, the exhibition also had a screen on which the 4 authors each had two interventions, one about the content of the displayed materials and one about architectural education.

Dragoş Mihai DORDEA, architect & curator of the exhibition
Drawing as a Form of Architectural Thinking

One year before the "Thinking on Paper" exhibition, the University of Architecture and Urbanism "Ion Mincu" presented the exhibition "Architecture in Travel", featuring works by UAUIM professors. This first exhibition brought into focus drawing as an exercise in direct observation, in the memory of places, and in the encounter between architect and world. Travel drawings, sketches, rapid notations, or more elaborate compositions showed that the formation of an architect does not take place only in the studio or at the drawing board, but also through continuous contact with cities, landscapes, architectures, and encountered cultures.
Within this continuity, the exhibition "Thinking on Paper" expands the horizon of the previously proposed theme and shifts the dialogue toward the work of international architects and professors symbolically connected to the university through the title of honoris causa: David Covo, James Horan, Miguel Baudizzone, and Franco Purini. Here too, drawing retains its dimension of observation and direct experience—especially visible in travel drawings and visual notations by some of the authors—yet the exhibition simultaneously opens other directions of drawing practice: drawing as reflection on design, as a form of research, as an exercise in cultural memory, or as an instrument of conceptual construction. Thus, drawing no longer appears only as testimony of encountering reality, but also as a space in which experience is reinterpreted, organized, and transformed into architectural thinking.

The two exhibitions can be read together as a diptych dedicated to architectural drawing.
The first speaks of looking, movement, experience, and the capture of reality.
The second continues and expands this perspective, exploring how observation, memory, and imagination become instruments of reflection and design. Between them emerges a key idea for architectural education: drawing is not only a means of representation, but a formative practice. It trains perception, structures experience, fixes intuitions, and opens possibilities for design.
Architectural drawing, in this context, is not a simple final image of a pre-formed idea. It does not merely explain a project or make it legible. Rather, drawing appears here as the place where architectural thought is formed. On paper, the architectural idea is sought, tested, corrected, and opened toward other possibilities.
The line is not only a contour, but the trace of hesitation, decision, memory, or intuition. It may record a proportion, a spatial tension, a relationship between parts, an atmosphere, or even an entire architectural vision. In the drawings presented, paper does not function as a passive support.It becomes a working field, a territory

of successive accumulations, returns, and overlays. Before architecture is built, it is anticipated through gesture. Before form becomes stable, it passes through hypotheses, variations, approximations, and tensions. For this reason, drawing preserves something that final representation often conceals: the process through which an idea comes into being.

In the case of David Covo, drawing is closely related to observation and travel. It is a way of understanding space through direct perception, attention to detail, gesture, small differences, and local atmospheres. His drawings can be read as exercises of approaching reality: they do not mechanically reproduce what is seen, but extract structures, rhythms, proportions, and relationships from it.

Architecture is discovered through contact with place and through the ability to transform observation into understanding. Detail is never isolated, but becomes part of a broader order. An edge, a shadow, a relation between solid and void, a sequence of planes, or a tension between construction and landscape can become starting points for architectural thinking.

David Covo's drawing seems to affirm that architects learn by looking.
Vision instinctively selects, and through drawing—without immediate intellectual hierarchy—it constructs meaning and a path toward discovery. What appears on paper is not only the image of a place, but the trace of an encounter between place and observer.



James Horan's drawings bring into focus the essence of observed landscapes and architectures through a careful relationship between drawing and color.

Beyond their artistic value, these works reveal a professional and pedagogical practice shaped by direct engagement with built heritage and restoration. The precision of drawing, the clarity of composition, and the controlled intensity of color speak of the need for an attentive reading of the existing, capable of decoding not only form, but also the density of meaning accumulated over time inarchitecture and place.

In this context, drawing becomes more than an instrument of observation: it is a form of understan ding and interpretation.

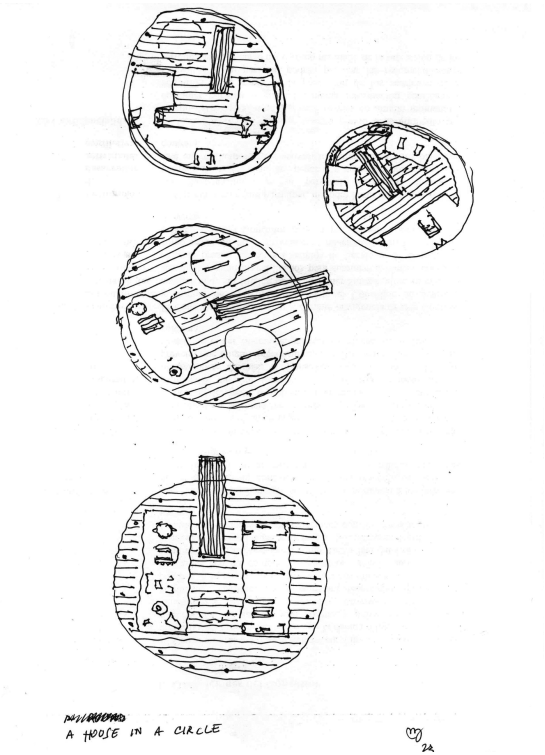
To clearly render the essential features of a space means, at the same time, to recognize what deserves to be continued and transmitted further. The attentive gaze proposed by these works expresses both the architect's capacity to be inspired by reality and the responsibility to, in turn, inspire through example, rigor, and sensitivity.



In the case of Miguel Baudizzone, drawing is situated in an intermediate space between observation and projection, between memory and possibility. His sketches, like design sections, seek the essential not only in what already exists, but especially in what could become.

Observation does not disappear; it is transferred into the realm of imagination, where fragments of personal experience, images, forms, and cultural references are projected and reorganized into a coherent structure that gradually clarifies through successive iterations.

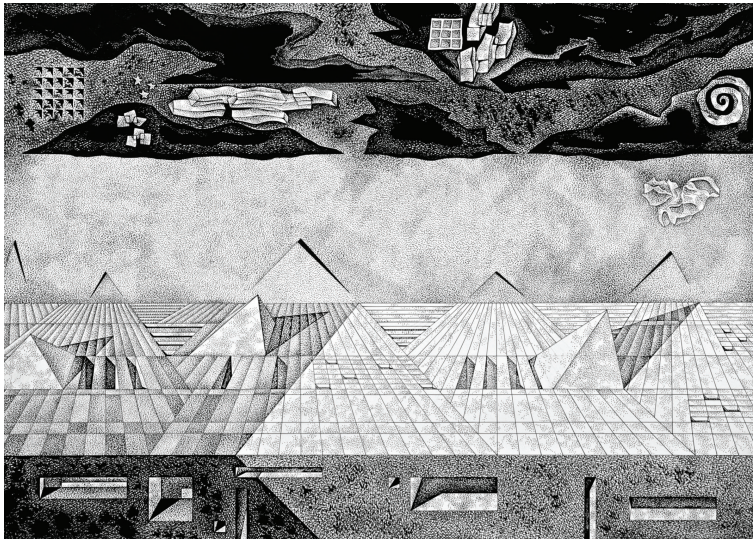
Drawing thus becomes an instrument of exploration and discovery. It does not merely fix visible reality but investigates a still unbuilt possible. In this sense, conceptual drawing is not the opposite of observational drawing, but its continuation in another register. If observational drawing selects and consolidates fragments of the real



world in memory, design sketching operates on a similar repertoire of experiences, knowledge, and accumulated intuitions.
Through drawing, these disparate fragments are brought into relation, organized, and progressively transformed into an intelligible form. Drawing thus becomes a territory of architectural thinking, where memory and imagination work together to make possible the emergence of the project and, ultimately, of built reality.

Unlike the two previous drawing modes—observational sketches and projection sketches—Franco Purini's drawing operates transversally, as a reading surface that cannot be exhausted from a single perspective.
It functions like the edge of a coin: a structure with two inseparable faces, between what is observed and what can be projected. In this intermediate space drawing does not illustrate architecture; it produces it as a system of relationships in which signs become active units of thought.

In Purini's work (see above), thousands of lines, notations, and fragments organize into a dense morphology of autonomous structures—grids, axes, geometric sequences, volumes, and repetitions—which do not describe an existing architecture but investigate the very possibility of its constitution. Drawing thus becomes a field of research in which form is decomposed into its essential components in order to be understood, analyzed, and regenerated. The final image is not what matters, but the internal logic of its construction. In this sense, the project does not arise from a spontaneous or expressive gesture, but from working on these fundamental units of form, capable of preserving architectural memory while simultaneously generating new configurations. The morpheme becomes the central tool of this process: a minimal unit of architectural meaning that concentrates a logic of proportion, order, and relation. Through it, drawing becomes a critical and generative mechanism, where cultural continuity and architectural invention meet within the same field of possibilities.



Taken together, the work of the four architect-professors shows thatarchitectural drawing has a profound pedagogical value.

It teaches students not only to represent, but to think. It teaches them to observe, choose, compare, return, make mistakes, and reformulate.

In drawing, architecture becomes a discipline of attention. Each line implies a decision, and each decision opens an interpretation.

For this reason, drawing remains one of the most powerful instruments in architectural education: it unites hand, eye, and thought in a single act. In the act of drawing, the body participates in the construction of ideas. The hand does not simply execute what the mind has already decided; it discovers, corrects, slows down, or accelerates thought. A drawn line may confirm an intuition or contradict it. A drawn proportion may open an unexpected hypothesis. A hesitation may become the beginning of a solution.

"Thinking on Paper" can thus be read as a plea for drawing understood as a living practice. In an era dominated by digital tools, rapid images, and increasingly standardized representations, these drawings remind us that architecture often begins before its final form, in the fragile and fertile space of paper. There, ideas are not yet definitive, and this very instability makes them valuable. Drawing preserves the traces of searching, doubt, and discovery. It does not hide the process—it makes it visible.
It is not about a simple opposition between hand drawing and digital tools. The issue is deeper and concerns the way architecture constructs its thinking. Paper drawing has the capacity to slow down the process, to allow ambiguity, to permit revision and overlay. It makes the duration of thought visible. At the same time, it does not exclude other media, but can complement them, offering a mode of work in which ideas are not immediately smoothed, finalized, or turned into perfect images.

Through David Covo, James Horan, Miguel Baudizzone, and Franco Purini, drawing appears as observation of the world, exercise of memory, design instrument, and autonomous form of architectural reflection. In each case, paper becomes a place of thinking, and the line—a way of questioning architecture before giving it an answer.
In continuity with "Architecture in Travel", the "Thinking on Paper" exhibition proposes not only a view of graphic works, but a reflection on a professional culture. It speaks about how architecture is learned, transmitted, and reinvented. It speaks about professors who, beyond built projects or theoretical formulations, leave behind ways of looking, noting, ordering, and imagining. In this sense, drawing is more than document or artwork: it is pedagogical trace, space of dialogue, and instrument of continuity between generations.
From travel to reflection, from observation to projection, from fragment to system, drawing remains the medium through which architects construct their relationship with the world. It can record what exists, but also anticipate what does not yet exist. It can preserve the memory of an experience, but also open the path to a new architecture. In this dual capacity—to conserve and to invent—lies its enduring force.

Constantin HOSTIUC, researcher in architecture, art critic

From architecture to art and back again

The important and rich exhibition of drawing art that the four personalities in the "wide circle of friends" of IMUAU Bucharest offered to teachers, students, and the general public in June 2024 highlights several major aspects that should be remembered and noted:

1. It expresses the good relations that the University has initiated and maintained with renowned figures in the profession of architecture and in the teaching of this art. Not only have these four great names in contemporary international architecture distinguished themselves through their high level of performance in their profession and academic activities, but, responding with dedication to the invitation extended to them, **they have also been appreciated by their colleagues at Mincu for the exceptional quality of their extra-professional achievements** – in this case, we can talk about drawing, painting, watercolor, etc.

2. It reinstates, even if only as a historical and commemorative memory, **the idea of drawing and painting exhibitions of Mincu professors**, which had a great impact and notoriety in the past and greatly helped to establish the main lines of the profession and related teaching methods.

3. This proposes the recovery of a long, consistent, and proven creative activity as an example and model of good practice for younger colleagues, who are usually more familiar with and attracted to new AI capabilities and technologies. Aware that the recently emerged tools are seductive in terms of speed and process, and perhaps sometimes in terms of superior morphological accuracy, the four experienced artist-professors bring back to the fore **the idea of reality filtered through manual skill**, reminding us not only that the idea of new subjectivity in the act of creation is not at all aided by AI, but also that the architect-human's sensitivity to form and to the multiple details of a site first passes through his hand, a hand that thinks (Pallasmaa), often before and better than the mind ultimately does. A recuperative look at the struggle between fast thinking and slow thinking, where quickness and speed of reaction are not necessarily qualities, where thinking through lines is no longer inferior to the idea of doing, producing, performing.

4. Even though, almost without exception, great architects were also skilled graphic artists, watercolorists, or painters, the openness of today's architects to the complementary, rather than competing, field of art must be reaffirmed at every opportunity, especially today, in order to express at least an **awareness of the complex "art-architecture"** that Hal Foster talks about in his writings, as well as to acknowledge the need to augment the architect's vision in the face of the latest challenges of civilization and current changes.

The exhibition, curated by myself, alongside architects Daniel Comsa and Dragos Dordea, and hosted by the Ground Floor Exhibition Hall of the UAUIM Bucharest, had a simple layout, in which we decided to present each architect's work in a compact, personal, "closed" manner, so that the stylistic unity of each type of creation was unquestionable in its uniqueness and clearly expressed.Obviously, it would have been difficult to confuse Baudizzone's modernist lines, reminiscent of a grid, with Purini's vaguely Escher-like ones, but Horan's chromatic effusions in his "atmospheric" pieces could be attributed, par hasard, to Covo—the desire to render the architectural object in its monumentality and associate it with a symbolic expression of the sky may be a common point, although, obviously, Covo's rarefied vaulted backgrounds are clearly different from Horan's atmospheric skies. Neither "convergent evolution" nor the idea of "simultaneous invention" are mere empty words!

The curatorial team's decision was also based on the fact that each of the four sets of works presented, alongside carefully and meticulously constructed visions of a distinctly Cartesian spirit, subjects that suggested and accepted "unrestrained" treatments, allowing for formal or compositional license—obviously, these are the ones in which the "artistic" spirit predominates, in exceptional situations it prevails; there was, therefore, positive tension and complementarity in each individual portrait. But what intense curiosity and desire for freedom and approach these "polar duets" reveal! Even Purini, whose city portraits seem to idealize a dominant feature (just as Dana Harhoiu once extrapolated a concentric development of Bucharest, more desiderative than real, seeking support for a possible internal logic), gives free rein to the search for more space in his landscapes, where the upper, celestial parts become variations of tense skies written with a poetic taste that has finally been able to express itself.

Two main themes can cover this exhibition, considering all four main actors.
1. First of all, **we are watching works that are NOT sketches or aids for constructing subsequent images or architectural events**, they do not represent stages in the construction of a larger, final image, but are works or pieces in themselves, which must be judged or accepted as such. Sketches, even those with an architectural subject, automatically acquire uniqueness through separate exposure from the intention to document a building process, and can be judged as a simple communication system, as self-contained expressions.



Illustrations on pages 16 and 17: details of how to pictorially articulate the shapes of buildings with the representation of the sky and atmosphere in the works of David Covo and James Horan.

2. Secondly, **these works are attached, as an intention, to an artistic purpose**: they can function as conceptual possibilities, but also as pieces that can assume the status of elements in a visual series (decorative, exponential) or, why not? as central visual pieces of certain spaces. They can establish a real dialogue with the viewer's attention, using the means of art; they can change states, perceptions, views, and visions.

Beyond these framework expressions, each architect-artist is consistent in his particular expression.
Miguel Baudizzone is a professional who displays the idea with the playfulness of a child—his works often have the innocent "indifference" of those who express form with the air of discovering it as they look at it and draw it. His volumes exist indifferently to context, sitting on the page in a way they could not in reality, concepts attuned to themselves. The search and desire to learn, discover, and interpret put the aesthetic dimension of the representations in parentheses, as if the author were resigned to the possibility of his sketches being classified as aesthetic, as part of mass culture.

David Covo is an artist of meticulousness and observation—it seems that nothing escapes his attentive pencil, convincing through the detail-laden rendering of large objects felt through graphite. He takes pleasure in



discovering the constructive spirit in powerful, present, generous buildings, confessing or betraying the emotion of a pendulum swing, of an ever-active personal dynamic that is constantly restless, oscillating between the large and small universes, between the expansive presence and the edifying decor.
On the other hand, his watercolors are sensitive to the point where they seem to dematerialize, to strip the object of study of its flesh, giving it a floating quality and, through this, symbolic power.

The architectures that **James Horan** places before our eyes communicate, first and foremost, the joy of detail and human presence, as a continuation of a generous gesture and thought underlying personal creation—architecture finds its purpose and reason in the human presence for which it was built. A dense interweaving of forms brings to mind Gaudi's effusions in support of architecture through color, knowing that the Catalan architect refused to think of form without color: "Any architectural ornament must be colored." There is something intimate and full in these scenes of anticipation that invite you in – obviously, this church cannot be covered in reality by that dense blue: but the intertwining of the sea color that has settled over the monument with the golden sun that creates the majesty of the atmosphere helps you admire the artist's revelation (in this communicative game, the truth of that place appears) and, in turn, you want to be in that place to enjoy the same discovery.

Franco Purini proves to be a conceptualist, a guru of re-modernity, a purist of constructed form, creating implosive, self-contained surfaces, a feeling accentuated by the central compositions and neutral colors (gray-black). It is interesting to observe the mechanisms that infuse the "depicted" morphologies with a monumentality that lives in the details of the lines, with a vibrant rigor.

To conclude, a thought, albeit a radical one, purely for educational purposes, to define what it is from what it is not.

What IS architectural drawing?

Most often, it is a personal view, an interest and orientated gesture, using multiple means of representation to bring a built object or landscape to the attention of viewers—very rarely does the architect's attention shift entirely to a detail outside the sphere of architecture or to an element that is not directly related to architecture: a flower, a human gesture, the way a bird, a small animal, a chair, or a fountain fills a space...

The concept that an architect most often puts down on paper carries with it two absolutely vital things: structure and tectonics. They think in terms of spaces, boundaries, and enclosures, with the functions associated with these walls inside and outside, thinking about beams, centers of resistance and boundaries, facades, and heels.

It is a way of thinking that gives rise to strong forms, clear textures, and precise mathematical ratios, and which, given all this, leaves little scope for sensitivity or aesthetics, insofar as they result from a broken fullness, from a zenithal light, from an emphasized knot, accidental or not, from a matching of materials...There is very little room, in such a concern weighed down by strictness, for precisely what constitutes the essence of art: freedom of vision, an increasingly generous perspective, to the point of gratuitousness...

What IS the artist's drawing?

The artist's line - and he is fully aware of this—will never be turned into a plan, sketch, section, axonometric projection, facade drawing, etc. His drawing has no other function than to capture the essential aspect of a larger compositional whole, to capture a moment for itself, to be enjoyed in no other order than that of pure contemplation and admiration that arises in the mind of the viewer for the vision that the artist invites him to discover together.

By sketching the façade of a church on paper, the architect's successful drawing will identify, find, and perhaps even reveal the secret of the building.

The artist will write in line and color his perception of the same church conditioned by its motivational story, transcribed in its aura/soul, in its atmosphere – "This is how I saw it, on January 24, 2020, a tragicomic day of

mourning and celebration, this church, a visible sign of how man lives on earth... I will only be able to draw the soul of that building if, on that day, I am completely captivated by the way that built miracle came to be, wanted to reveal itself to me..."

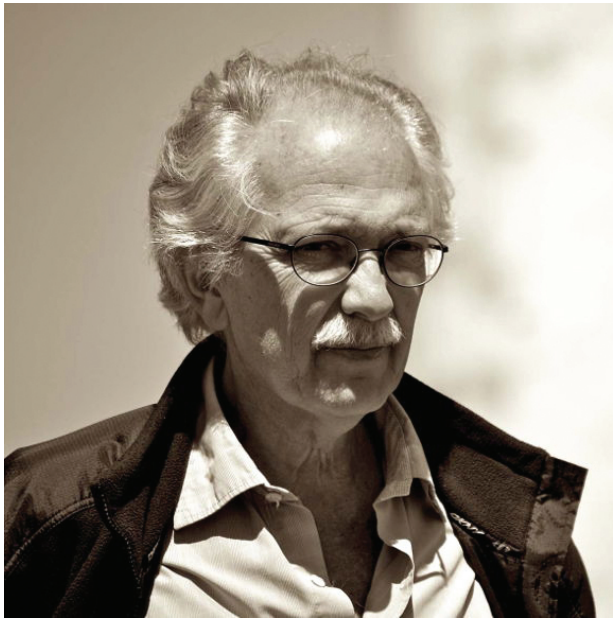
Of course, visual art has an innate emphasis, the pride of intuiting and "capturing" the moment of revelation of a reality, its epiphany—and precisely because we are talking about a moment of grace, no one should take the risk of answering the question: Does Rouen Cathedral owe its glory to its ancient builders or to the multiple guises in which Monet immortalized it?

Miguel BAUDIZZONE

The architect has bravely approached major architectural programmes for architectural competitions in the first decade of his activity, which coincided with the high national demand of public edifices and the urban boom in Argentina. He also experimented the new design methodologies, advanced constructive technologies and even the then emerging Pop culture that gradually penetrated the aesthetics of post-war late-modernism. (…)

Miguel Baudizzone is the top professional of a generation of post-war Modern Argentinian architects who were very critical as to functionalist dogmas of the International Style and answered the necessity to imagining a kind of architecture more open conceptually, one more variegatedformally and more flexible programmatically and, especially, one adjusted to South-American economic and social realities.

(lines from luadatio for receiving Doctor Honoris Causa title of IMUAU Bucharest, author prof. Cosmin Caciuc)



Miguel BAUDIZZONE
..."there is no project without drawings"

I thank IMUAU for this exhibition and the opportunity to show our drawings, but I think this event is more than an exhibition, is an opportunity for discussing ways of producing architecture.
Links between drawing and project are so strong, that perhaps this exhibition may open some debates about this issue. For me, there is no project without drawings, and of course I am thinking and speaking about free hand drawings, because this exhibition is about all kind of drawings.
And I believe that drawings are tools for knowledge. I mean each project is a personal interpretation of some data which an architect draws in his unique way as his projects the personal and unique way also. You just look at the evolution of drawings from Wright to Le Corbusier and that's quite clear how each architect and each epoch has its different, particular drawing.

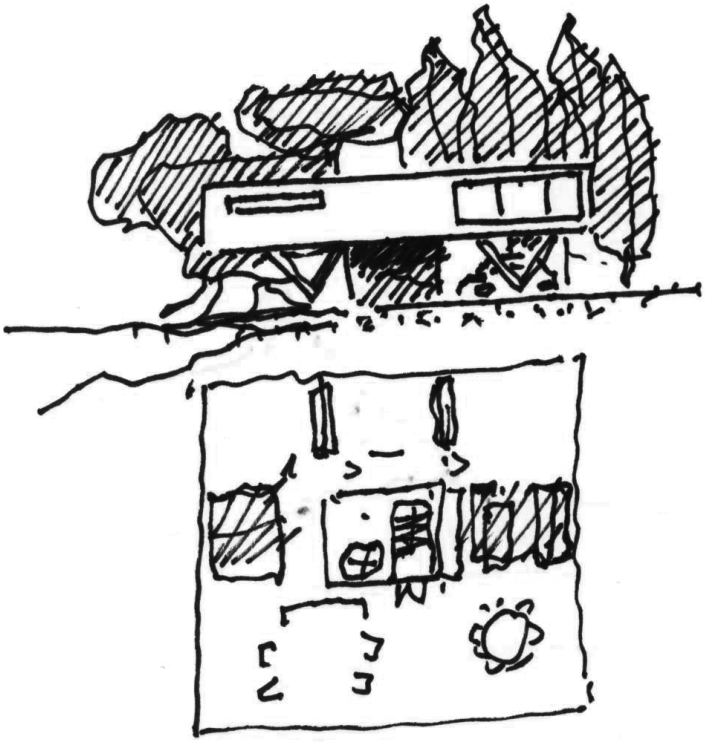
And we may say that the first step looking for a product when the architect is looking for a drawing is "what is about"?
More of the lenghts of the program, more than the information about the plot, there is something that is hidden and you have to discover it.
Once that you discovers those aspects of the data, that comes a big amount of ideas, and free drawings are that precise proceedings to see some selection from those ideas and we may also say that gives form to those abstract ideas. We may see that the pencil or the pen or whatever is sliding over the paper as the way of giving us some knowledge that we didn't know that we already have. That's for me very important: the way your brain links your mind with your hand. We find any kind some previous control.

On the other hand, last, but not least, drawing is a great and a special pleasure.
With no doubt, is the dark reason we have selected to study architecture many years ago.
Also drawings are a communication tool, the way we express our toughts and ideas.
Free hand drawings is just a glimpse, a suggestion of that the project shall be. They don't need to be, perhaps they cannot be realistic ways of showing the project. It's just something that suggests what the main ideas are.
That's the reason why that they are not good drawings or bad drawings, they are just expressions of the designer.

We may say that computers renders and video animation are so finished, but there are frozen idea that doesn't require any kind of effort from that contributor.
Also those computer renders and drawings are prepared many times by craftmen, by the people who are net personal designers, maybe they are even parts of the team. I think that is very important for a drawing.

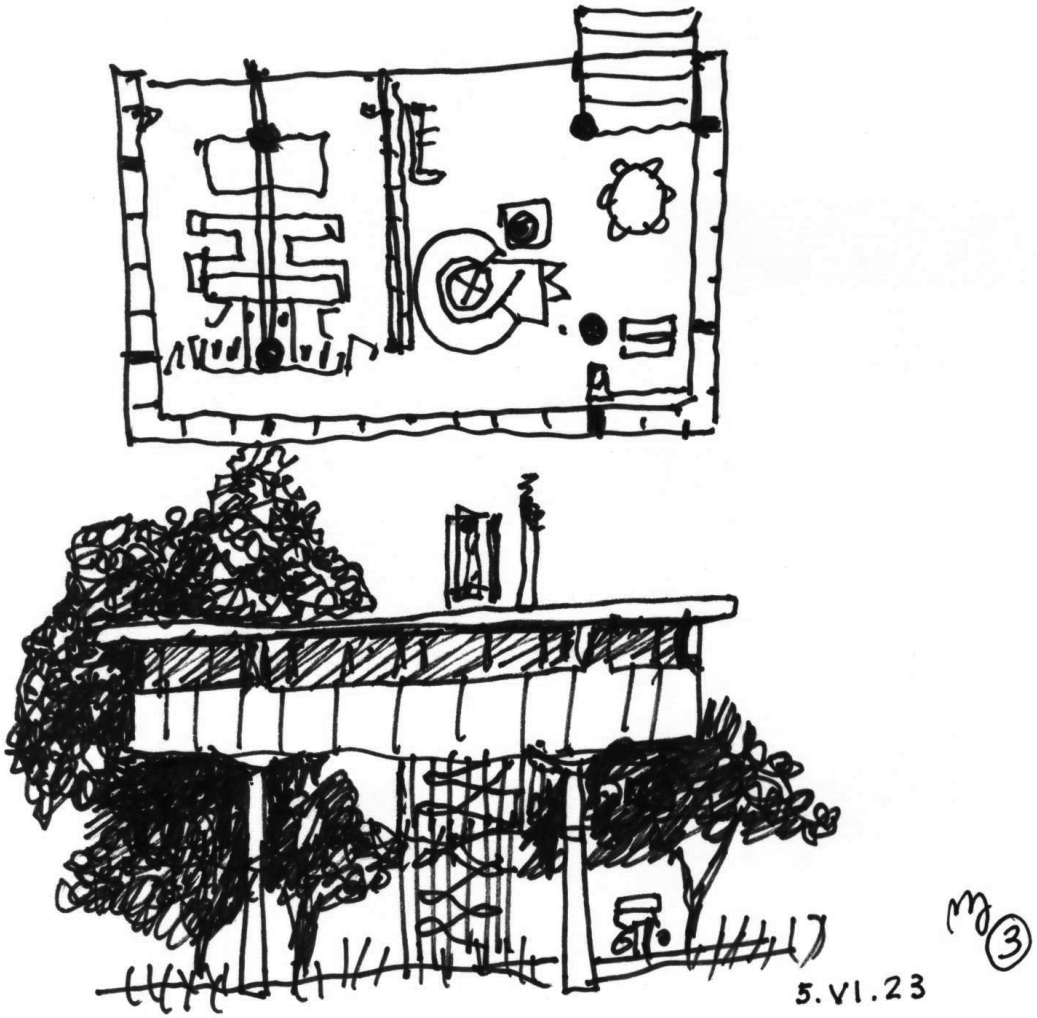


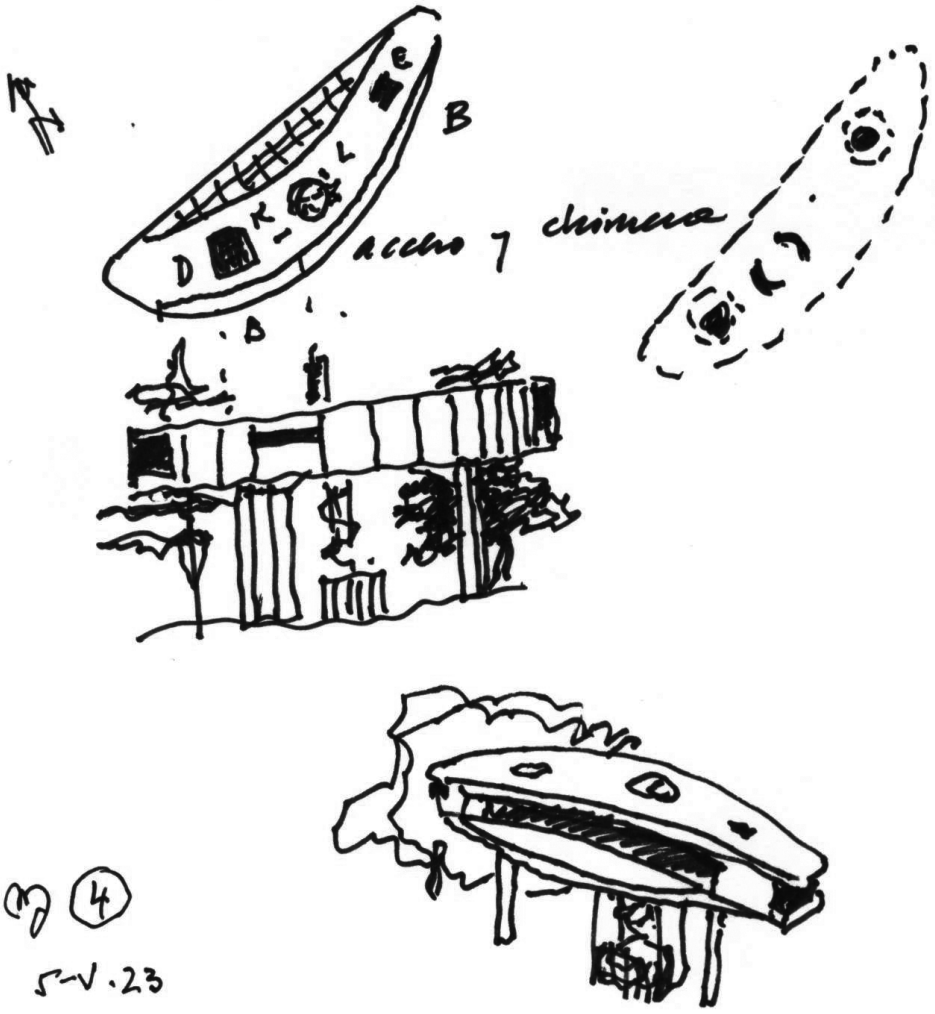
And I remember a sentence given by an old masters I had, many years ago he told me – "you know, when you shape the pencil you have to be away from the drawing and have to stop drawing. That's a marvellous moment because you can look at it and think about it."

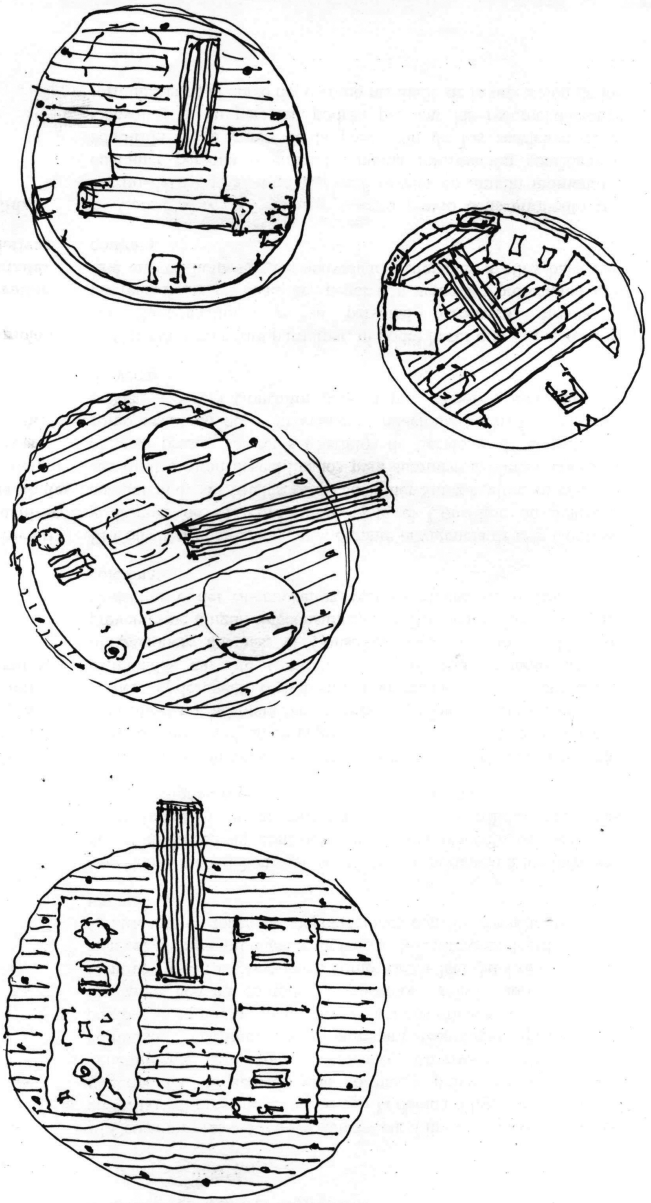


12



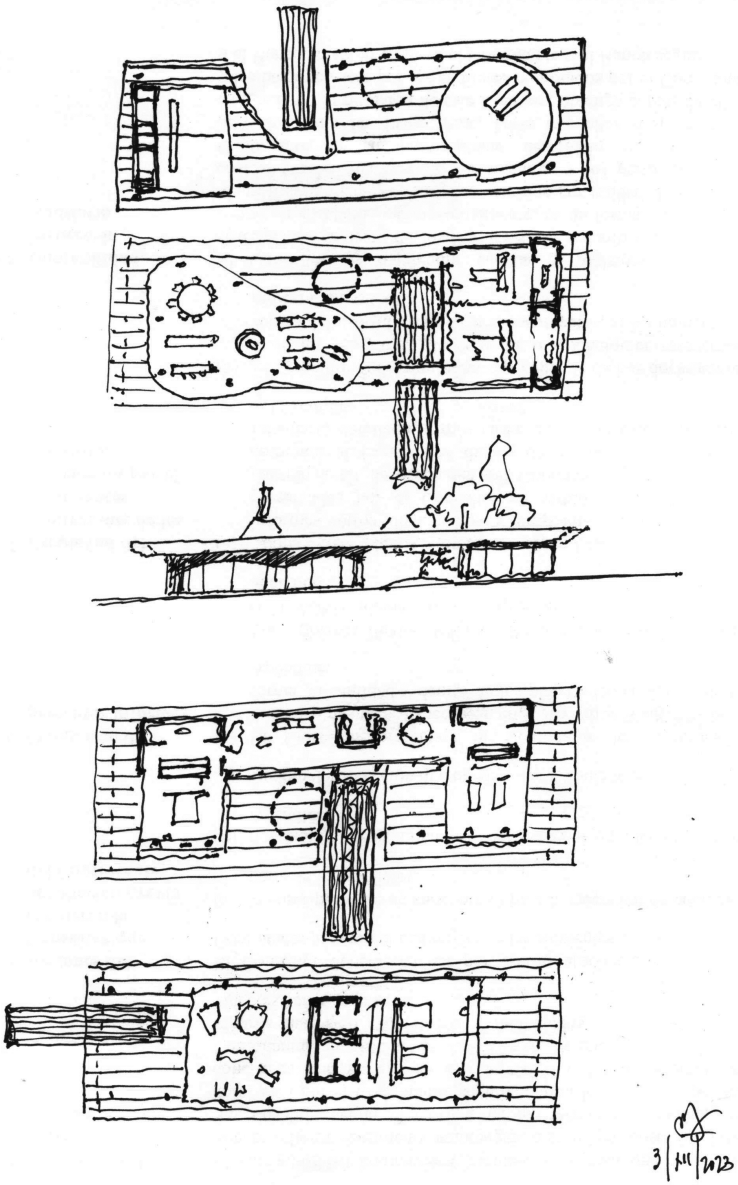

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5-V.23



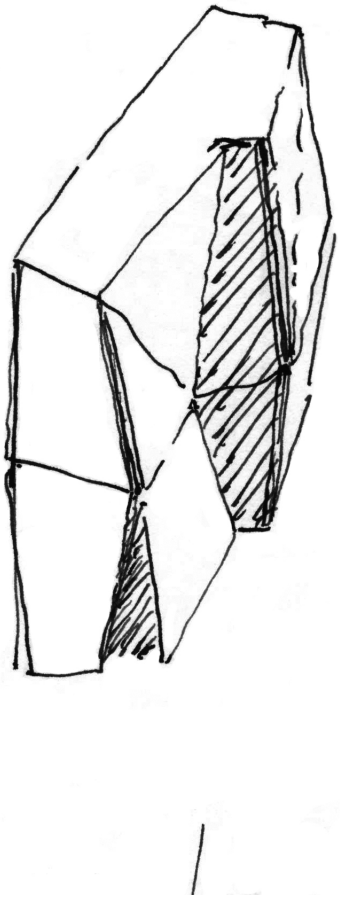
A HOUSE IN A CIRCLE

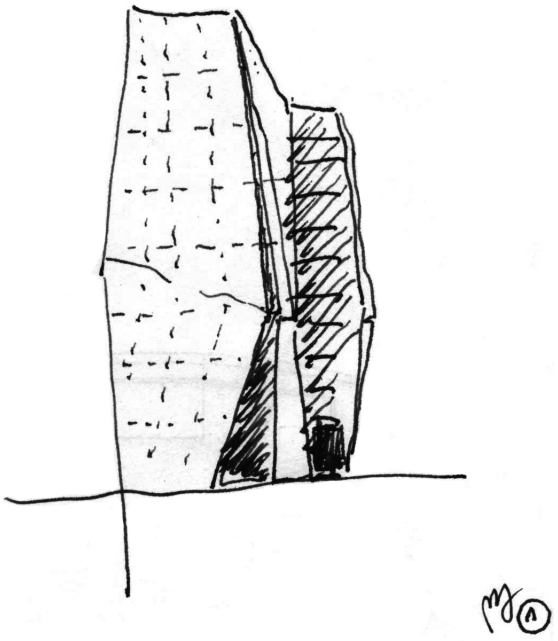
23

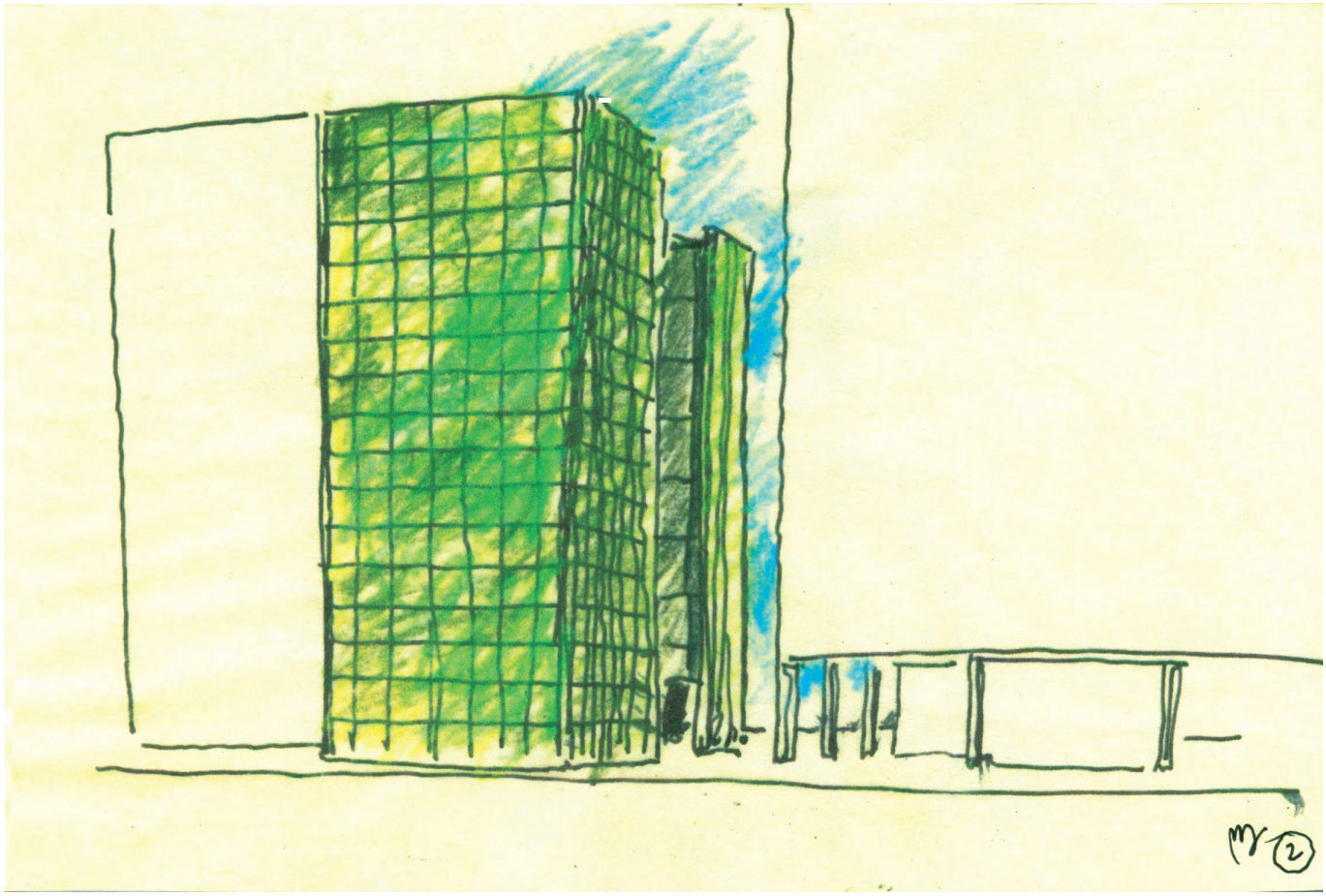


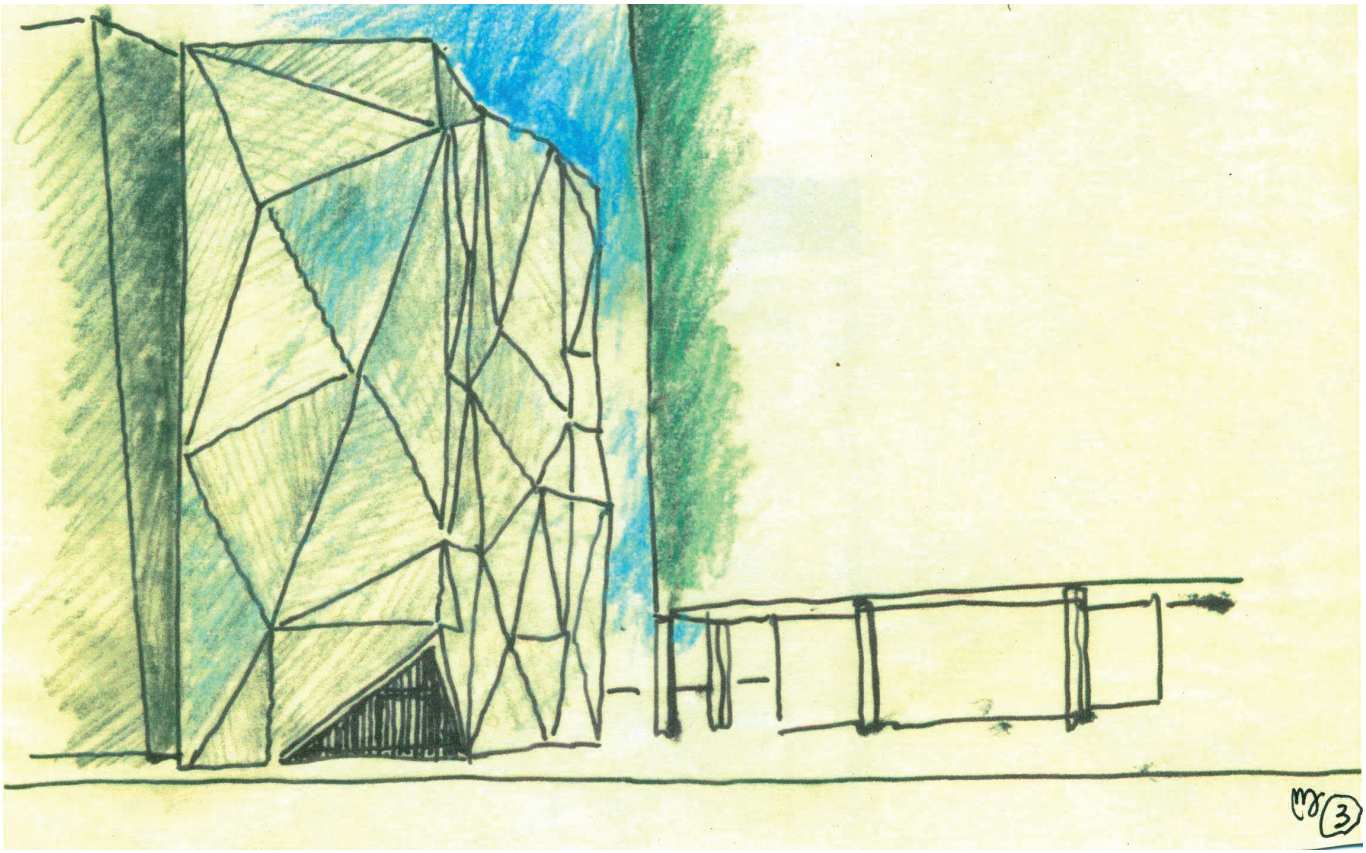
3/III/2023

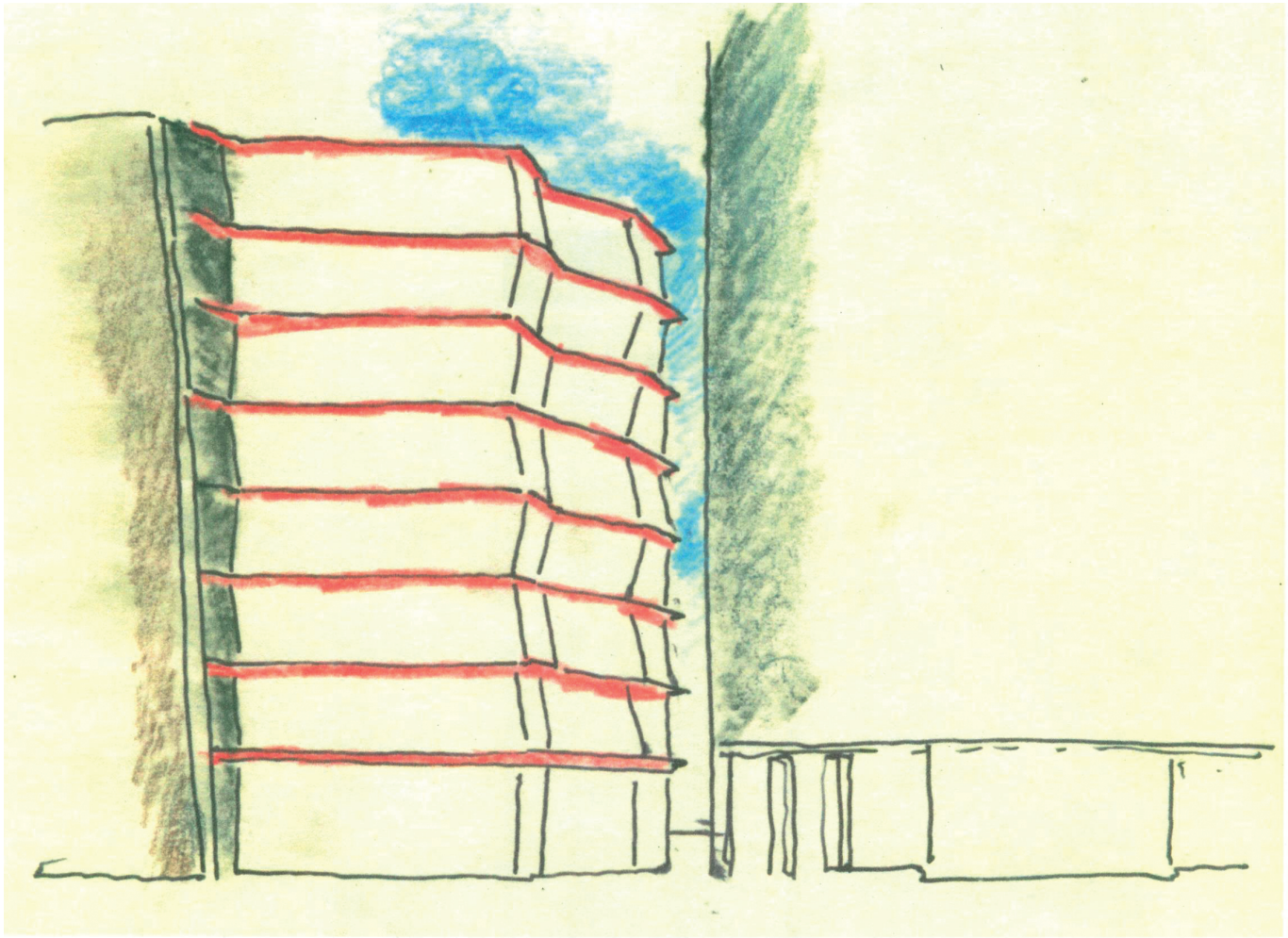
POSSIBLE PLANS FOR A HOUSE
GROUND FLOOR ONLY

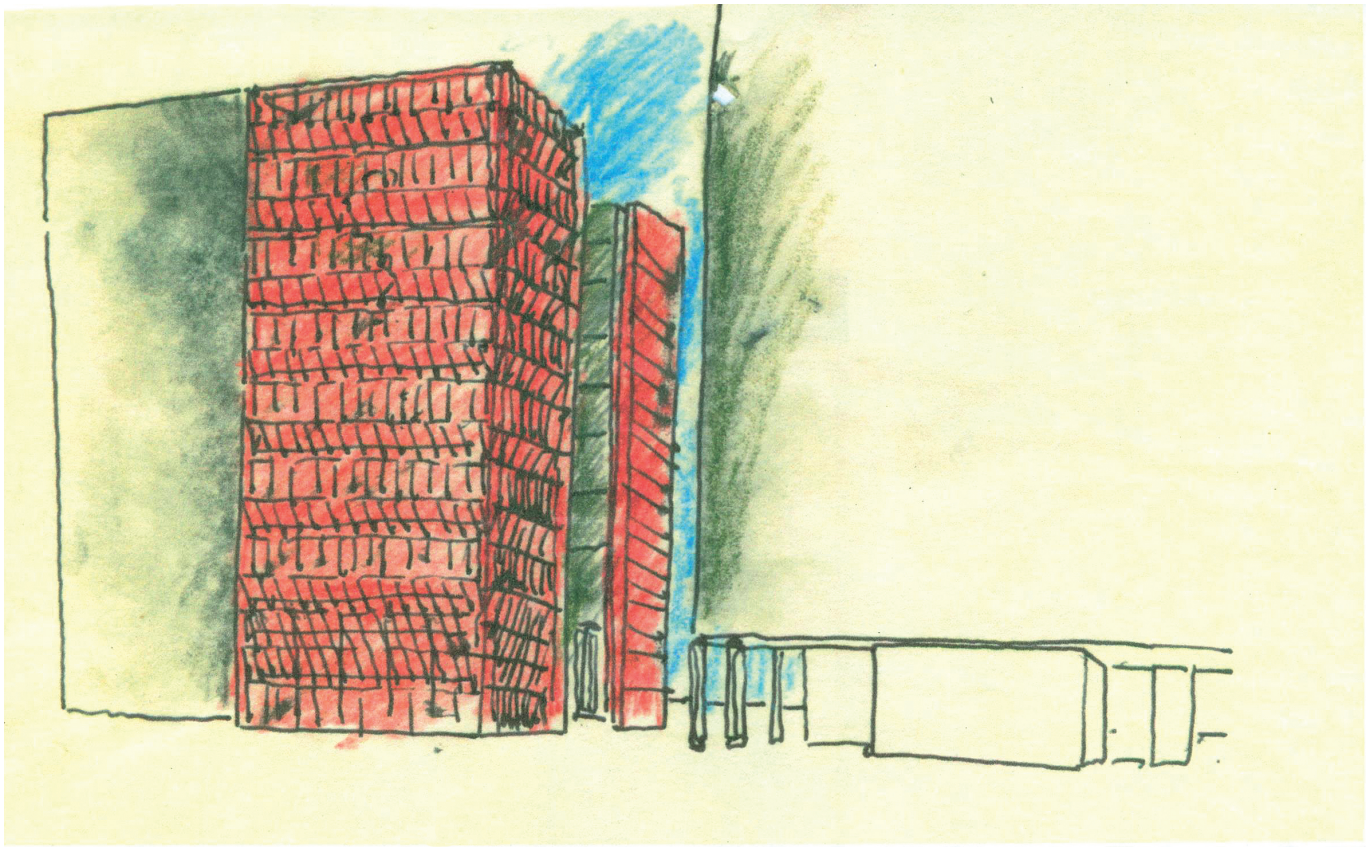


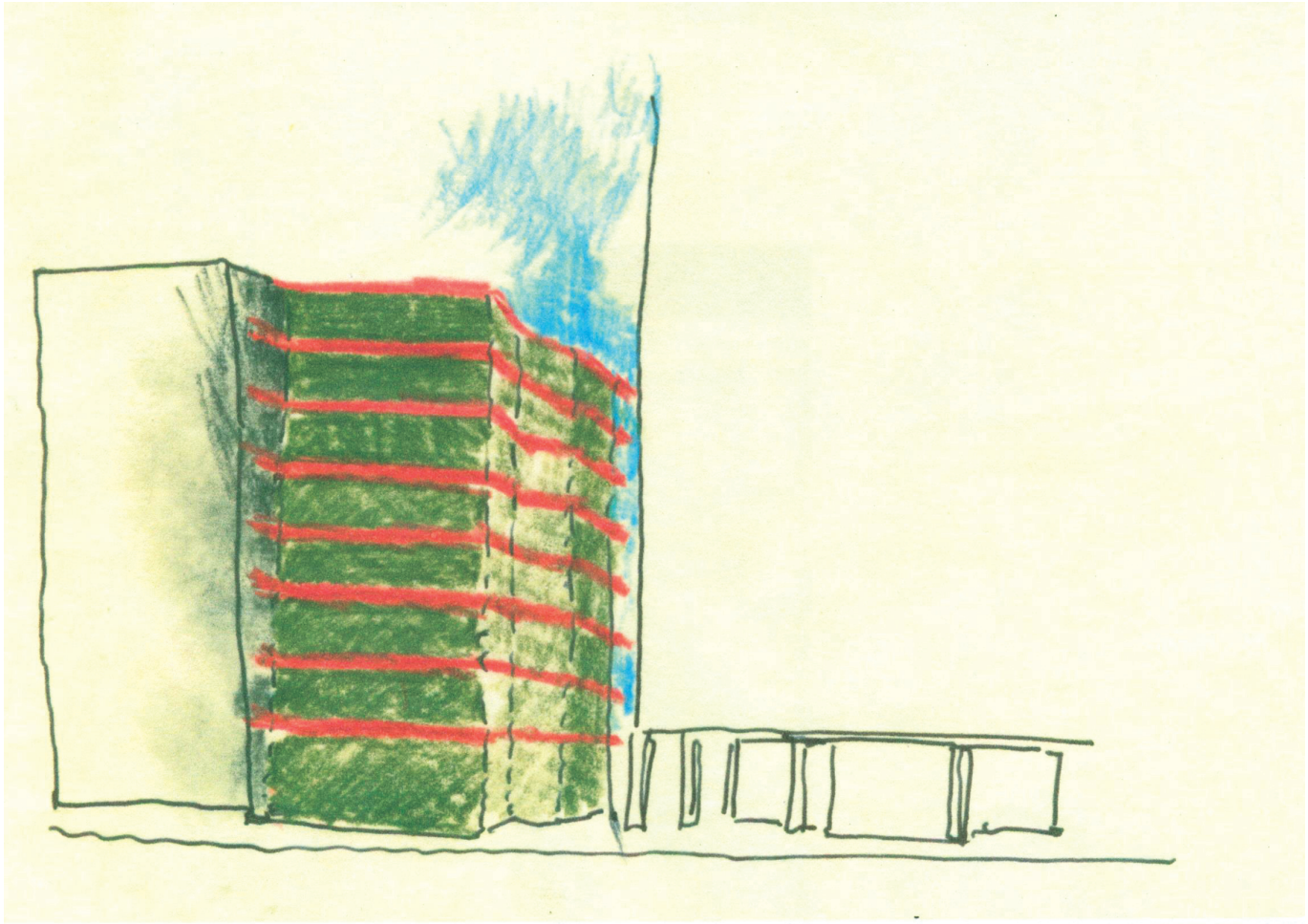


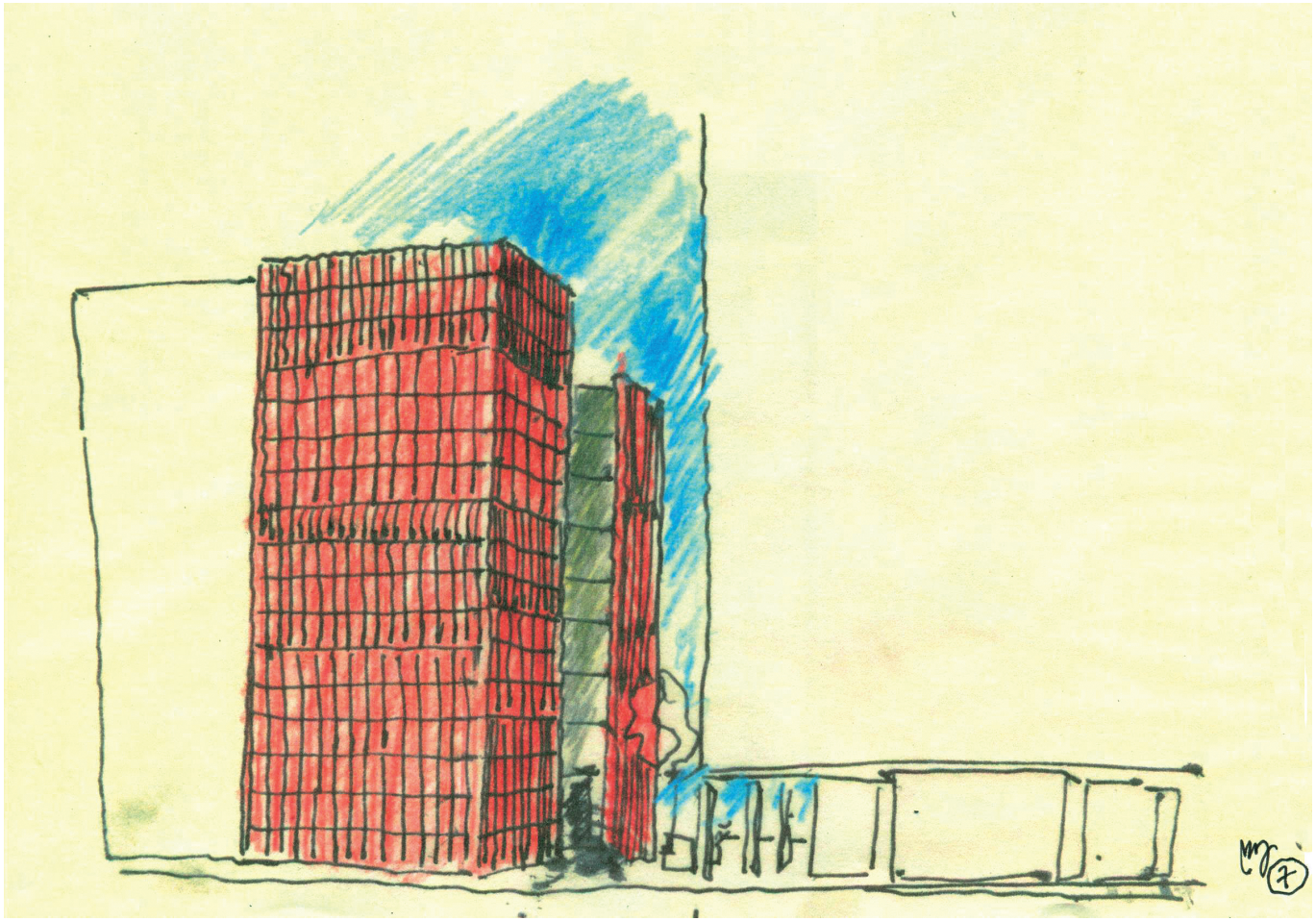


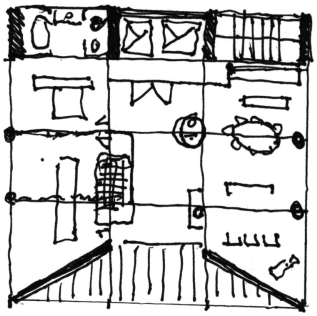


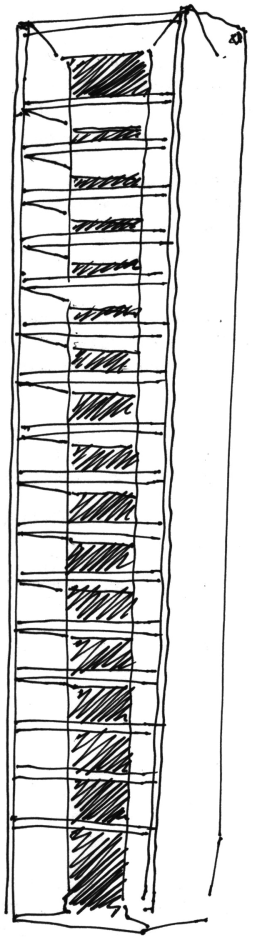






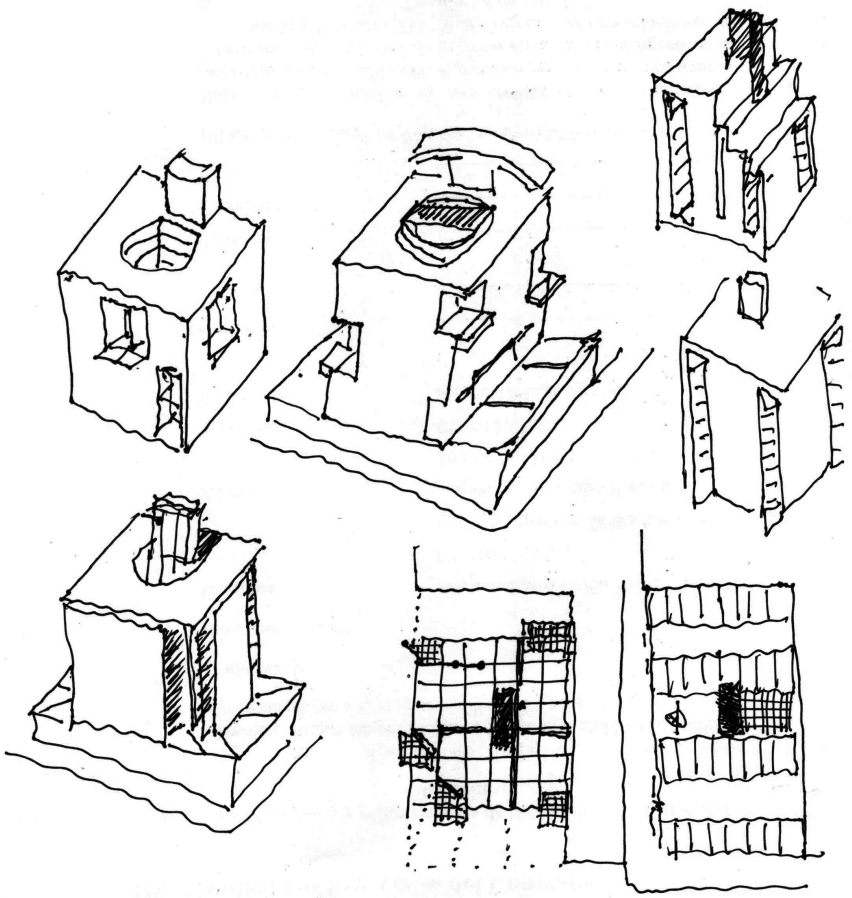




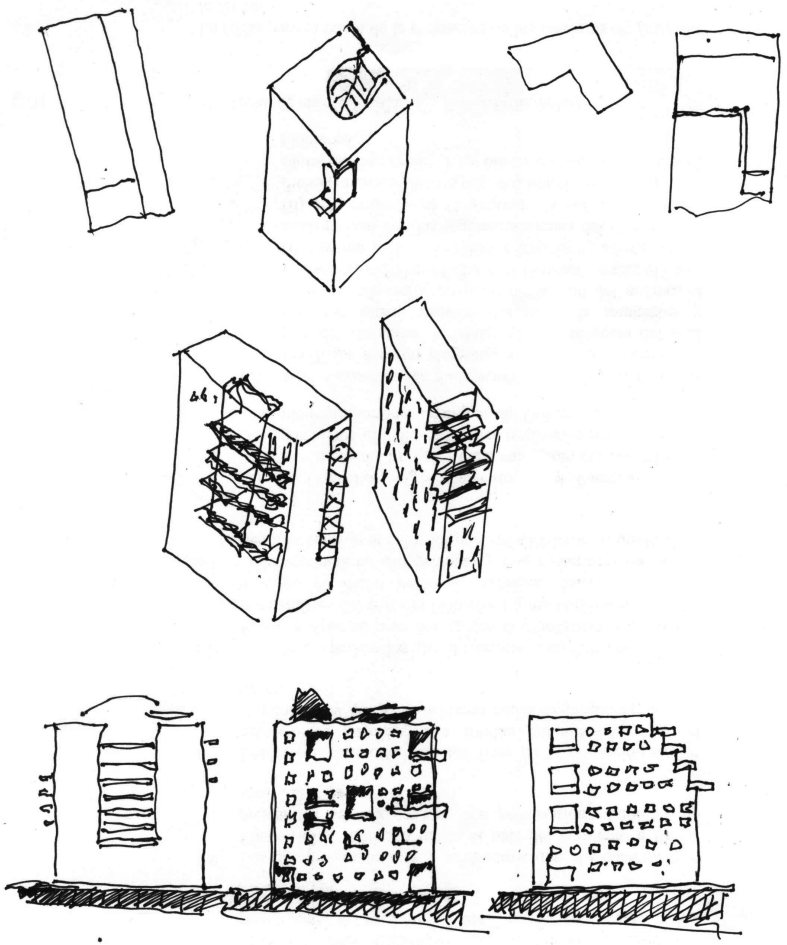


A TOWER IN A SMALL PIECE OF LAND

3/XII/2023

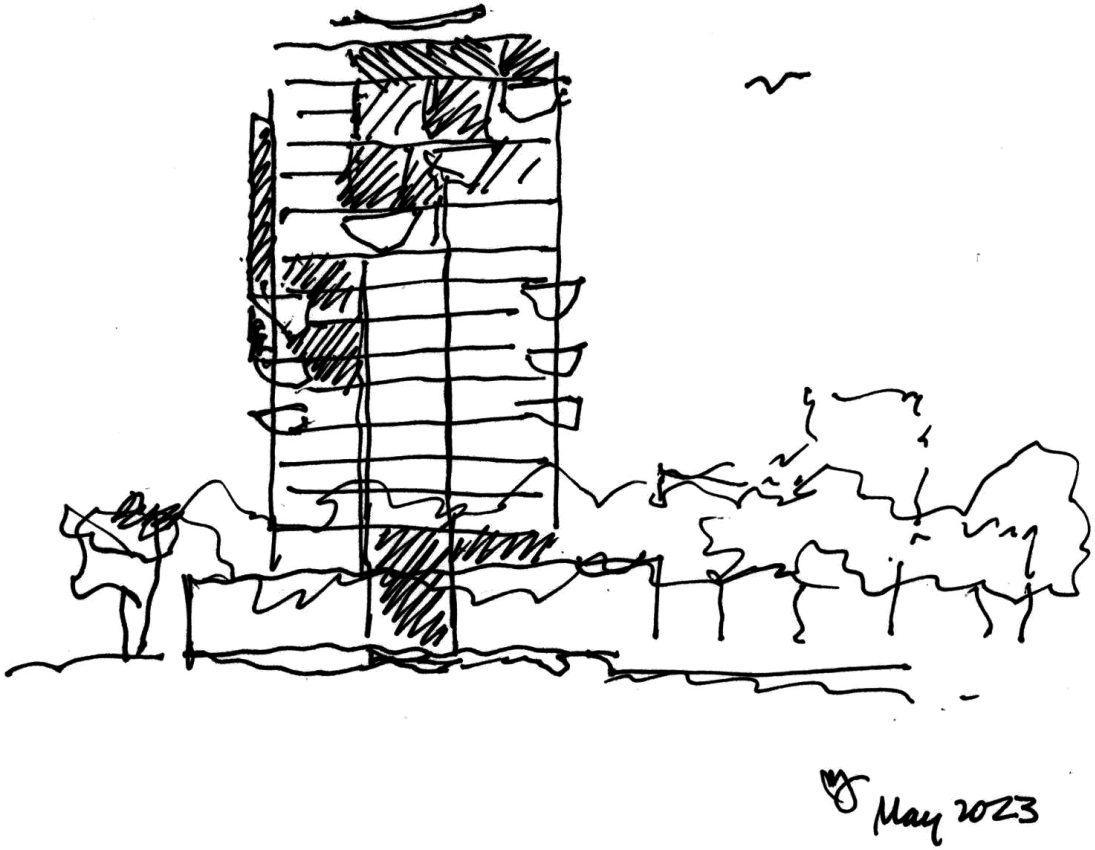


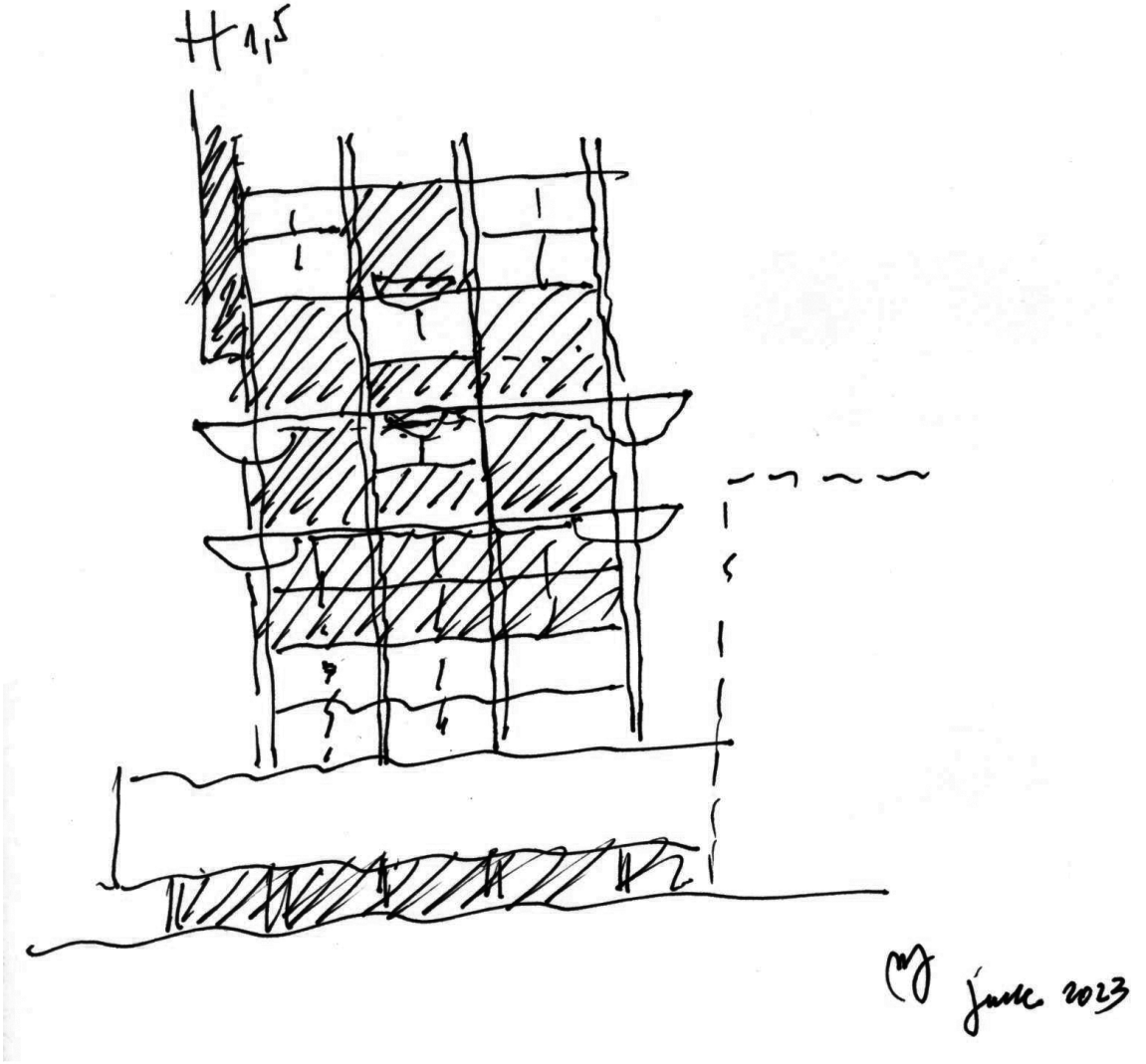
DWELLING AT POLADAL (2)
NOV 2023

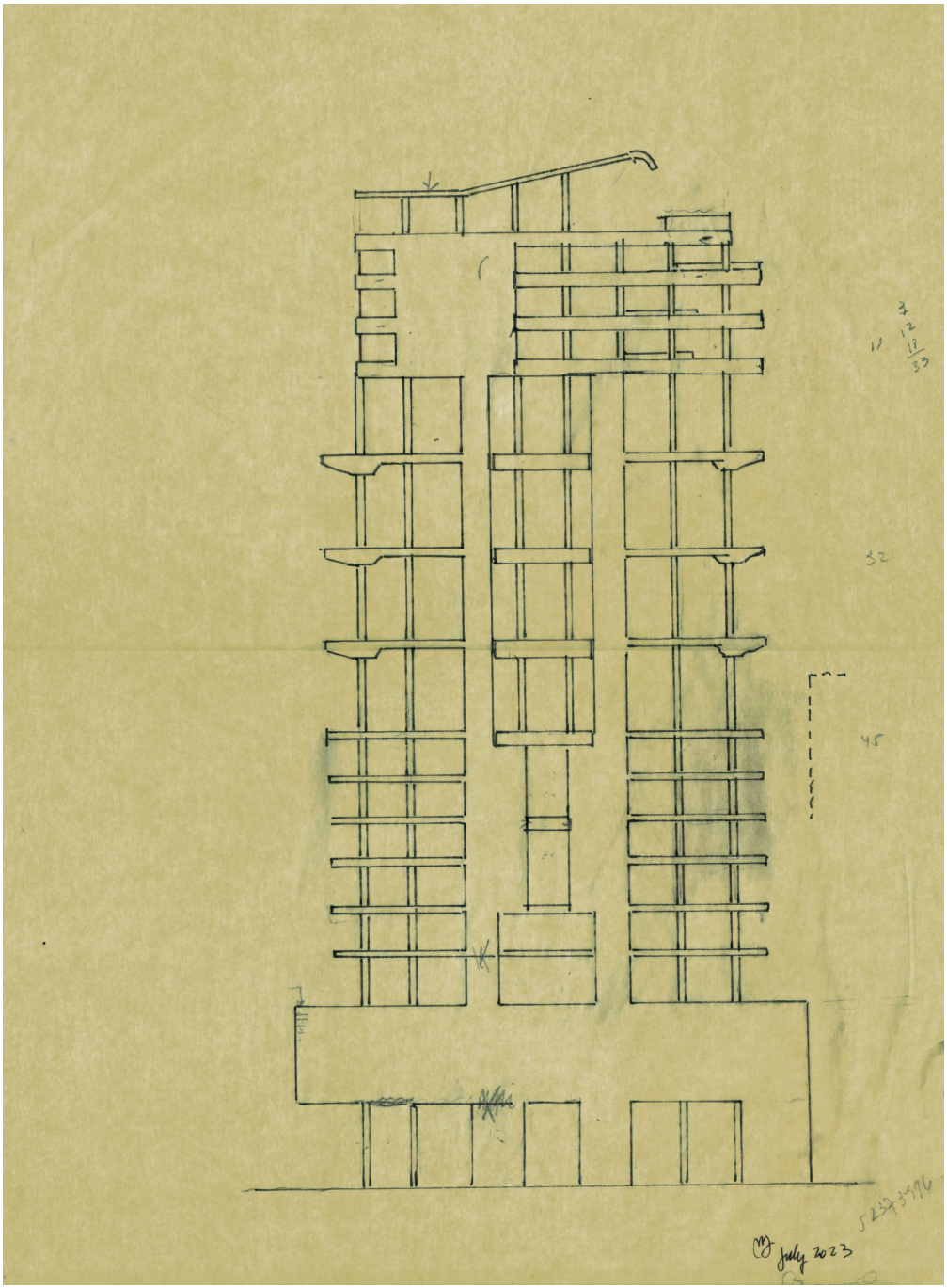


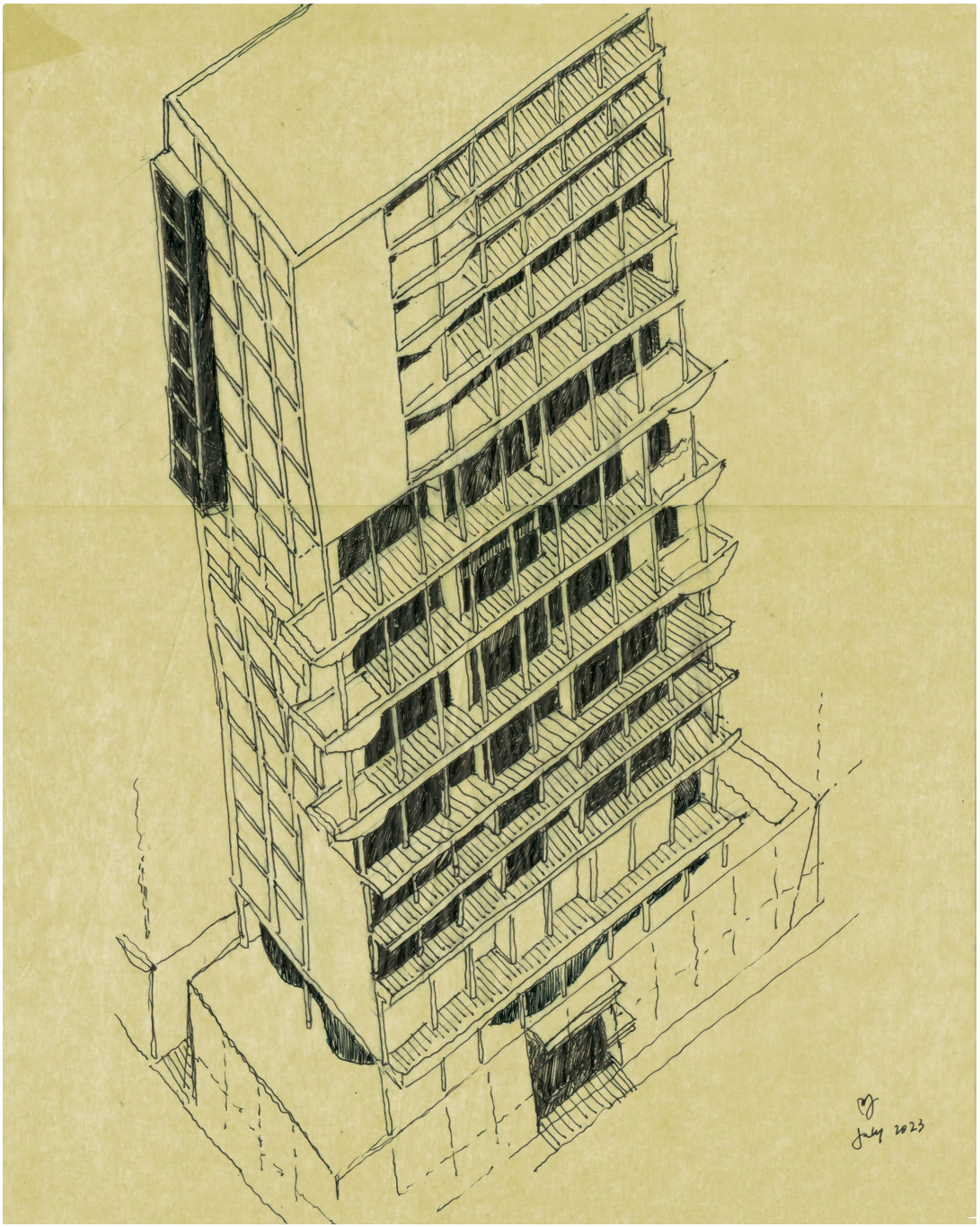
DWELLINGS AT POIADAS (1)

Nov 2023


May 2023


H 1,5
June 2023


July 2023


July 2023

David COVO

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).

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: international prize.raic.org)



David COVO
"...the pencil and brush perform a silent tango"

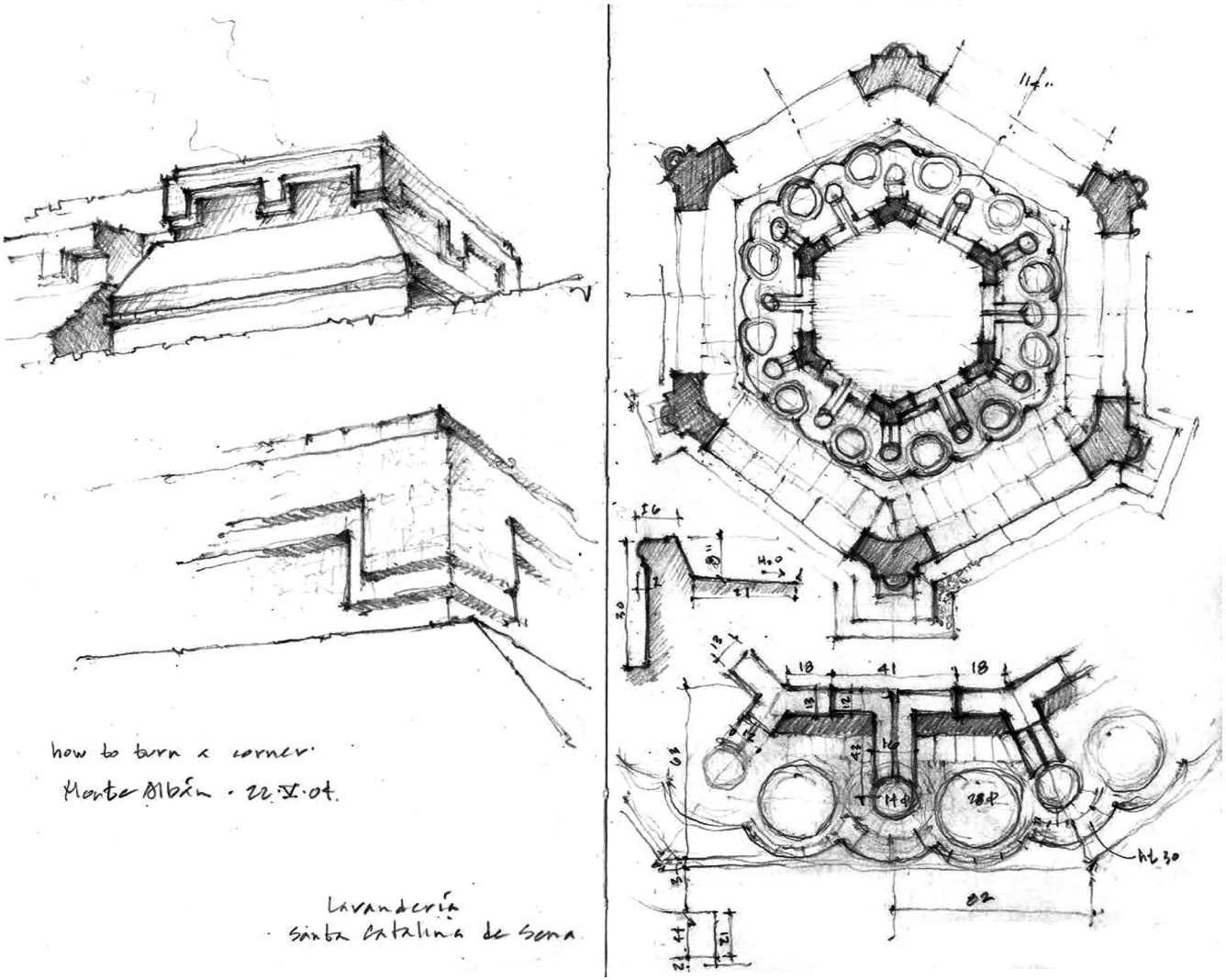
I'd llike to share just a few words about the work on the walls.
All of the pieces that I've included in this show were developed on location - the majority were done standing up. The pencil sketches are typically completed in 20-30 minutes - most of them are in a bound notebook, a standard Moleskine, in fact. The watercolours take a little longer - usually between one and two hours – and they vary in size. By the way, there's no relationship between the size of the sketch and the time needed to complete it… A small pencil drawing might need 90 minutes of study – a watercolour three or four times the size might take only 30 minutes.
The black and white sketches are in soft pencil, usually 5B or 6B, sometimes 8B. The watercolours, with a few exceptions, are mixed media – combinations of pencil and watercolour in varying proportion. The mixed media sketches are NOT colored versions of pencil drawings. When I'm working in mixed media, the pencil and brush perform a silent tango – sometimes the pencil leads, sometimes the brush leads – the music is in my head.

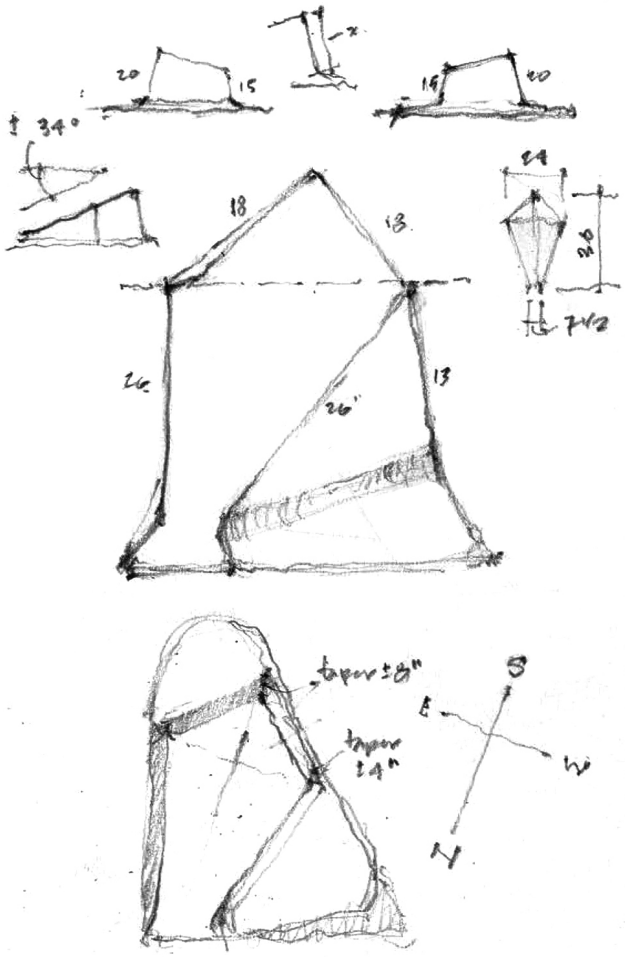
Most of the works on the wall start in pencil with quick gestures that establish my authority over the entire space of the page. These gestures - horizontal and vertical, side to side, top to bottom - force me to treat the frame of the drawing as a window into the larger world of the subject. The subject, incidentally, is not just in front of me – it's all around me…
I typically start with the horizon line and one or two elements in the subject that give me an opportunity for vertical strokes that connect the top and bottom edges of the page – the corner of a building, a street sign, a distant tower. These first strokes are so light that a strong wind could blow them off the page. I use these gestures in an exploratory way - to establish scale and composition, and, most importantly, my relationship in space to the subject.
The image emerges in a series of passes over the page - layers - that increase in density and contrast as my understanding of the subject evolves. These layers of information are not related to objects – objects like a window, a car, a tree, a piece of furniture - they are related to ideas about the subject, for example, light and shade, colour, form and geometry, narrative, the families of gestures that define the patterns on a façade, the shadows in a grove of trees. I'm interested in information, not detail, in context, not content.
Most of us think of sketching as an exercise in 2 dimensions, but when I play with the weight of the stroke, I'm celebrating the calligraphic power of the line and I'm imagining the surface of the paper as a thin volume within which I can move my pencil – or my brush - up and down, in and out of the page. When I lift the pencil off the page, the line breaks and that's how the light gets in.

The expression that I used – "how the light gets is" – comes from Gerry Tondino, one of my teachers and a colleague for many years. A student showed Gerry a drawing in which he had made a discovery about the nature of the line – the contour – in a figure drawing. In one of those unforgettable moments of inspired intuition, and without knowing why, the student had broken the upper contour of an arm - at exactly the right place. Gerry pointed to the spot and said, in a voice filled with wonder, "See how it lets the light in."
The drawing behind me, a street corner just a few minutes' walk from you're standing, is an example of how effective the contour line can be when we are trying to deal with light. I must thank our colleague Professor Francoise Pamfil, who made this insightful observation about light and the contour line when she first saw this drawing seven years ago.

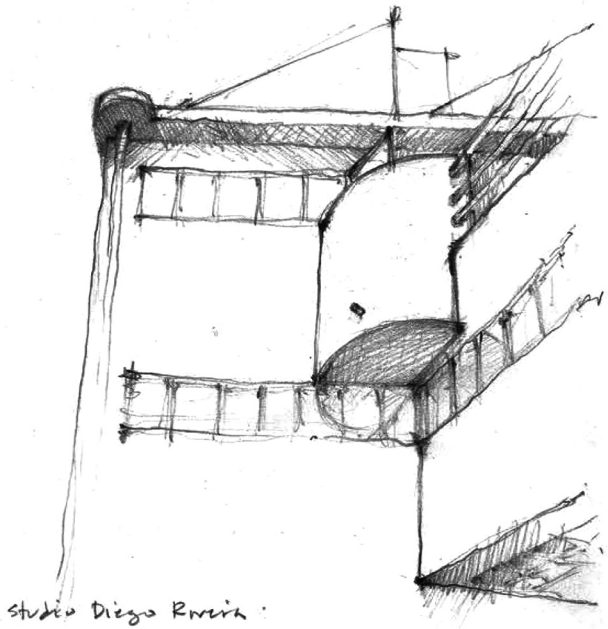
When I'm drawing, I try not to edit.
I make no pre-judgements about what is or isn't important in the subject. It helps if I don't think about the names of things. The reflection of sunlight on overhead wires may be just as important as the lines and textures that define the roof of a Korean Temple. Areas within the image that appear empty - and unresolved - challenge me to search the subject for visual cues that allow me to take the drawing out to one of the edges. These cues could be the cracks in the asphalt, a line of clouds, the flight of a seagull across the sky, reflections on a wet sidewalk, wave patterns on the water on a windy day, and so on.

When is the sketch finished?
In the words of Professor Gerry Tondino, one of my teachers and a colleague for 20 years, "the sketch is finished when I stop drawing. It remains as a record of my encounter with the place".
It provides evidence of my curiosity, and it reveals what I learned in the time that I was there.

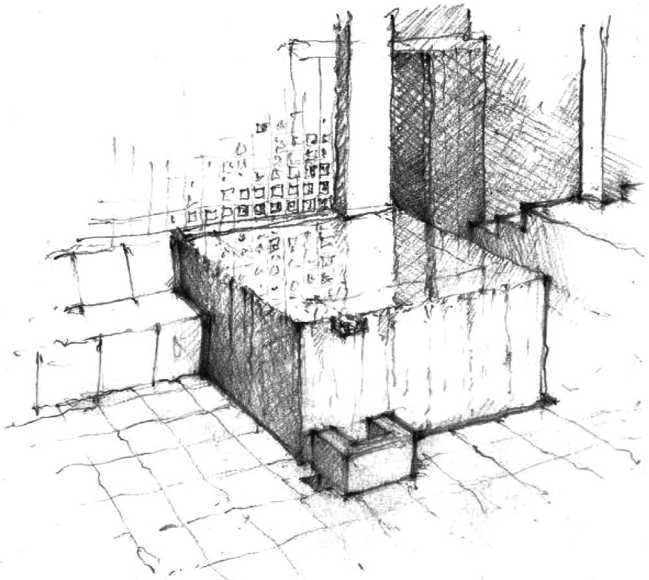

how to turn x corner
Monte Albán · 22.X.04
Lavandería
Santa Catalina de Sena

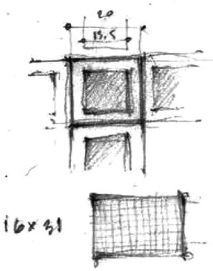

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taper 8"
taper 14"
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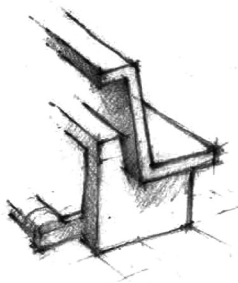

Plaza Sagrada, Machu Picchu, 23.07.2016



Studio Diego Rivera
Juan O'Gorman 31-32.



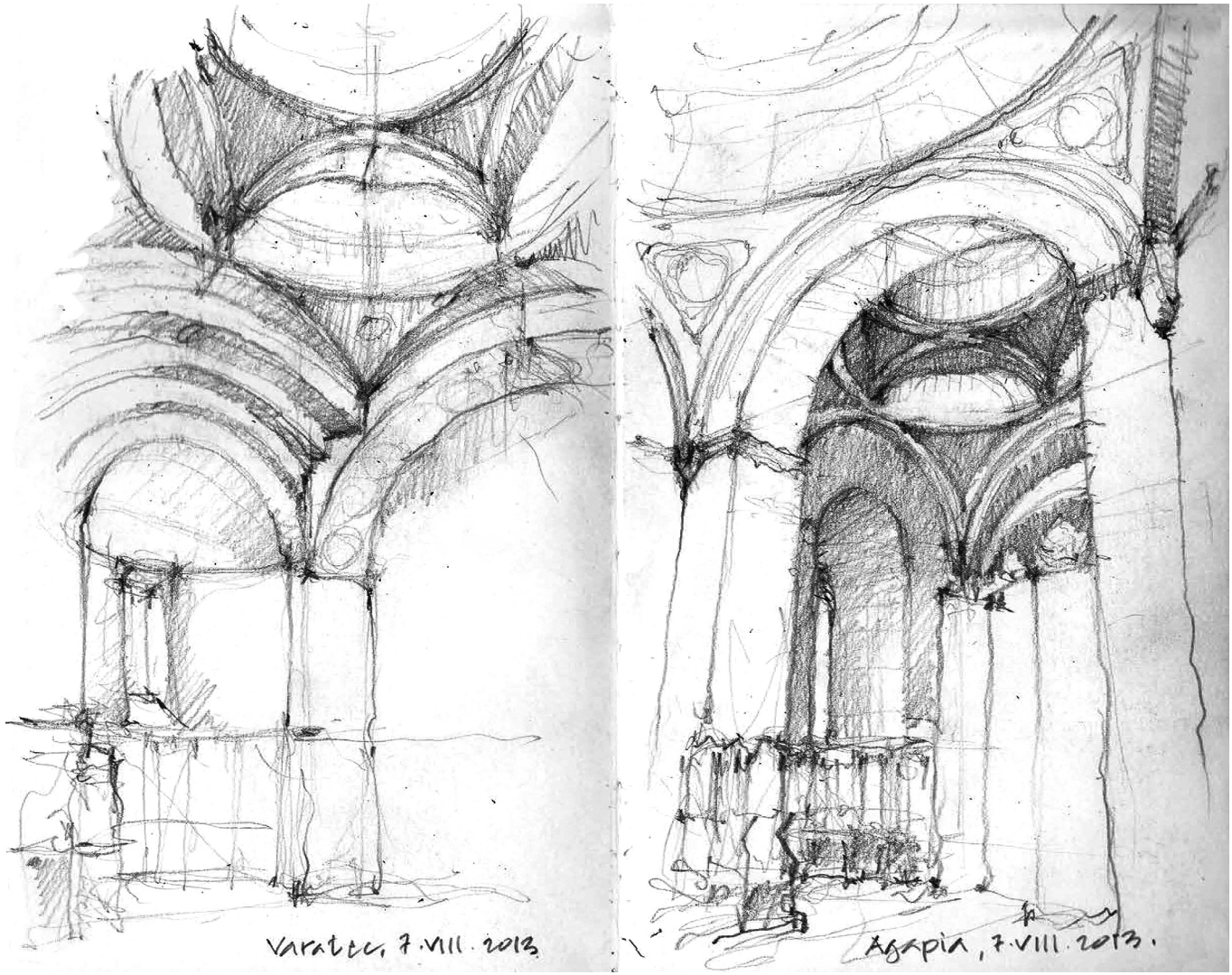


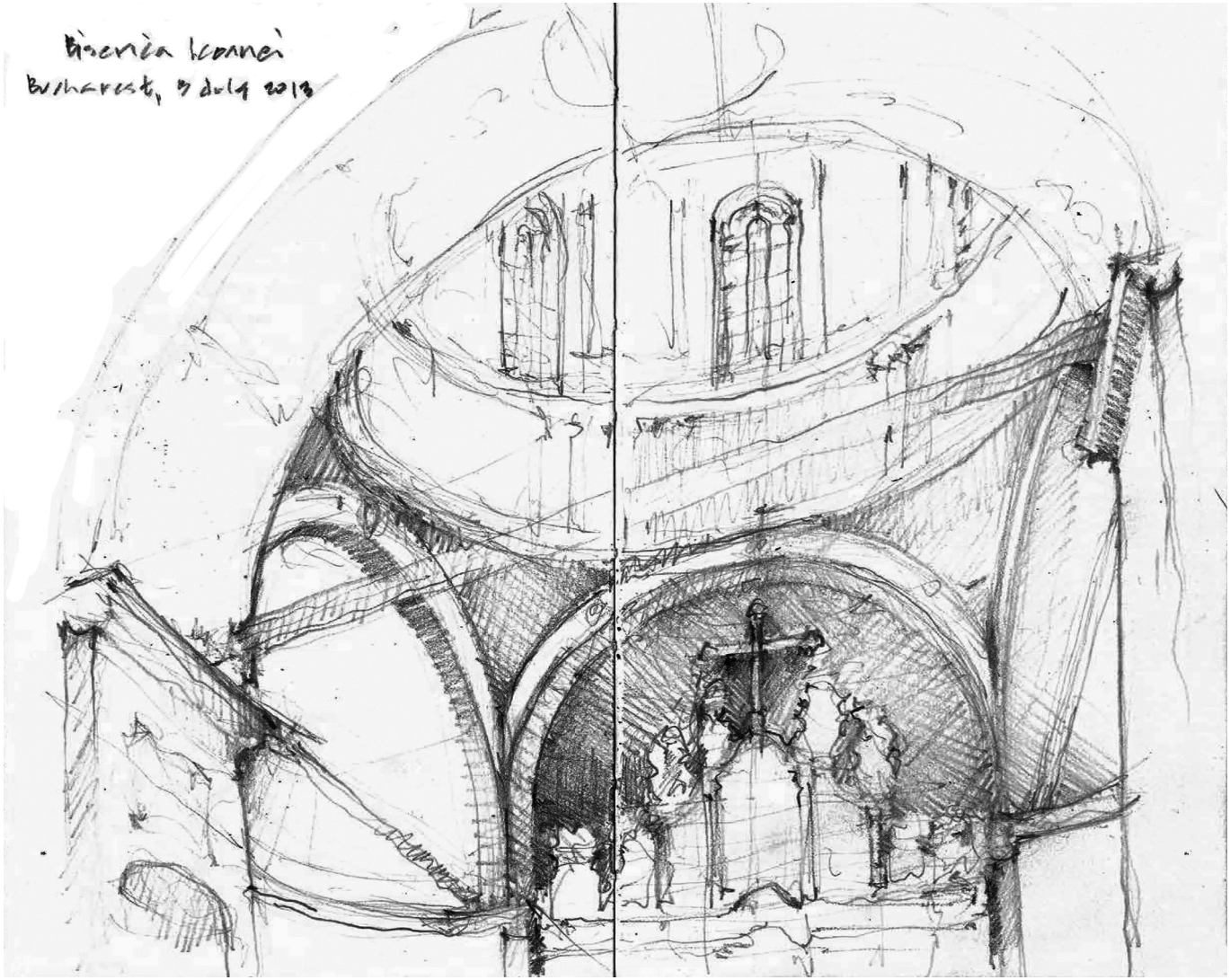


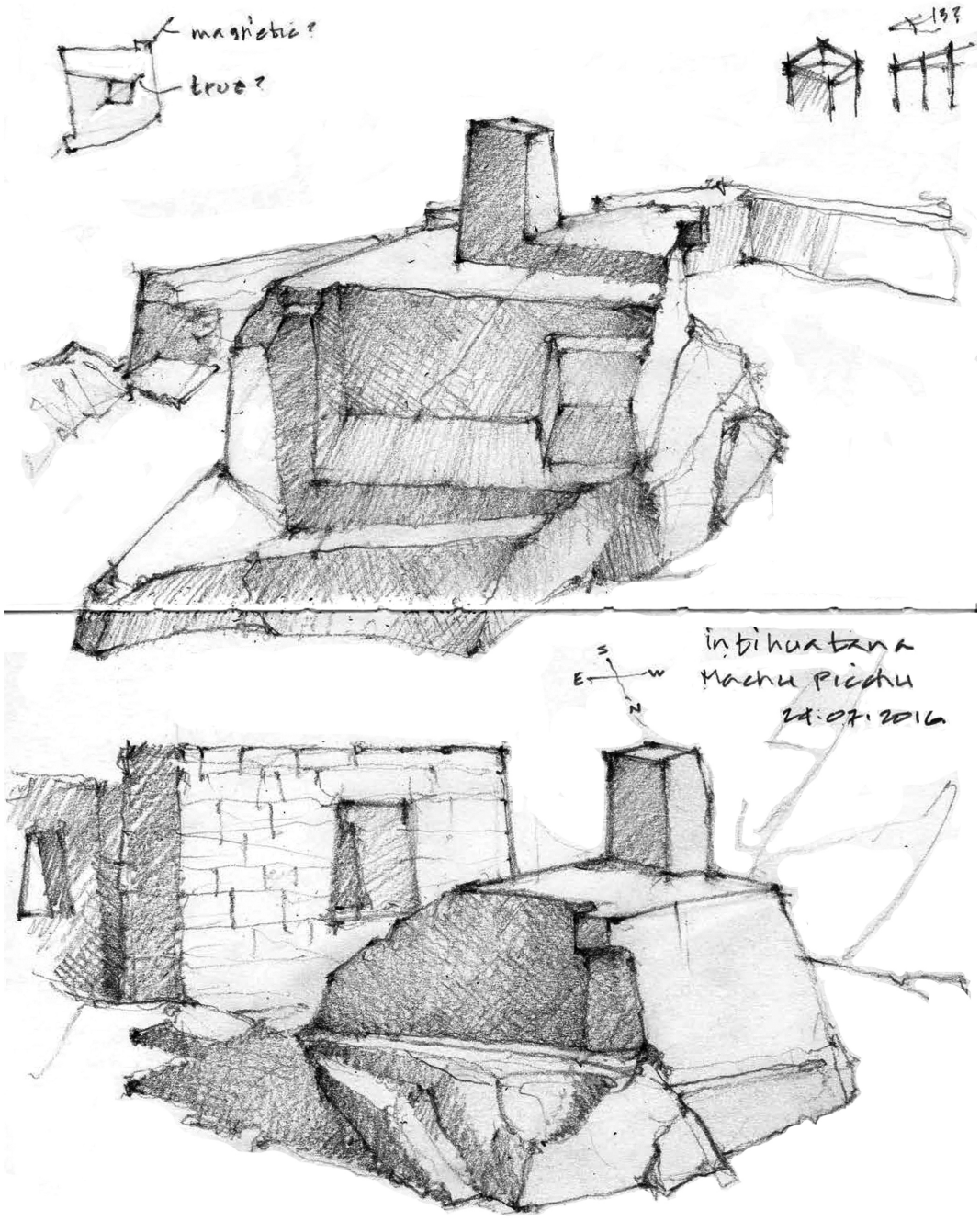
Capilla de las Capuchinas Sacramentarias
Mexico - Barragan 52-55

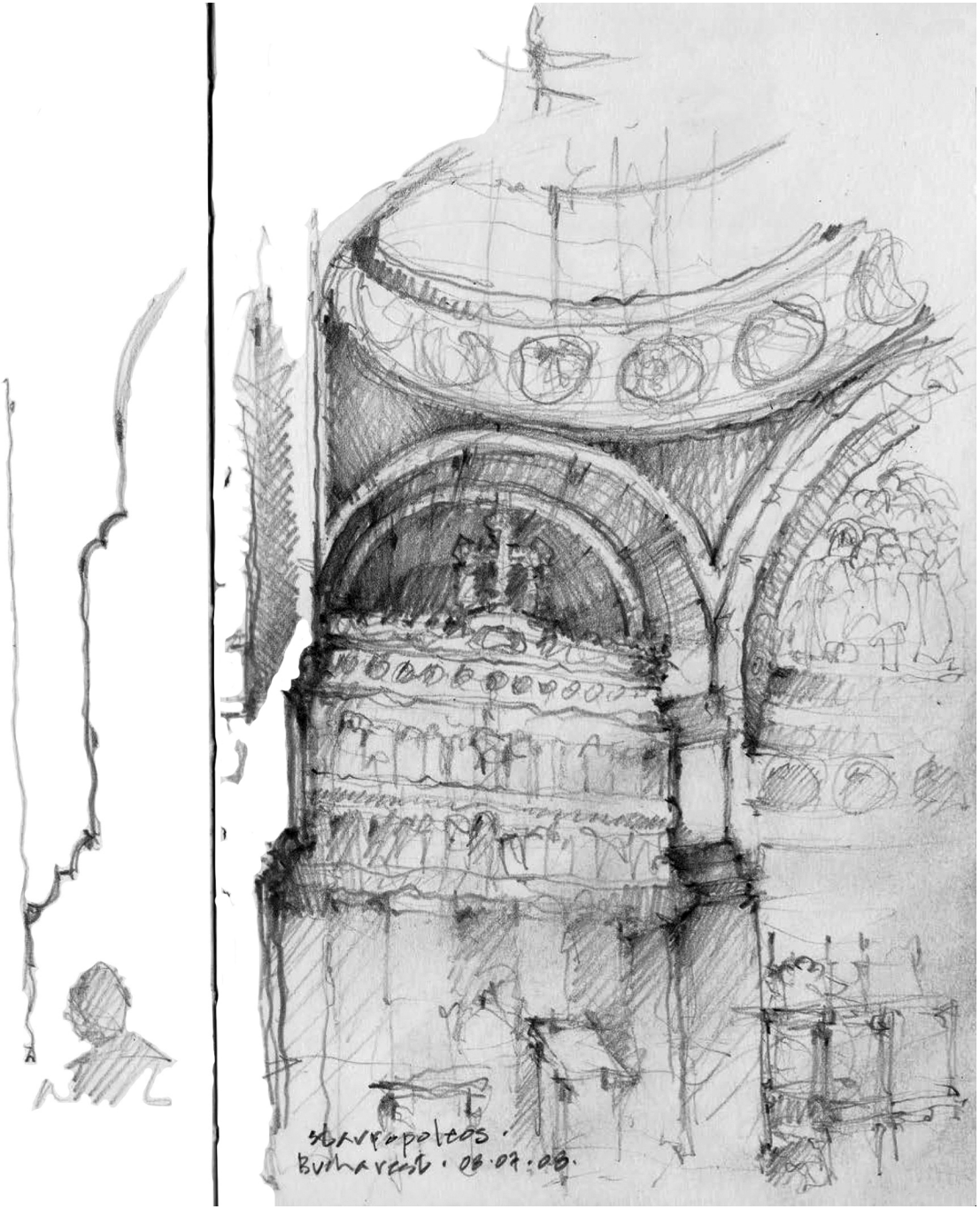
Capuchinas Sacramentarias - Barragán '52-'55

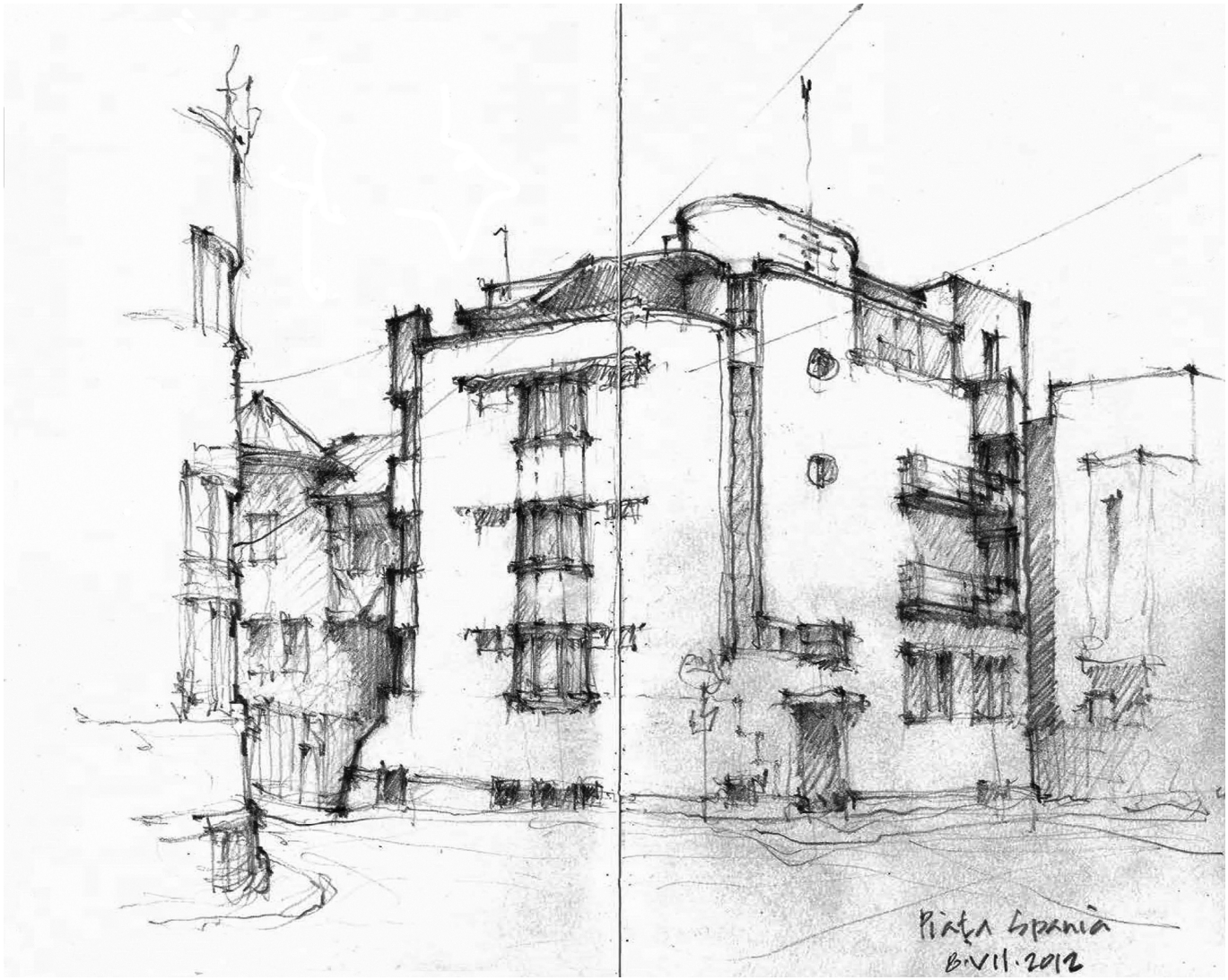

Moldovița, 9.VIII.2018

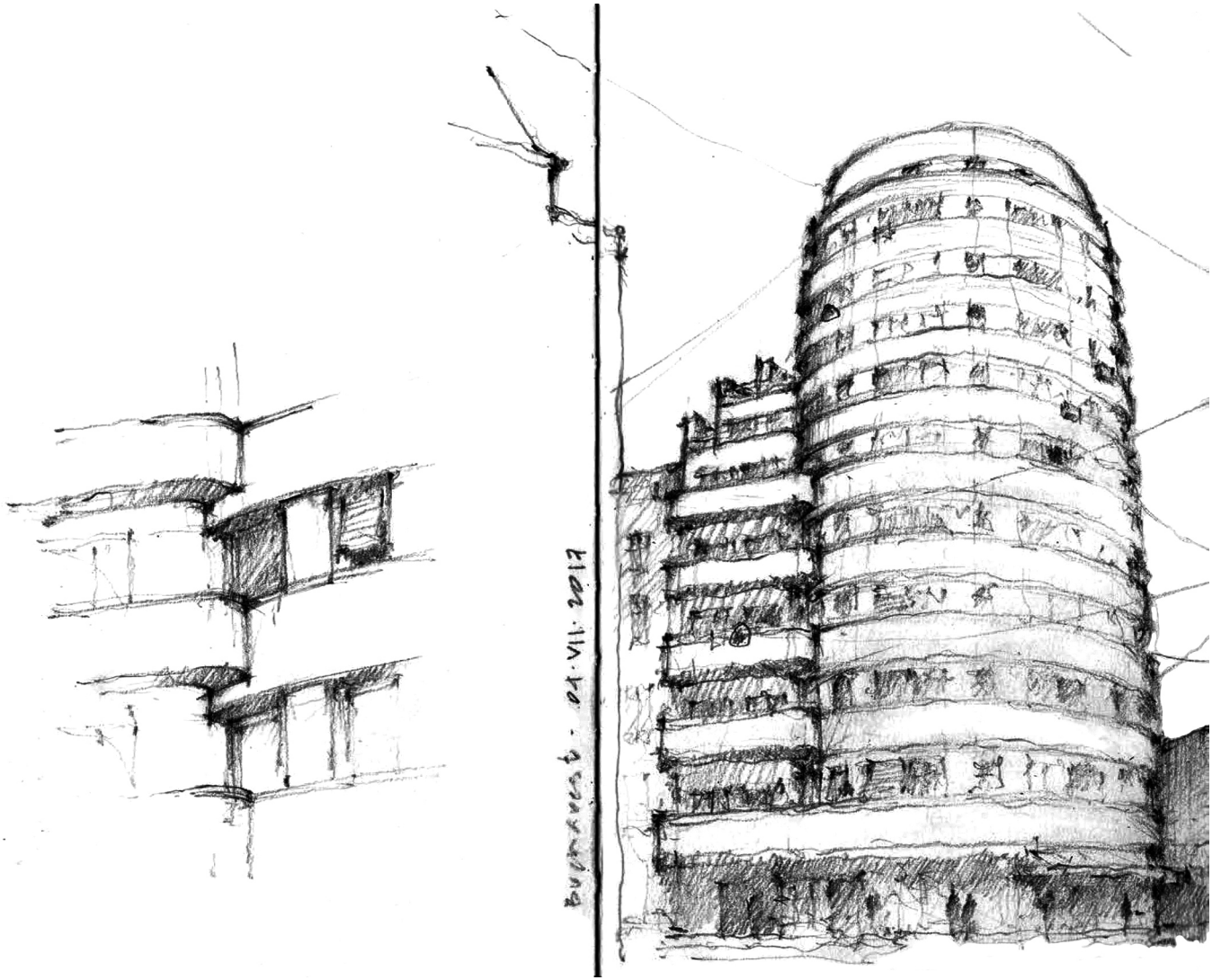

Varatec, 7.VIII.2013
Agapia, 7.VIII.2013.

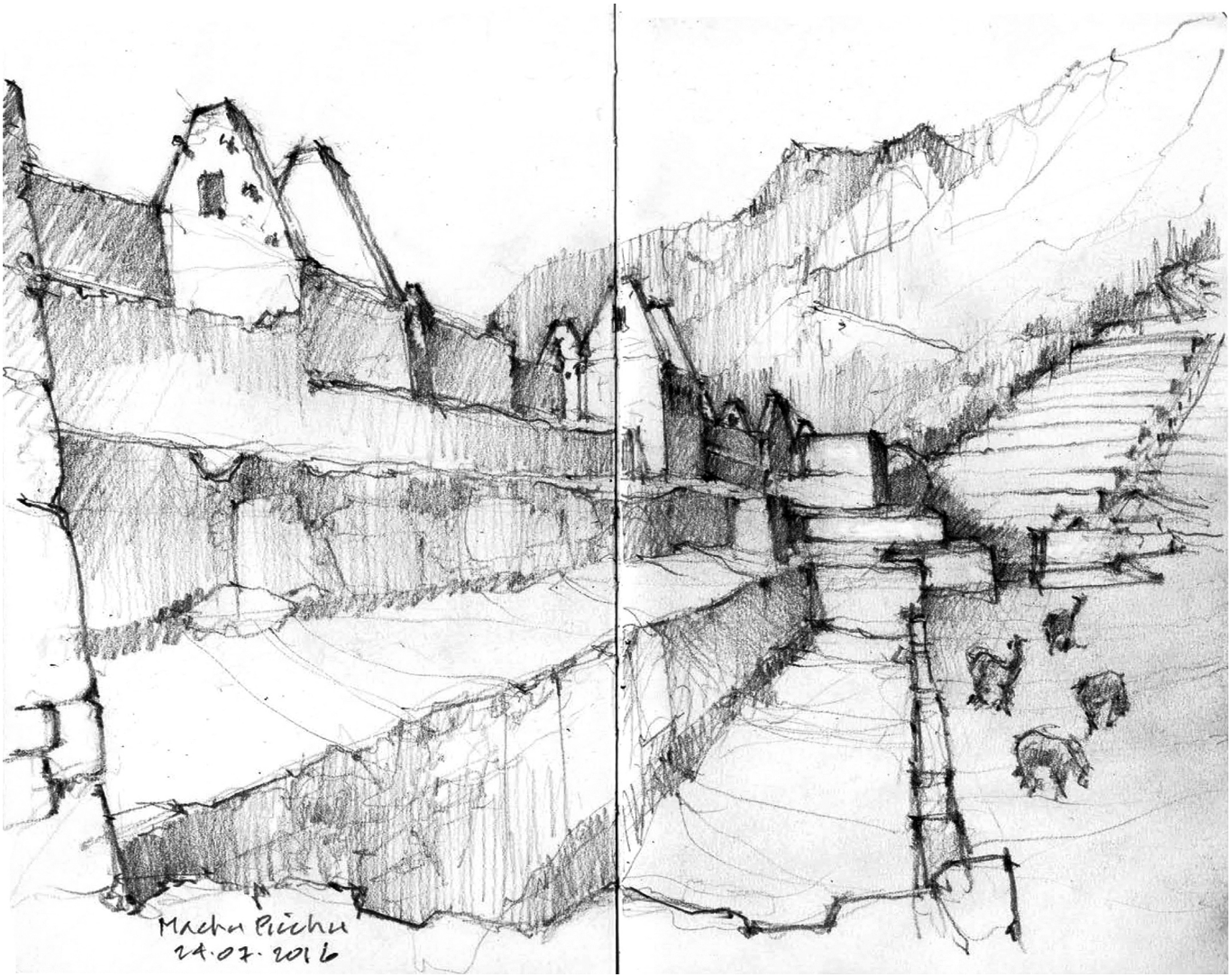

Biserica Icoanei
Bucharest, 9 July 2013


magnetic?
true?
S
E
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N
intihuatana
Machu Picchu
24.07.2016

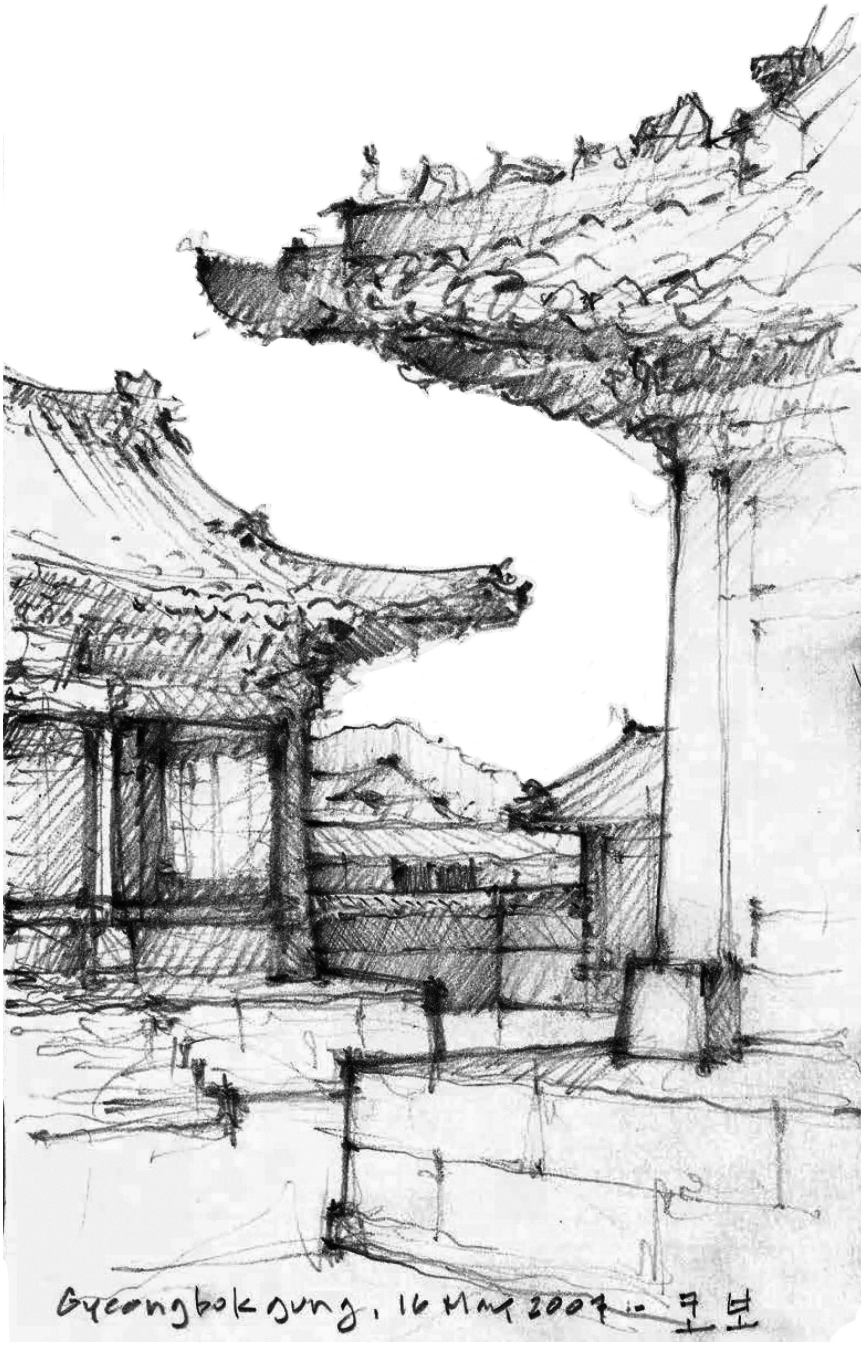

Bucharest · 08.07.05.


Piața Spaniei
8.VII.2012


Bucharest · 01·VII·2012

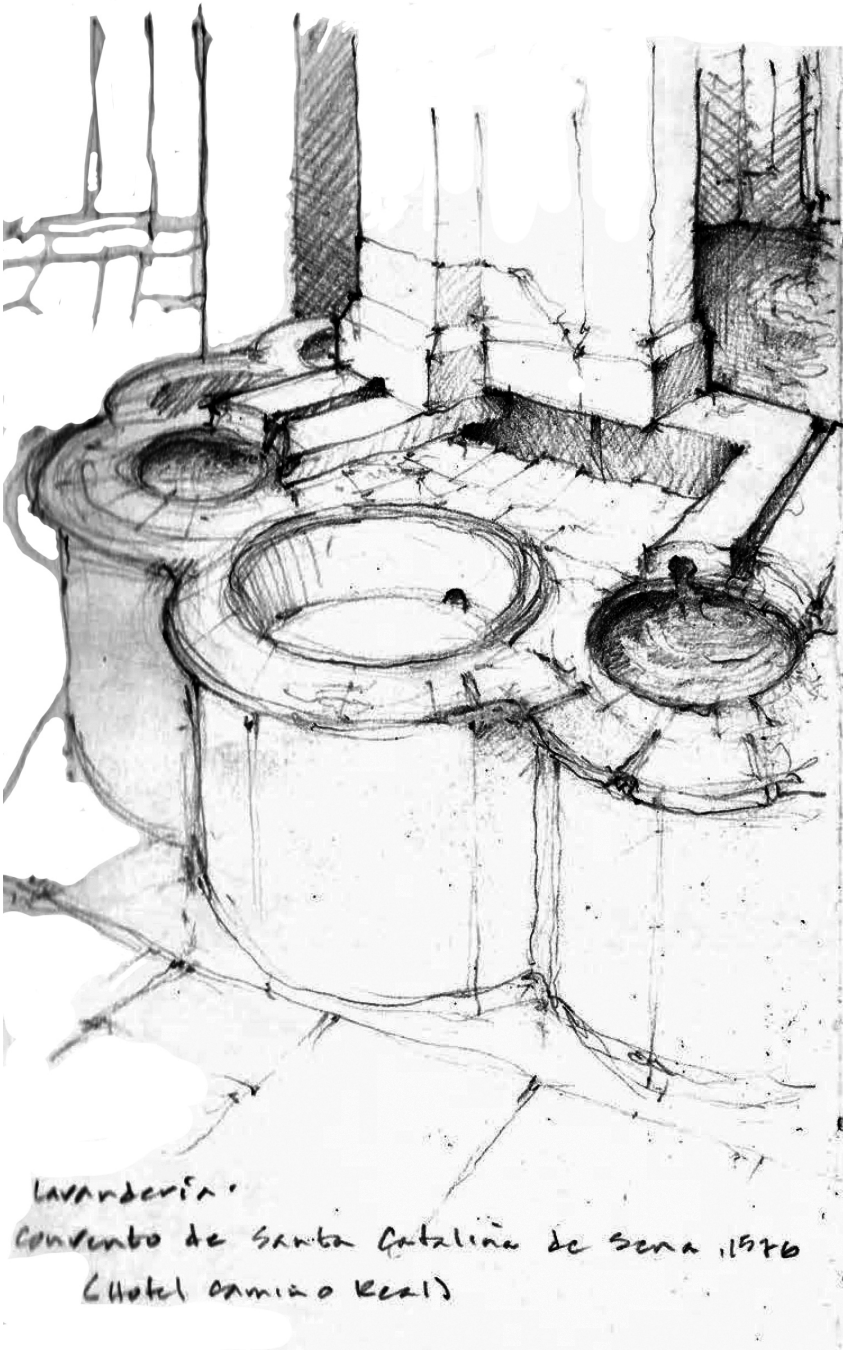

Machu Picchu
24.07.2016

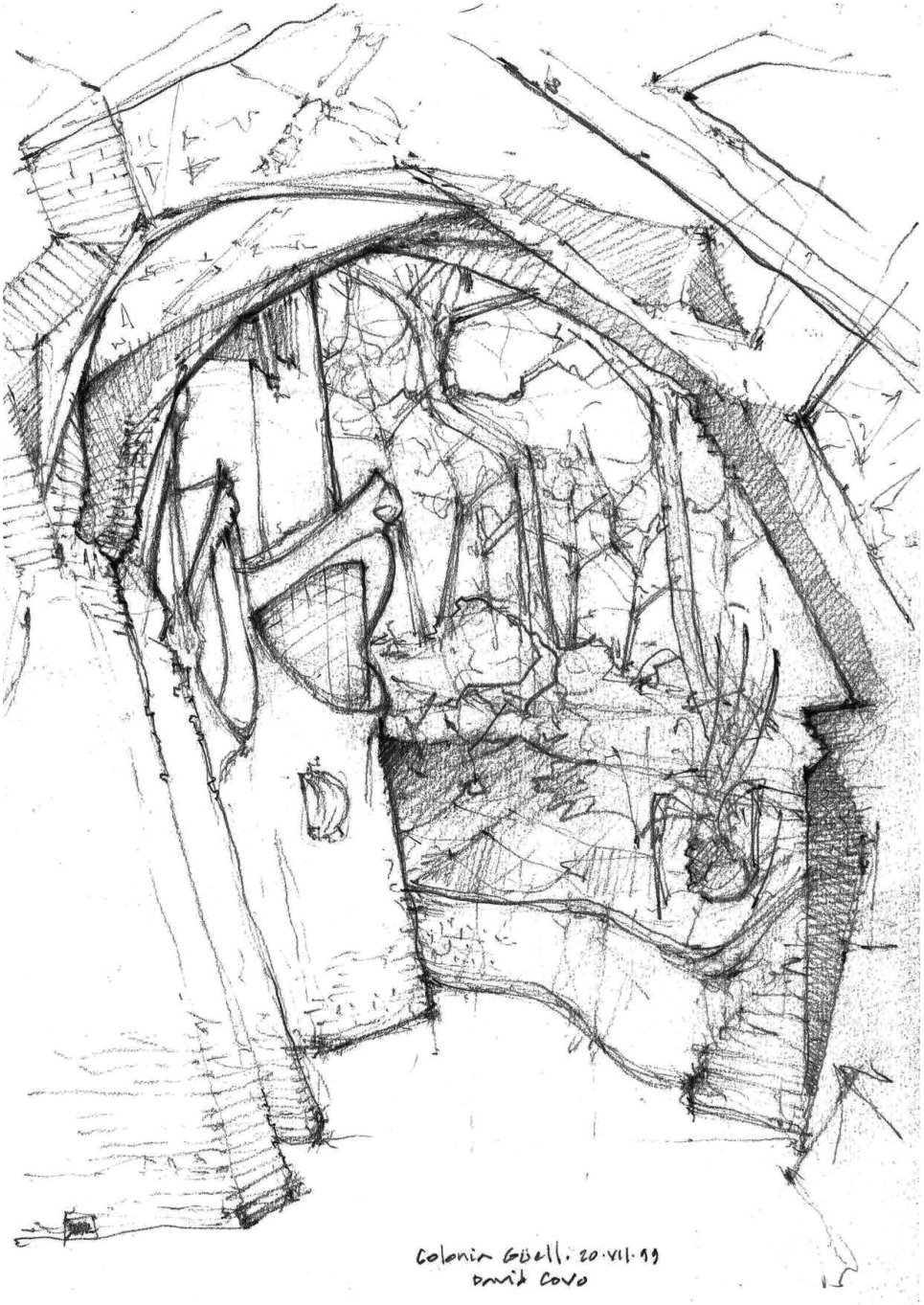


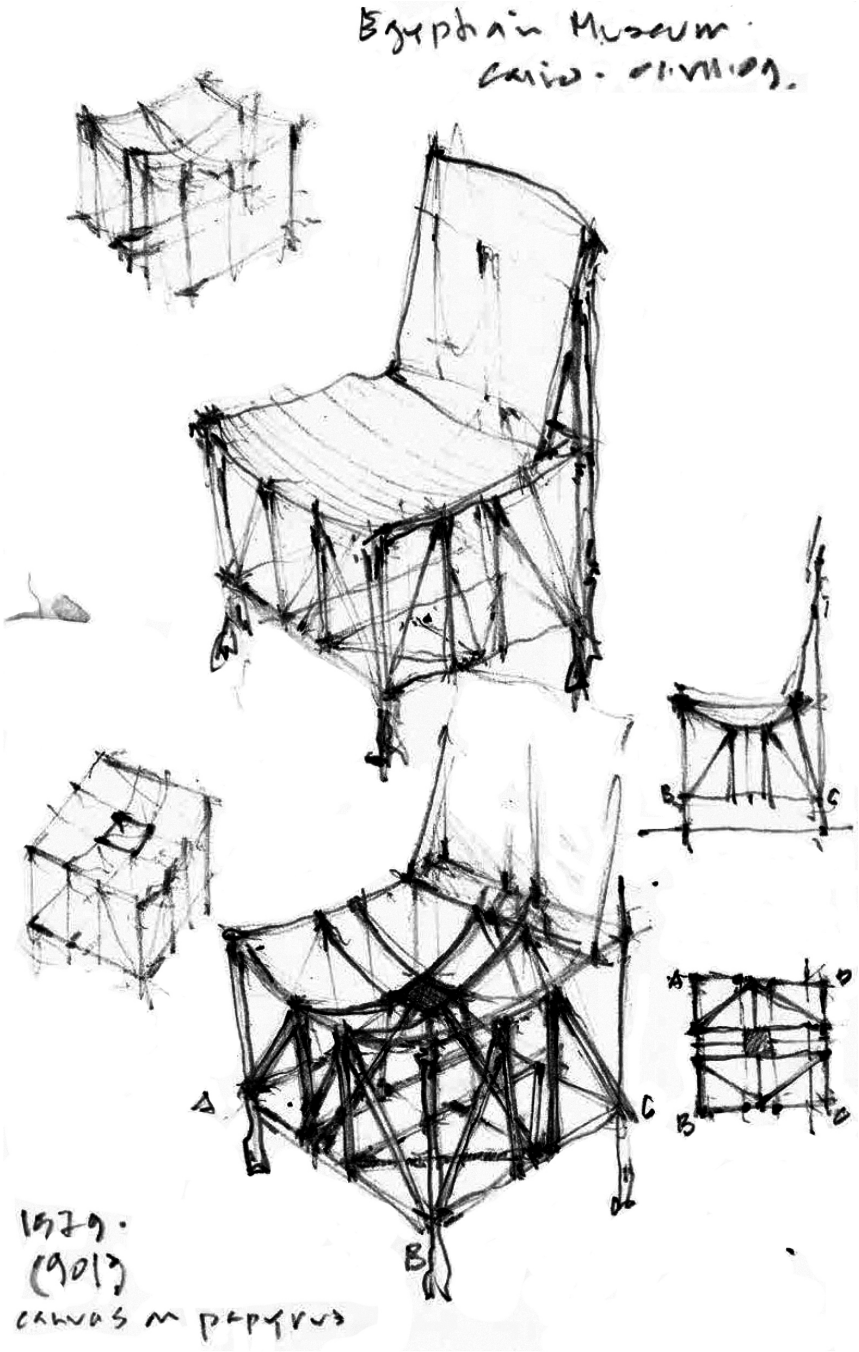

Gyeongbokgung, 16 May 2004 - 구보

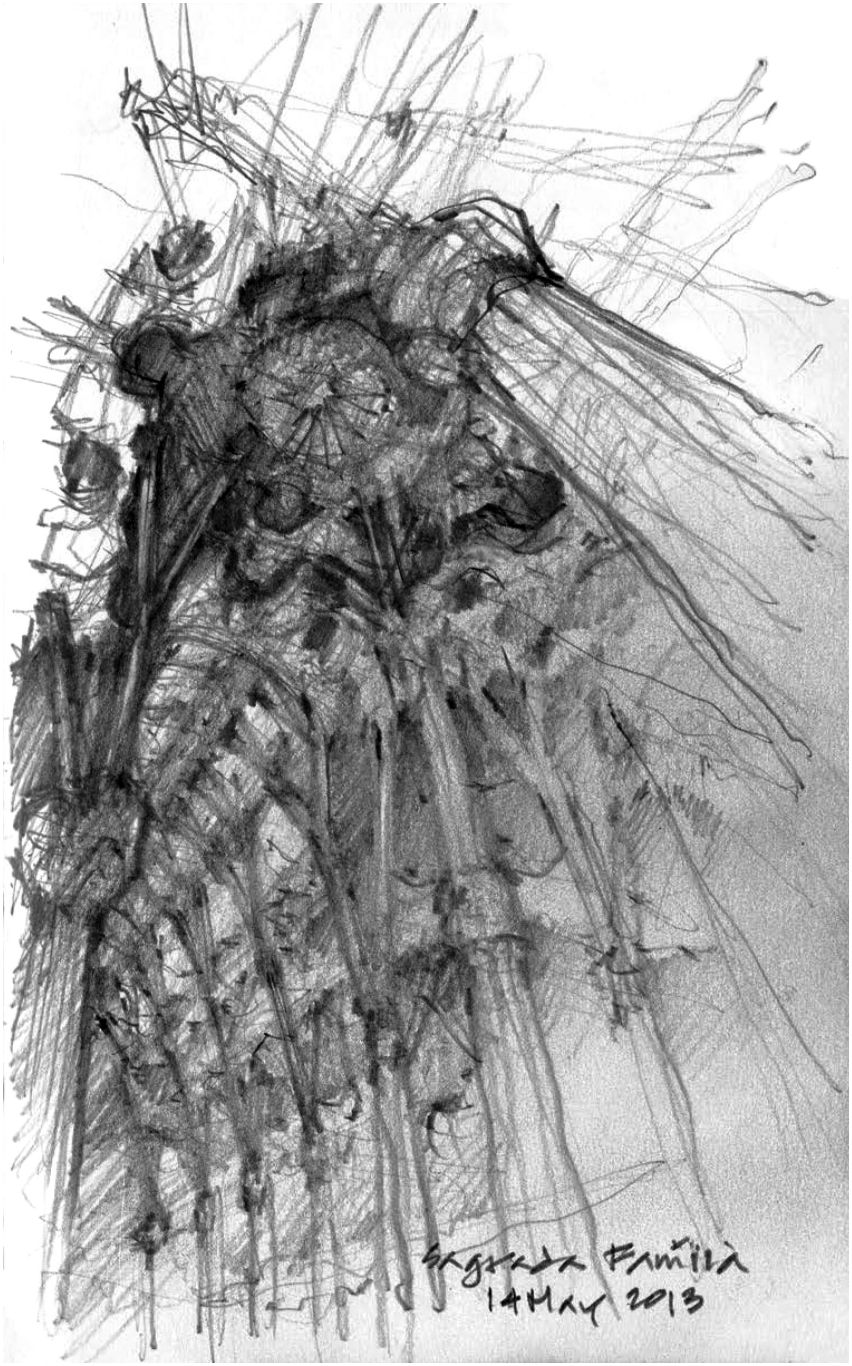

Panthéon, view from hotel
Cavo, 96.02.25

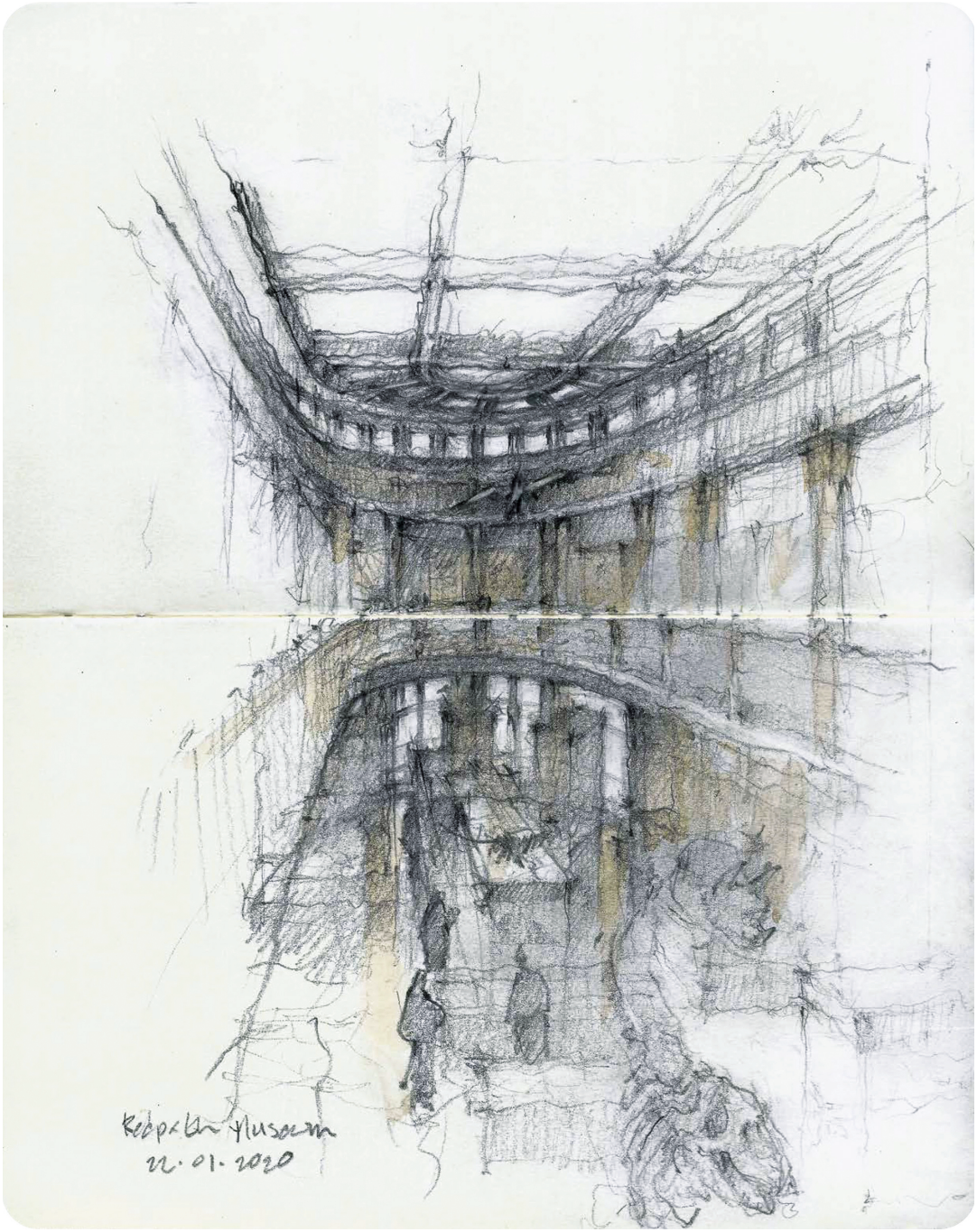

Pantheon, view from hotel
Roma, 96.02.29

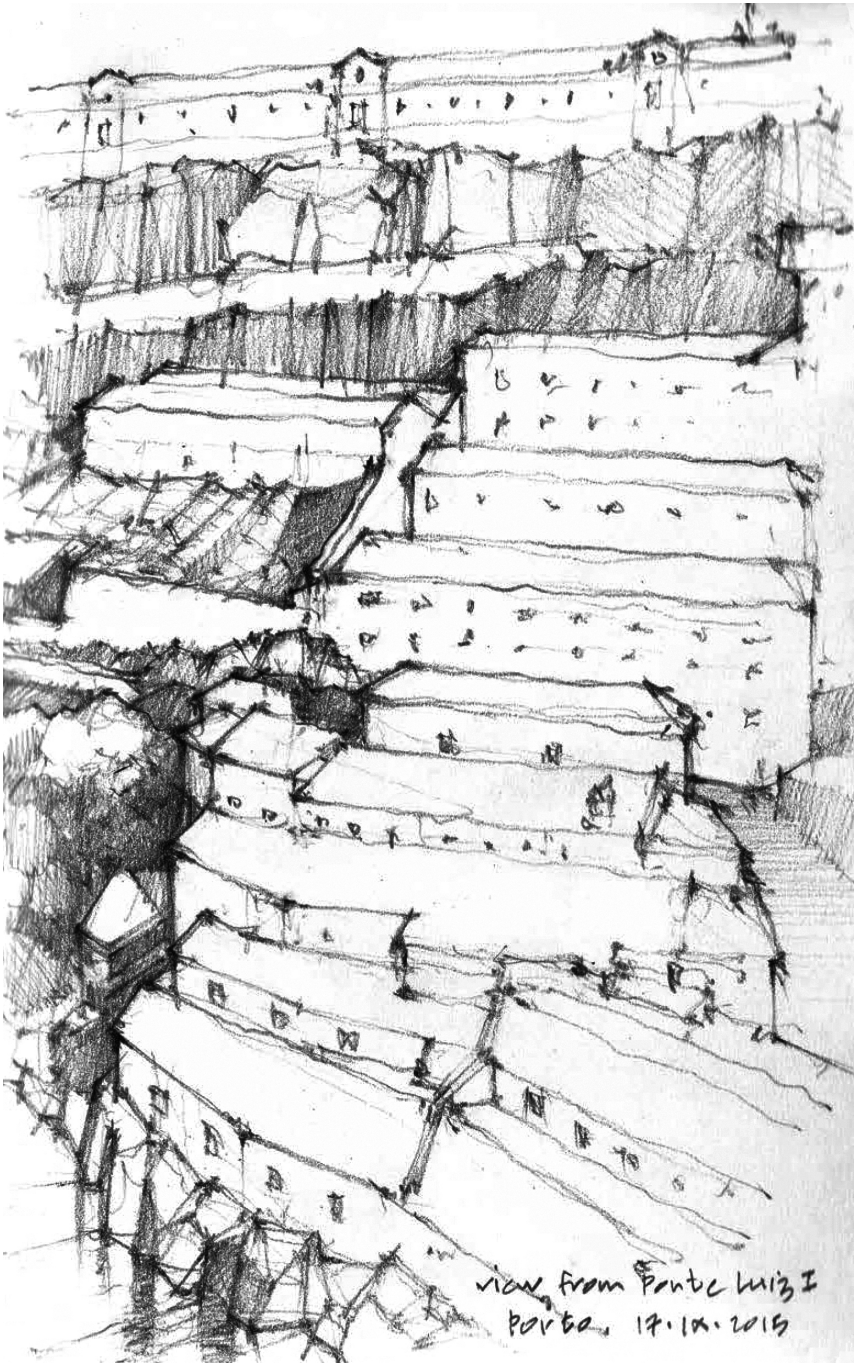

Lavandería.
Convento de Santa Catalina de Sena. 1576
(Hotel Parador Real)


Colonia Güell. 20.VII.99
David Cova

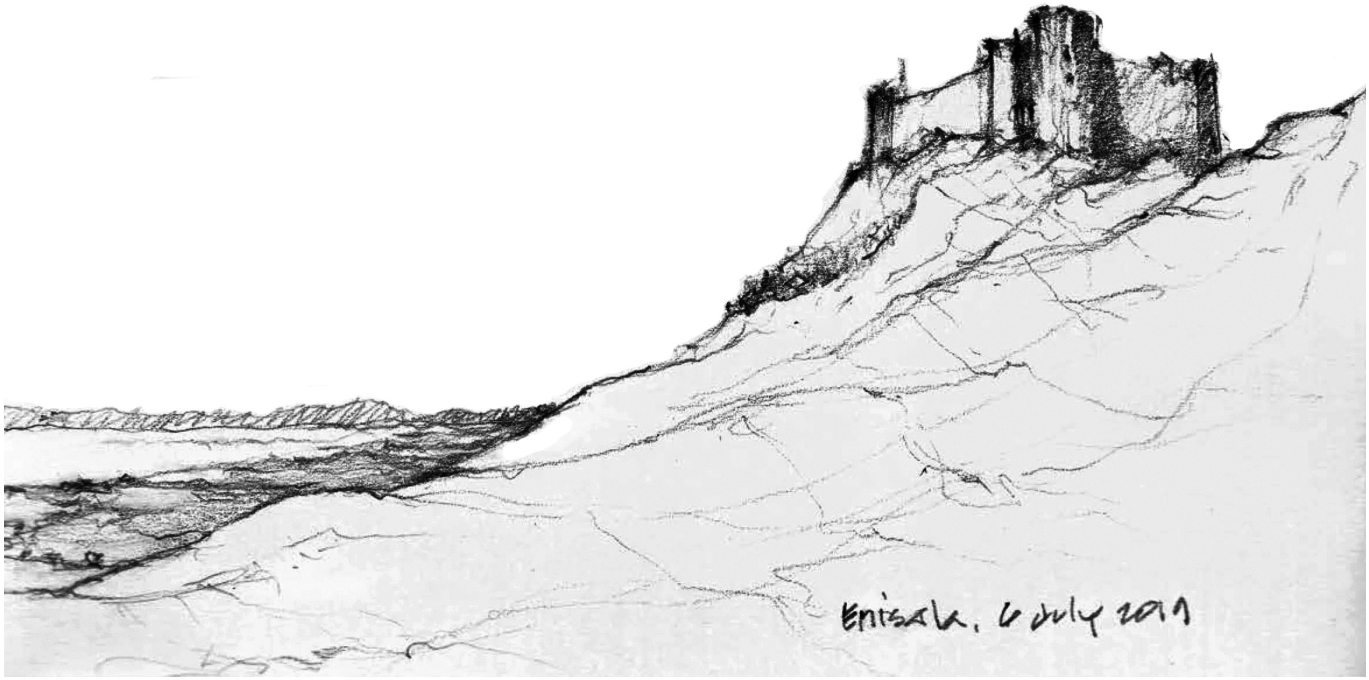

Egyptian Museum
Cairo - 01.11.09.
A
B
C
D
1979.
(901)
canvas on papyrus

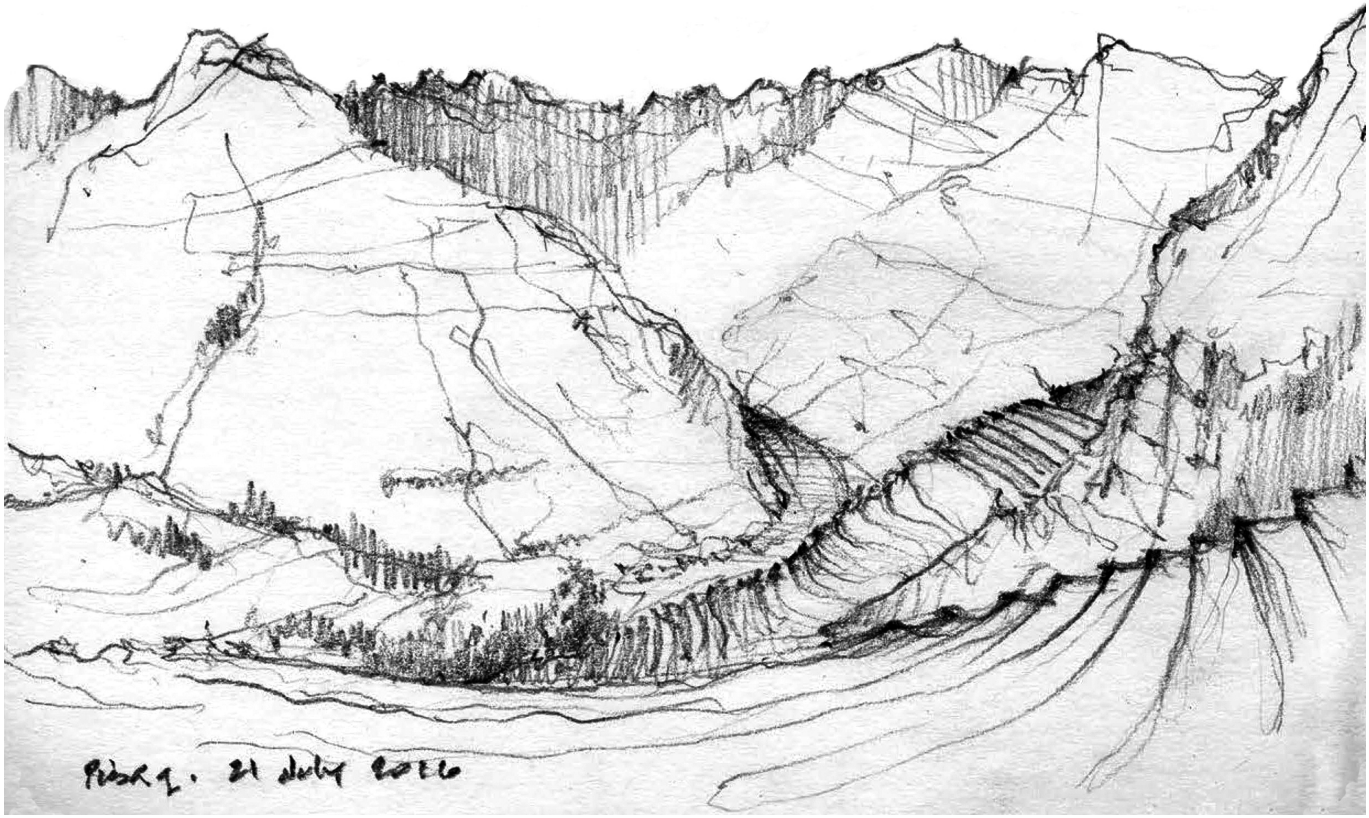



Kedpkan Yilusoma
22.01.2020


view from Ponte Luiz I
Porto, 17.IX.2015


Yerebatan Sarayı, İstanbul
© Dunz · 1995 · D.Covo


Enisala, 6 July 2011



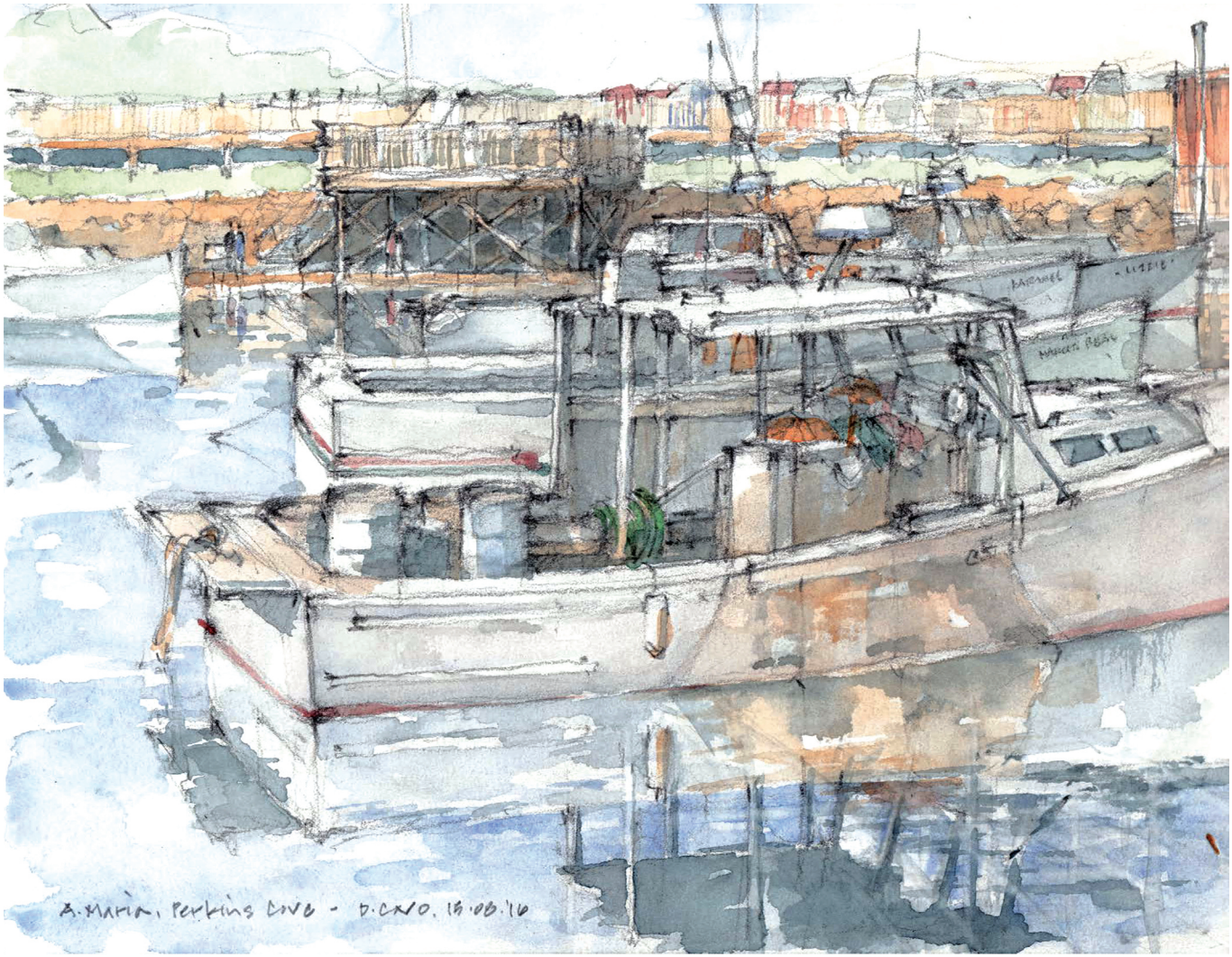

Aya Sofya.
2 July 15
David Covo


Bluenose II, Lunenburg
David Covo, 16.08.10


Beijing. Hutong 5 - House 58 - NW gate
David Covo - June 4. 05


Lunenburg - 24.08.2014
David Cove


Portsmouth, NH
David Cavo 28·VIII·'13.


A. Martin, Perkins Cove - D.CNO. 15.08.16


Temple of Telesphorus -
Aeclepion of Pergamum · dune 14,05 · David Covo


Sighișoara, 15.VIII.2013. David Covo

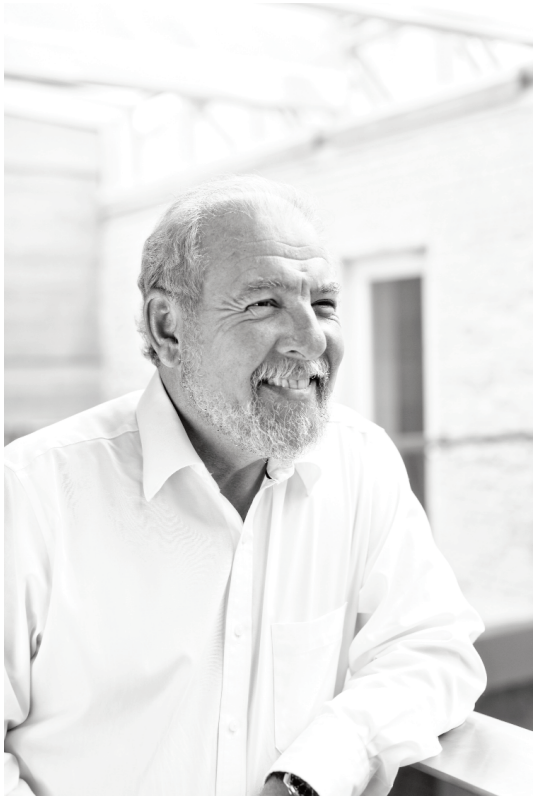



Shikumen Houses, Shanghai
David Caro · 13.06.2018

James HORAN

James Horan is one of the most important teachers involved in the European Network of Heads of Schools of Architecture(...) 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.
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.

(lines from luadatio for receiving Professor Honoris Causa title of IMUAU Bucharest, author prof. Cosmin Caciuc)



James HORAN

On architectural education and on the art of drawing

Architectural education

Architectural education has always been burdened with a vast number of different subject matters and the extremely broad character of its overall curriculum.
Overtime, the depth and number of subjects required has increased and continues to increase now more so than ever. Architectural education is currently at a place where it has never found itself before and is experiencing a very high level of acceleration change.
It needs to extend its curriculum far beyond the design of buildings.

There are global issues which must be understood and responded to if schools of architecture wish to be regarded as relevant, responsible and make a contribution to society.
Apart from the traditional skills, in planning, aesthetics, structural engineering, the behavior of different materials, history and theory, students of architecture must now need to become familiar with issues affecting the availability and sourcing of different materials, their embodied carbon, their sustainability and the impact that their specification and use might have on global warming and climate change.
They should become familiar with the detailed thermal performance of the buildings they design, and should be fully aware of the use of alternative energies, to foster fuels.
Their educational programs should provide the architectural student with full awareness of the implications that every design decision and every choice of building material has on the environment, and the wellbeing of people and of the planet from which they live.
Quite apart from the knowledge and the technical design disciplines that underpin the making of buildings, graduates of schools of architecture should also be aware of the living passions of people, the conflicts in global society, the areas which are affected by war and demographic shifts, the movement of migrants and refugees and how these crisis issues can be addressed in compassionate and creative ways.

Architectural education should aim to produce creative thinkers who will contribute to solving some of many difficult and different problems that now confront the human race. Because of the uniquely holistic approach and broad scope of knowledge, architectural students should be able to take into account multiple complex issues

and conflicting demands simultaneously. There will be further challenges and indeed opportunities, presented by rapidly developing communications technologies, in particular, AI, where the boundaries between reality and virtual reality will become increasingly less clear. Schools of architecture should, at the forefront of creative thinking, be developing approaches as to how best to deal with and benefit from these developments.

What is the best single action a school of architecture can take to make a difference in the world of 2024? Bearing in mind my belief that it is almost impossible to cover fully all the subjects that students of architecture need to be condescendent of in order to be capable of making contributions to society.
The universities therefore should develop with their students the capacity to bring clear and creative thougth processes to their work. They should ensure that the students and graduates develop an approach to continuing their education after graduation, by walking alone without the support of universities structures. This way, their continuing education will allow them to explore and understand the myriad of subjects which become essential on a daily basis, but which there was not sufficient time to cover during their undergraduates years.
After all, architectural education is at least a 50 year process.

We should be mindful of the Japanese concept of shu-ha-ri, the stages of learning which could be summarized as follows: "When the student is ready, the teacher will appear. When the student is really ready, the teacher will disappear".
We must produce creative, intelligent and self-sustained thinkers.

The Value of drawing

The need to touch and make physical contact is a fundamental characteristic of the human condition. And it is hardwired into our genetic code. There lies a need for self-expression.
The desire to make marks on paper or leave handprints behind on the walls of a cave has been a basic human instinct since prehistoric times. From this instinct comes the act of drawing.
However, the importance and value of making drawings extends well beyond the underlined human desire of self-

expression. It is also a design tool, a medium through which the architects and designers explore and develop concepts, ideas and possibilities. Through the medium of drawing, the designer enters into a conversation with an idea. And in doing so, the drawing process assists the designer in bringing clarity to their own thoughts, test numerous options and possibilities to discover, invent, and ultimately arrive at fully formed concepts.

Essentially, drawing is an instrument of human communication. Drawing is a language or be it a language with many dialects, ranging from pure abstract expression through diagrammatic representation, cartoon or caricature, to create a sense of realism, through the illusion of representing three dimensional objects on a two dimension surface and to the illustration of precise technical accuracy.
The person who is drawing in addition to having a conversation with an idea is also having a conversation with themself. The very act of drawing becomes the language of that conversation. It actually requires the involvement of what might be regarded as 3 individual participants.
The first of these is the mind and intellect of the draftsperson and the thought processes that drive it.
The second contributor is the combination of the hand and the eye, operating in harmony to understand the intent and make contact with the third participant, the object being represented or the idea being explored.
All three participants are involved in a type of theatrical interaction, which is played out on a platform – the page of the sketchbook.
The sketchbook becomes the stage on which an image materializes, and where a dialogue takes place between the drawing and its creation.
The sketchbook which I believe should always be to hand acts as the sounding board, where can be heard the echo of one's own thoughts and the reverberations of the conversation with oneself.

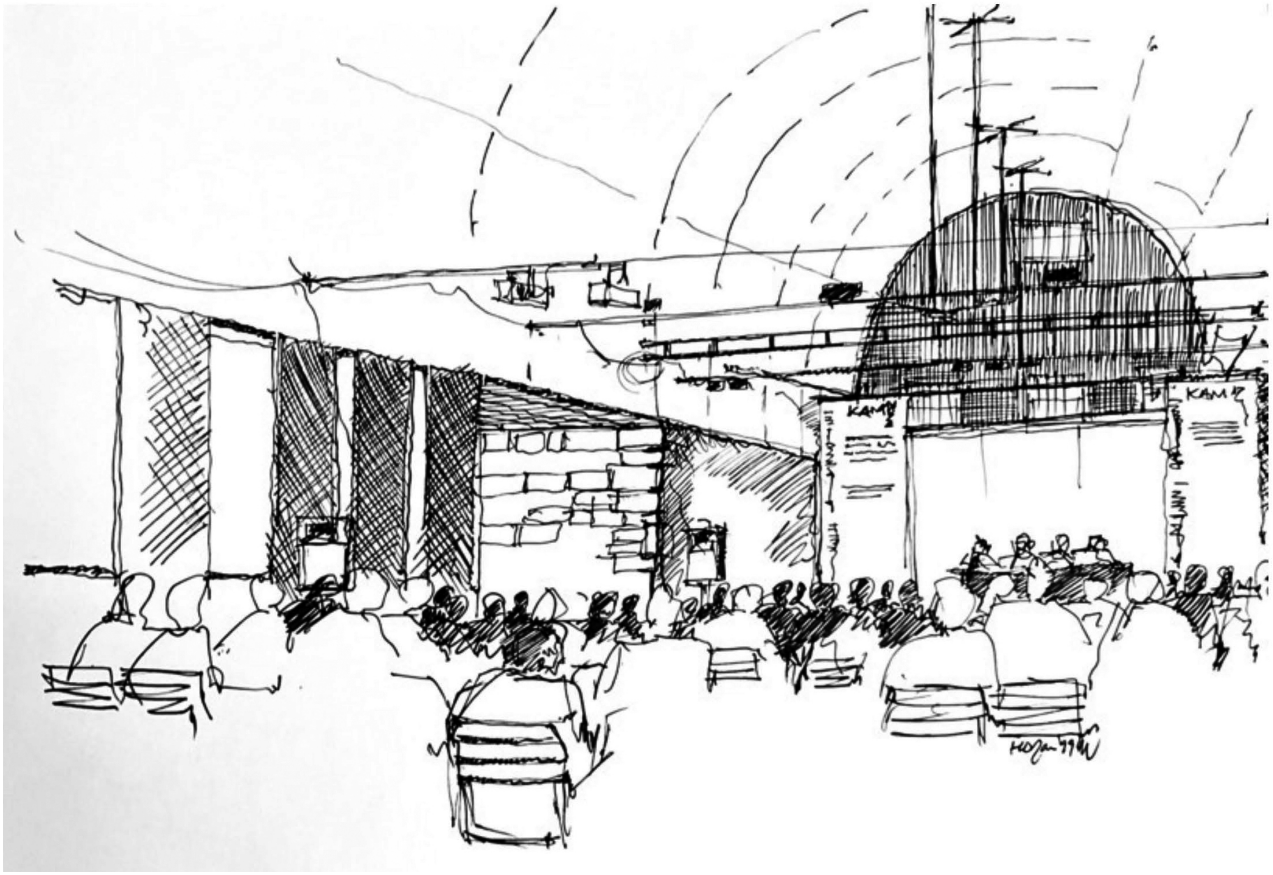
The drawing is also a language of communication with other people.
It is universal, it can be understood by others, even if they do not share a common spoken language. But like any language, it must be learned and it must be practiced regularly in order to remain fluent. Perhaps one of the most impressive aspects of this communication can be achieved while making a drawing while someone else is watching. This requires a particularly high level of fluency, but at this level, drawing becomes a performance.

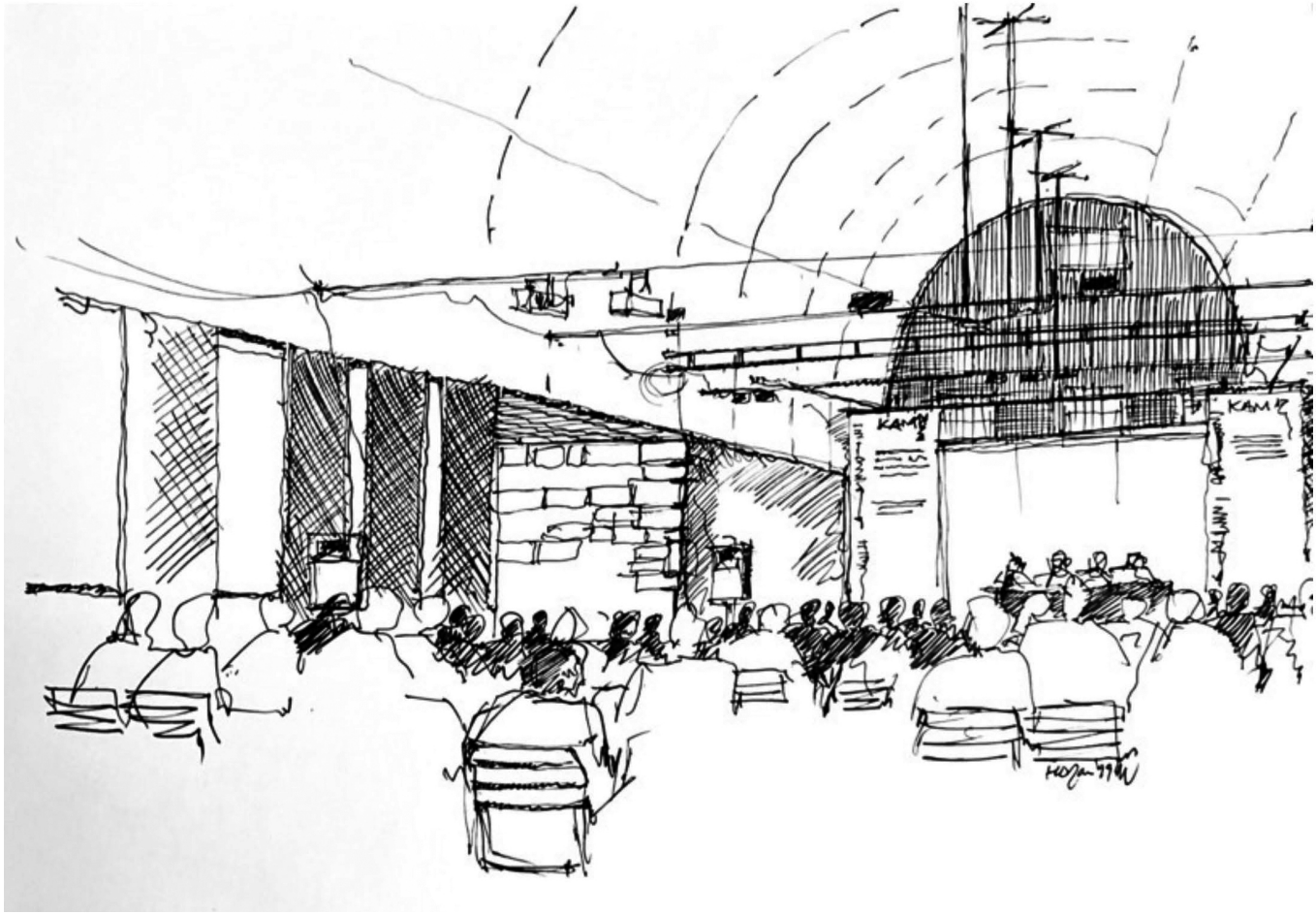
Reading a play from the author's script can never be quite as impactful or powerful as watching an actor deliver it on stage or looking at the notes of a piece of music on a manuscript is never the same as hearing the musician playing.

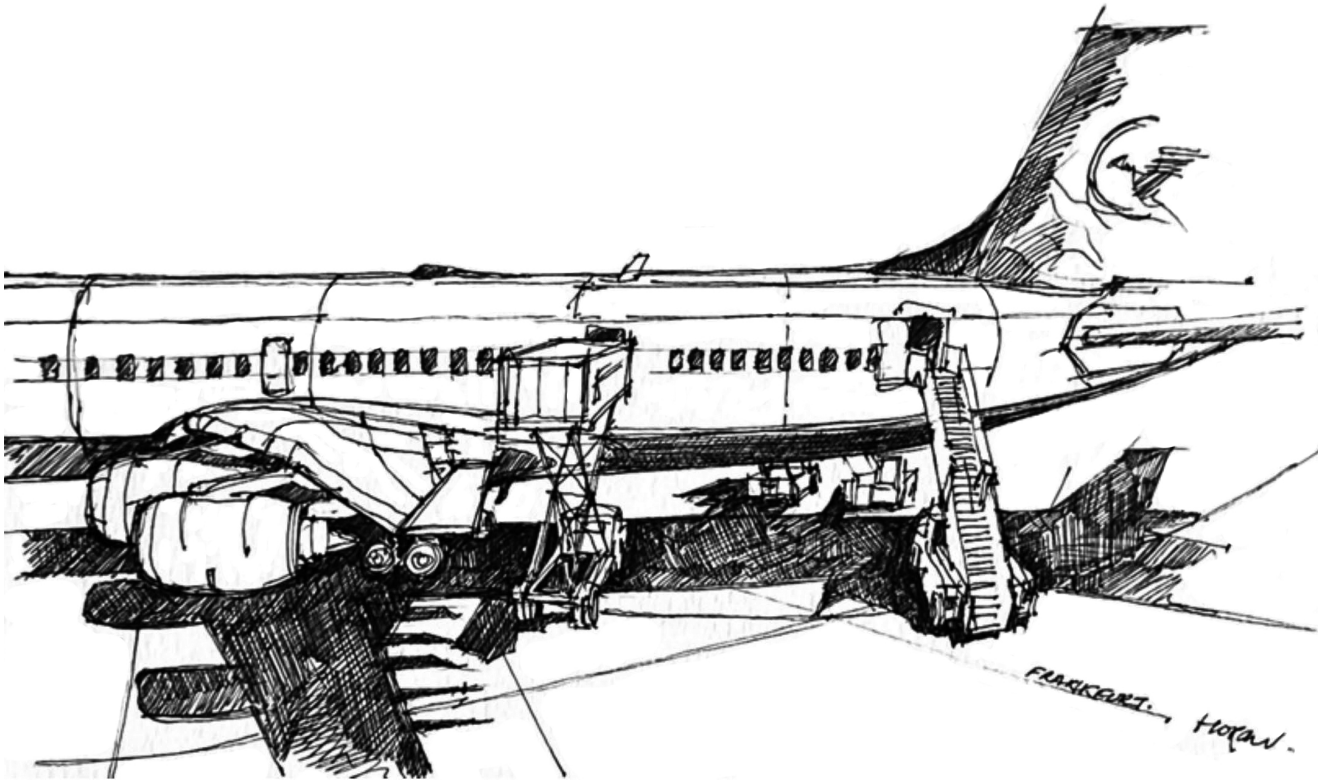
Despite the amazing advances in digital technology, the handmade drawing has begun to attain a new value and it is regaining its status in many of the more creative architectural and design practices worldwide.
This is particularly true at the early stages of the design process, where a working progress feeling is needed – the lack of completeness, often evident in a hand drawing means that the client is not presented with the fait accompli image, but with one that is yet to be finalized.
Thus allowing them to feel part of the design development and a decision making process.

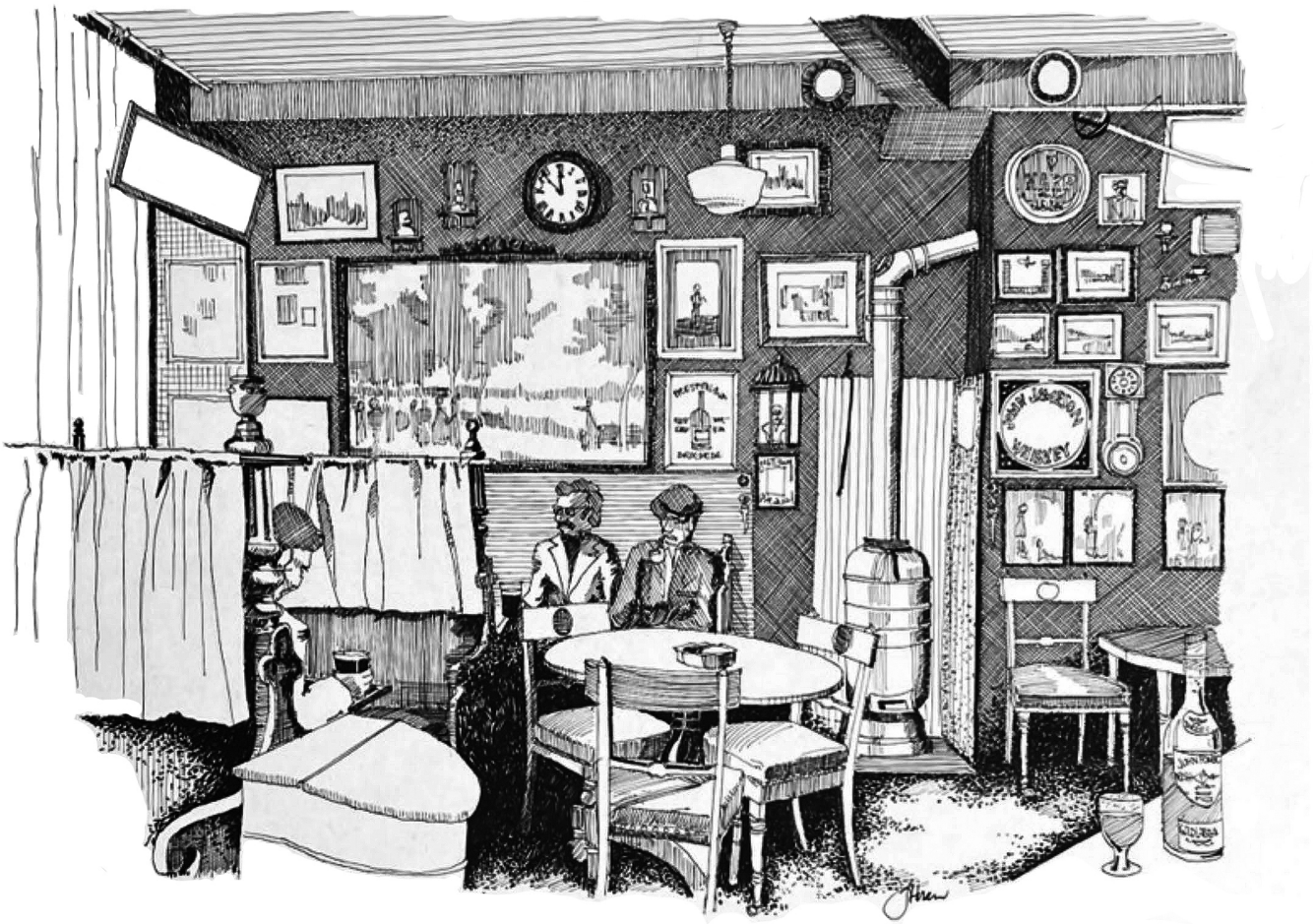
The loose and unfinished character of hand sketches invites the observer to mentally fill in the gaps and thus making contribution to the drawing's meaning for the designer's intention.
Making a drawing is both a tactile and intellectual exercise which carries with it a wonderful combination of therapeutic value and personal satisfaction.
I encourage you all to draw.



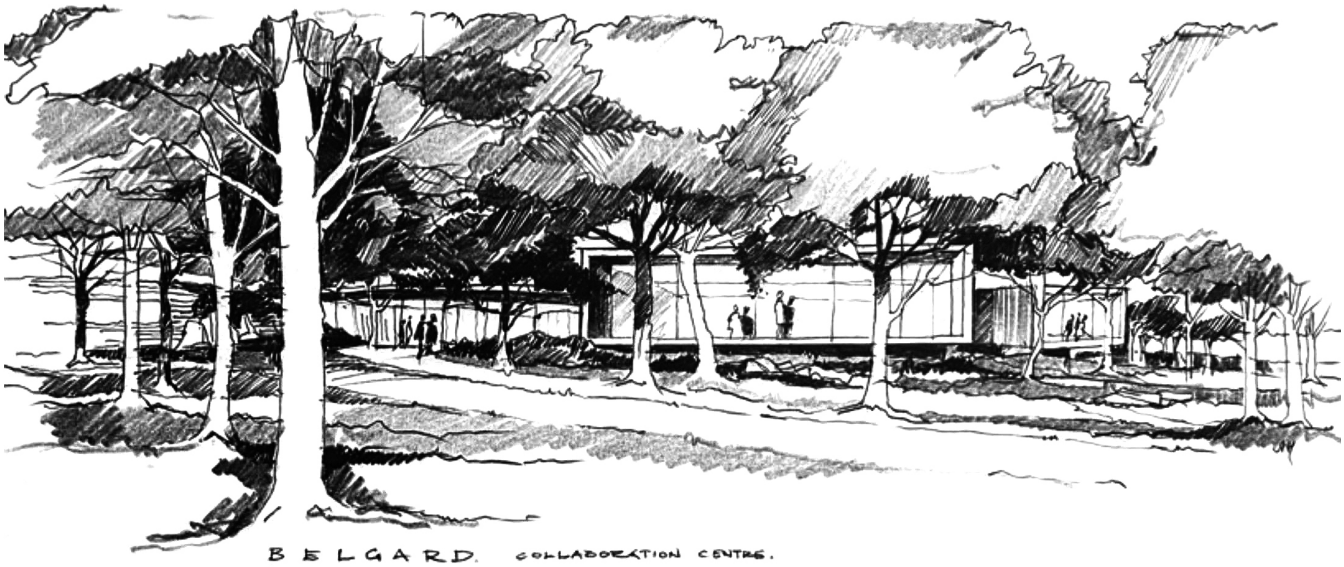


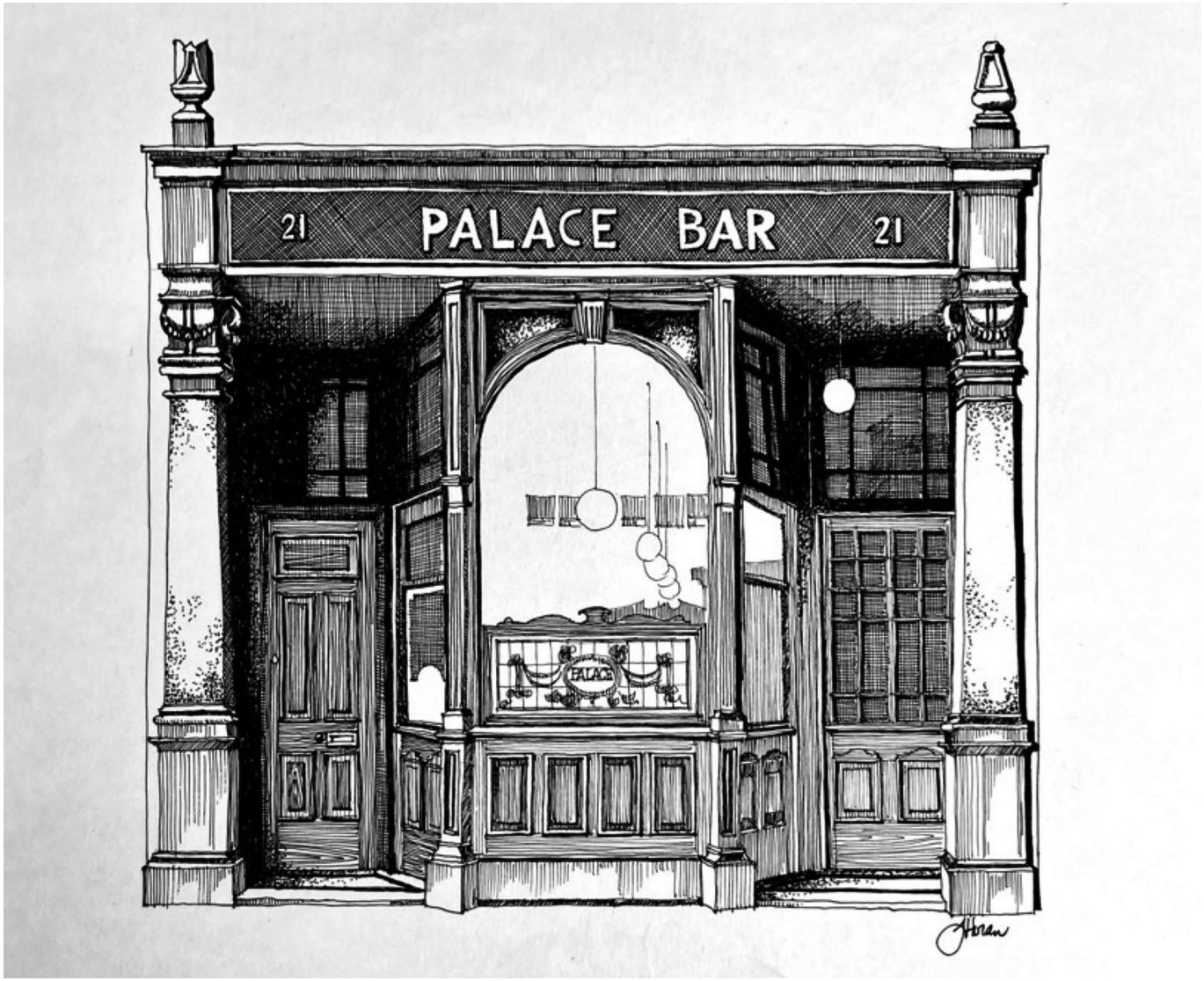


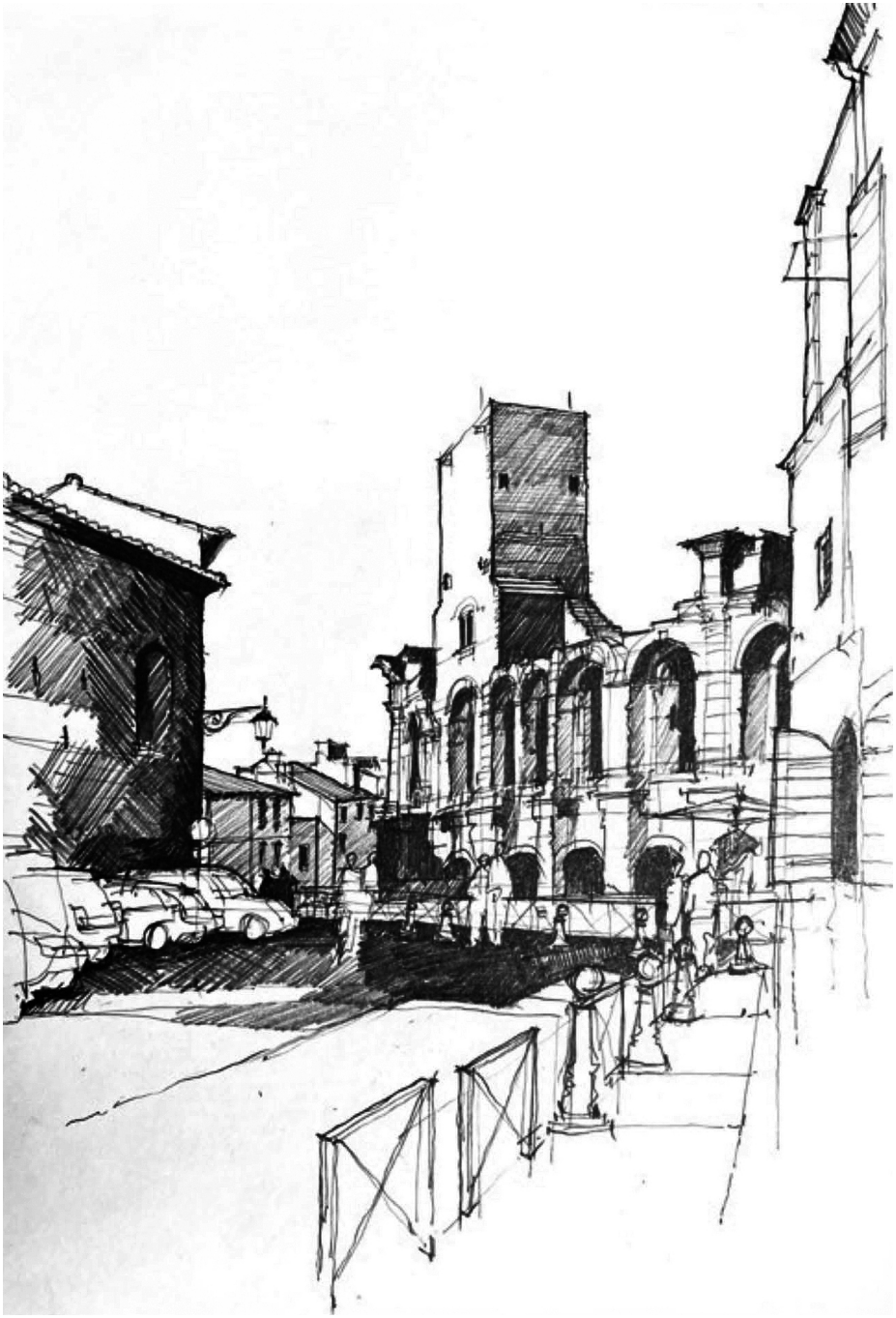





DIAMOND


BELGARD. COLLABORATION CENTRE.


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PALACE BAR
21
PALACE

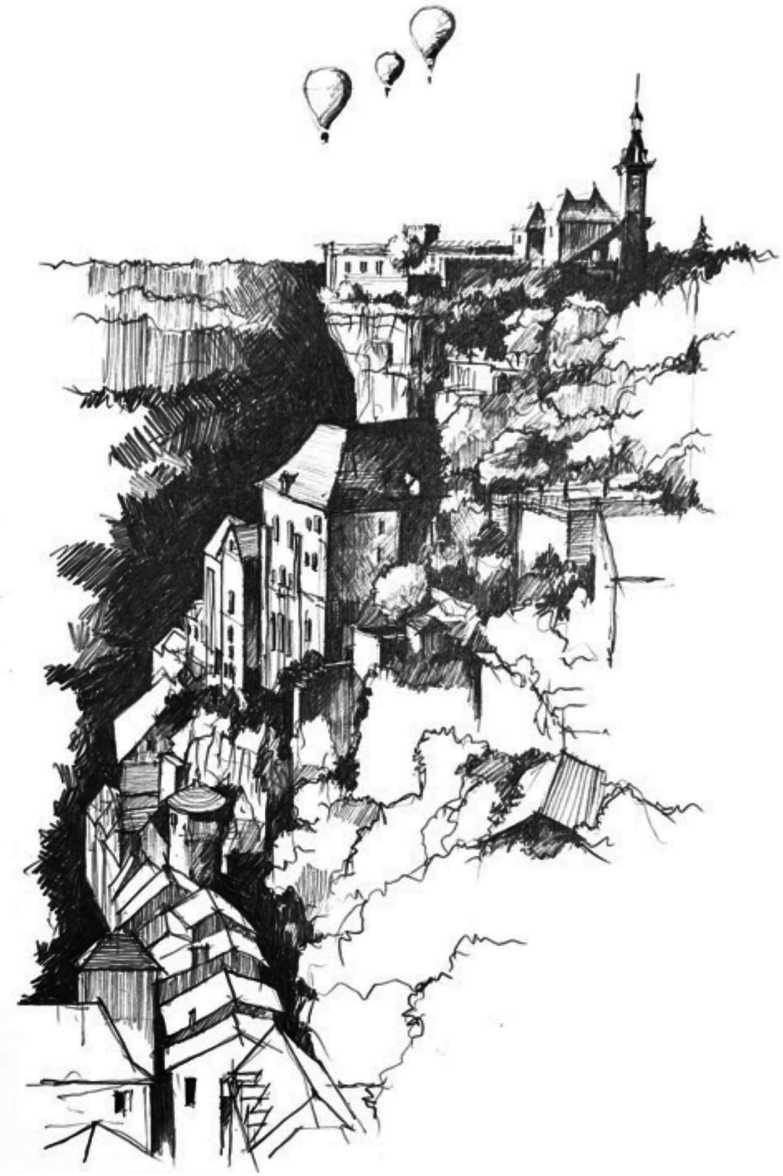






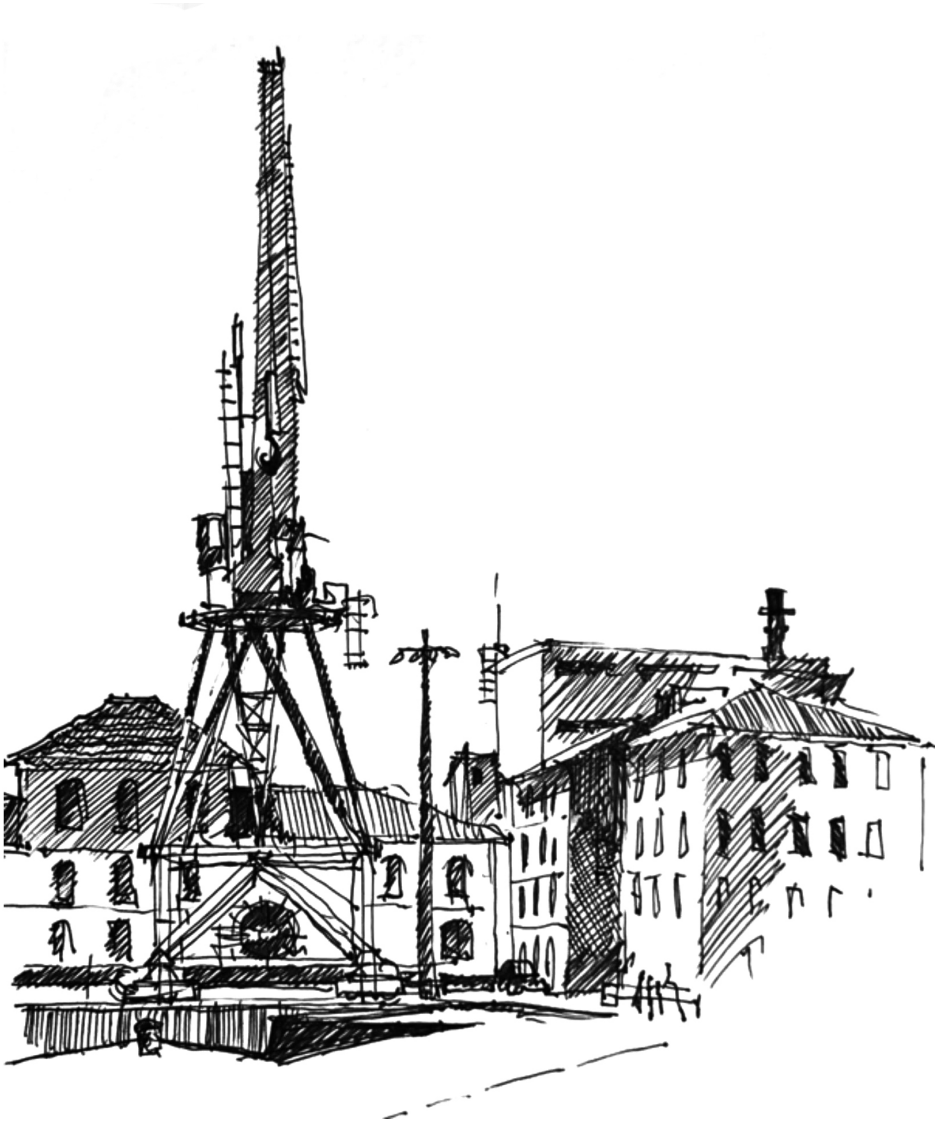




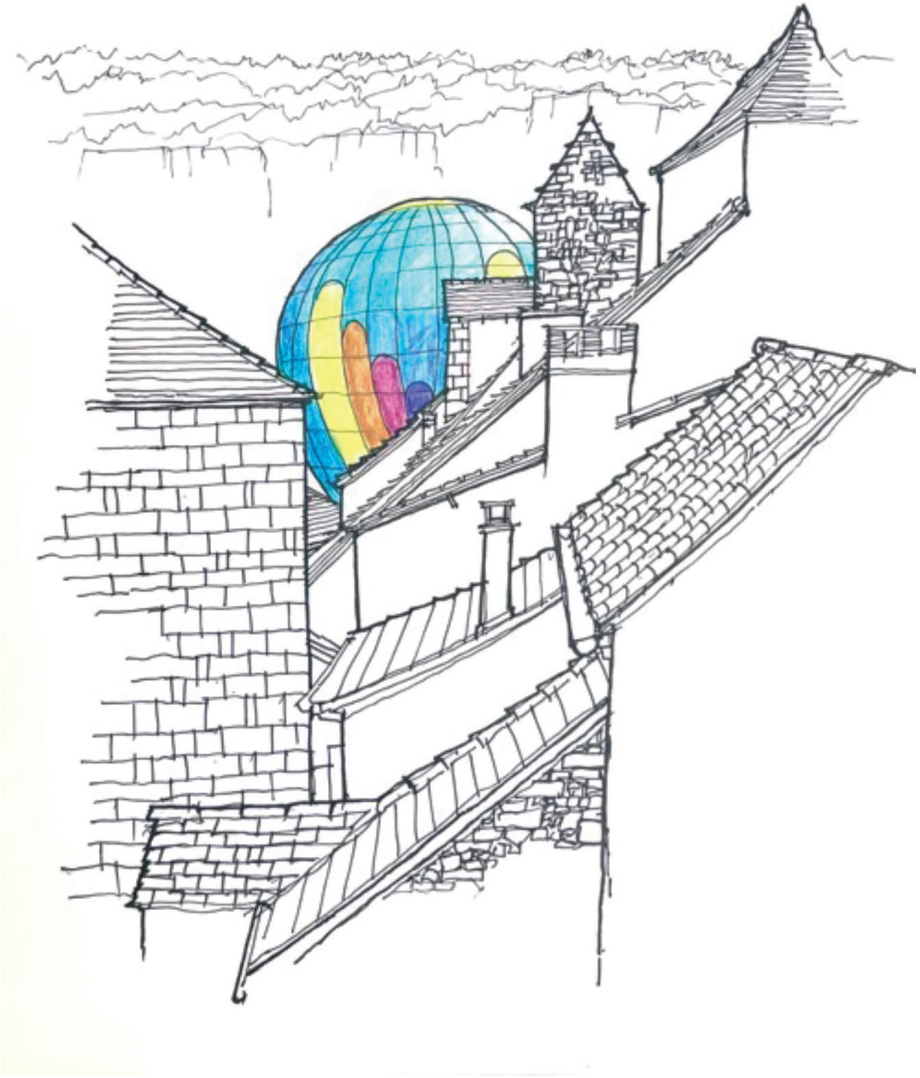


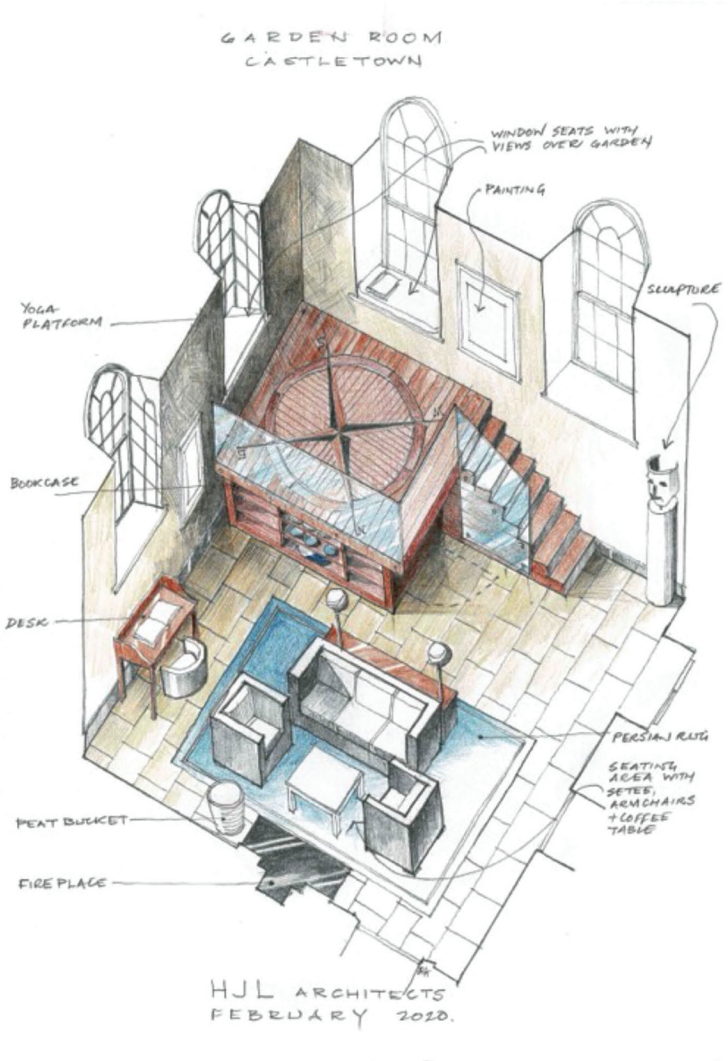

Cluj









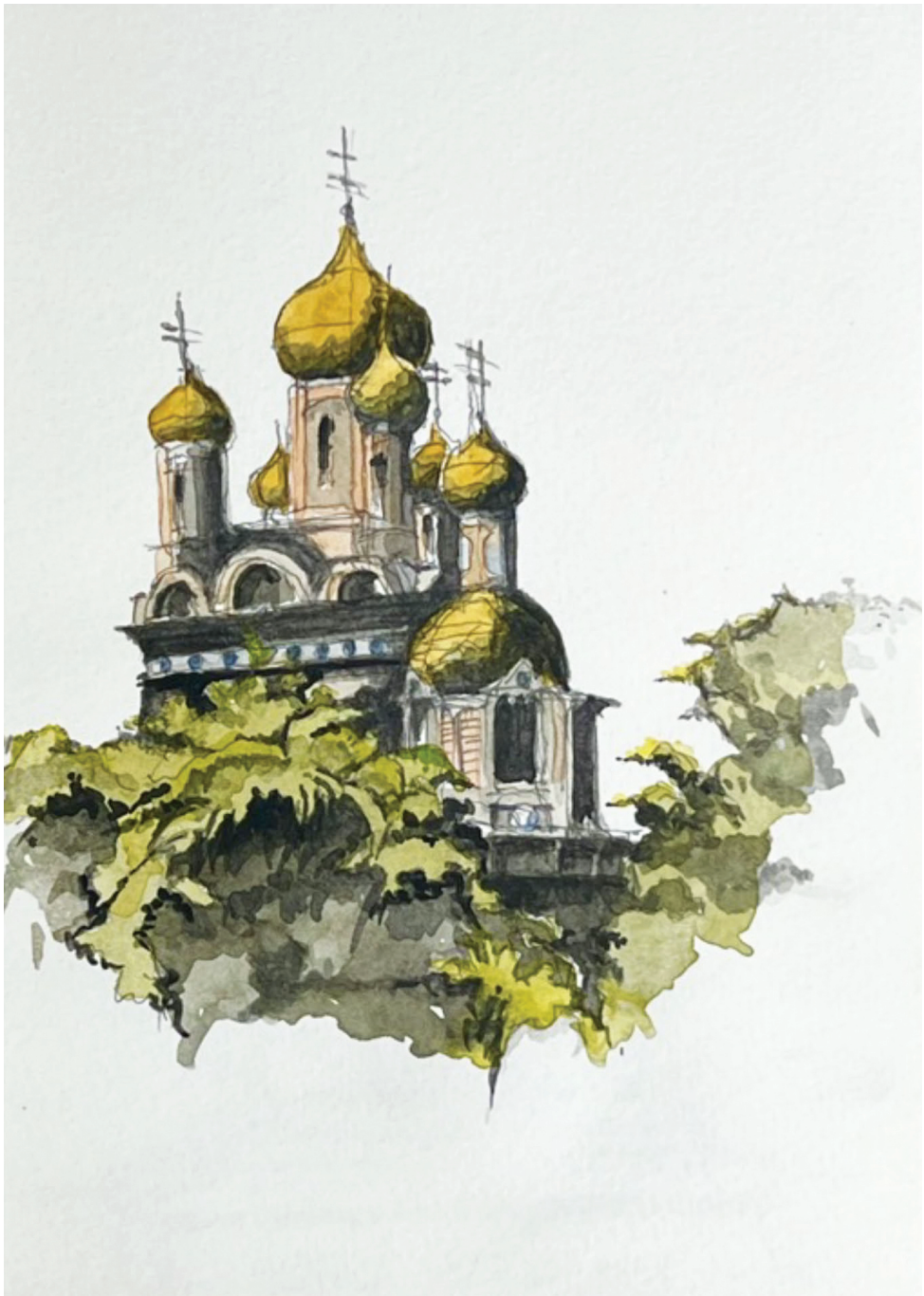

GARDEN ROOM
CASTLETOWN
WINDOW SEATS WITH VIEWS OVER GARDEN
PAINTING
SCULPTURE
YOGA PLATFORM
BOOKCASE
DESK
PERSIAN RUG
SEATING AREA WITH SETEE, ARMCHAIRS + COFFEE TABLE
PEAT BUCKET
FIRE PLACE
HJL ARCHITECTS
FEBRUARY 2020.








LIGURIA - PALETTE EXPLORATIONS













Franco PURINI

Architectural drawing can be thought of as a measuring device. Surveying the world, designing a building and then building it involves actually putting into what you are seeing, imagining and realizing the metric paradigm, a tool that allows you to confer to existing things, or to things whose construction is planned, a coherent logic extended to the individual parts of the work and to their entirety.
In the Vitruvian treatise the term symmetria means precisely the metric dimension as a quantitative correspondence, ie as reciprocal comparison, starting from the repetition of elements, of a modular unit. From the quantitative evaluation, which is certainly a bit mechanistic, it is then possible to pass, through a poetic transmutation, to eurithmia, that is to say, the harmony arising from the recurrence of elements and their composing themselves in the superior unity of form.

(Franco Purini: "Elementary observations on drawing",
source Disegno 1/2017)

My drawing

Drawing, which since my work as an architect has engaged me, is a fundamental practice for me that is articulated in three ways. The first is the drawing of the project. The second is the making of important drawings for a project such as sections, elevations, perspectives and axonometries. Drawings that do not merely represent a work, but reveal why it has the form it does. The third mode of drawing (in Italy referred to as drawn architecture), which is that of the plates I chose for the meeting in Bucharest, consists for me in theoretical graphic works, at the same time visionary and utopian.
For Federico Zuccari, the 16th-century painter who founded the Accademia di San Luca in Rome in 1593, drawing is the idea. I agree with him. The theoretical drawing is something that reveals what is the beyond of architecture, the conceptual



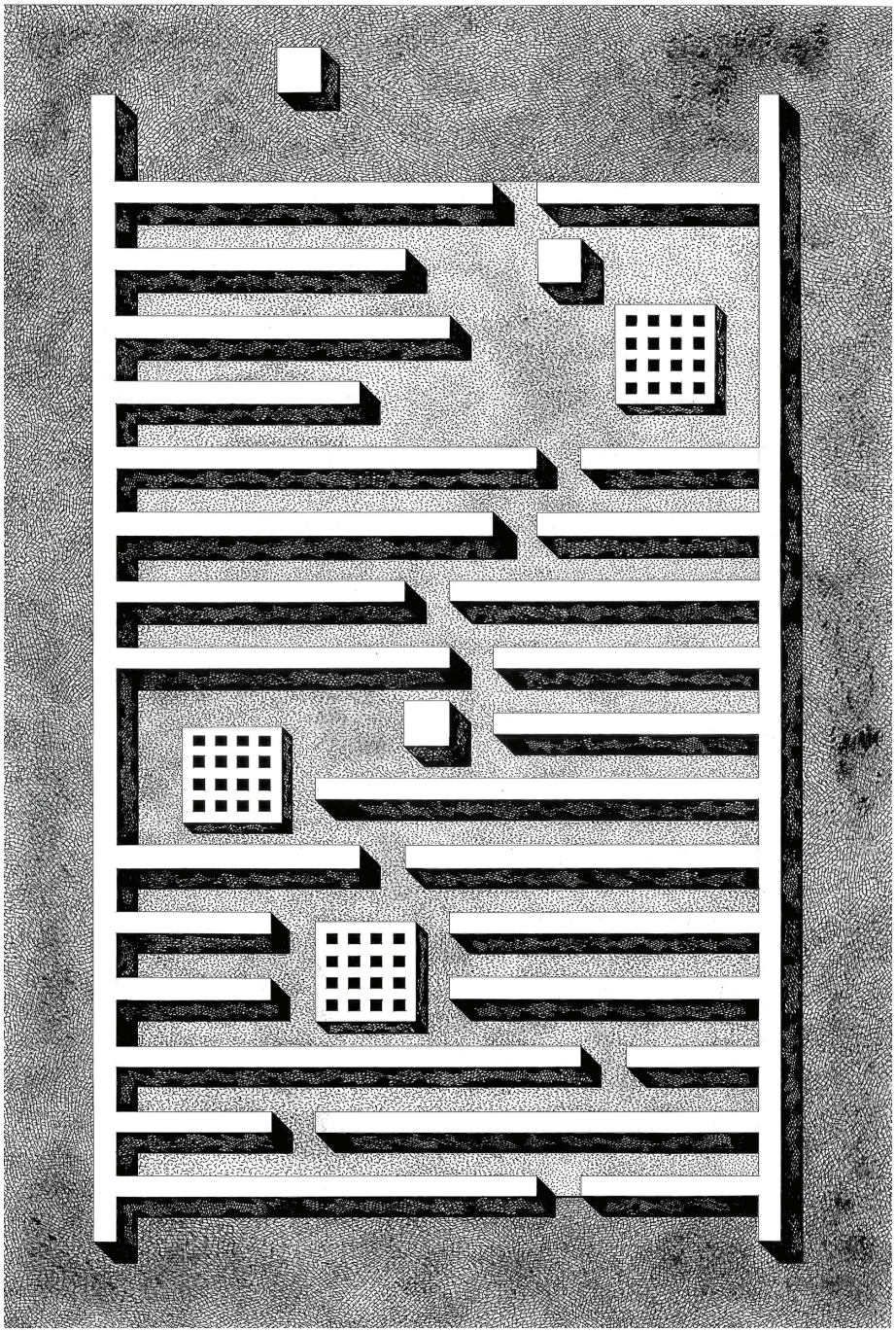
place of its evolution, of its continuous rebirth.

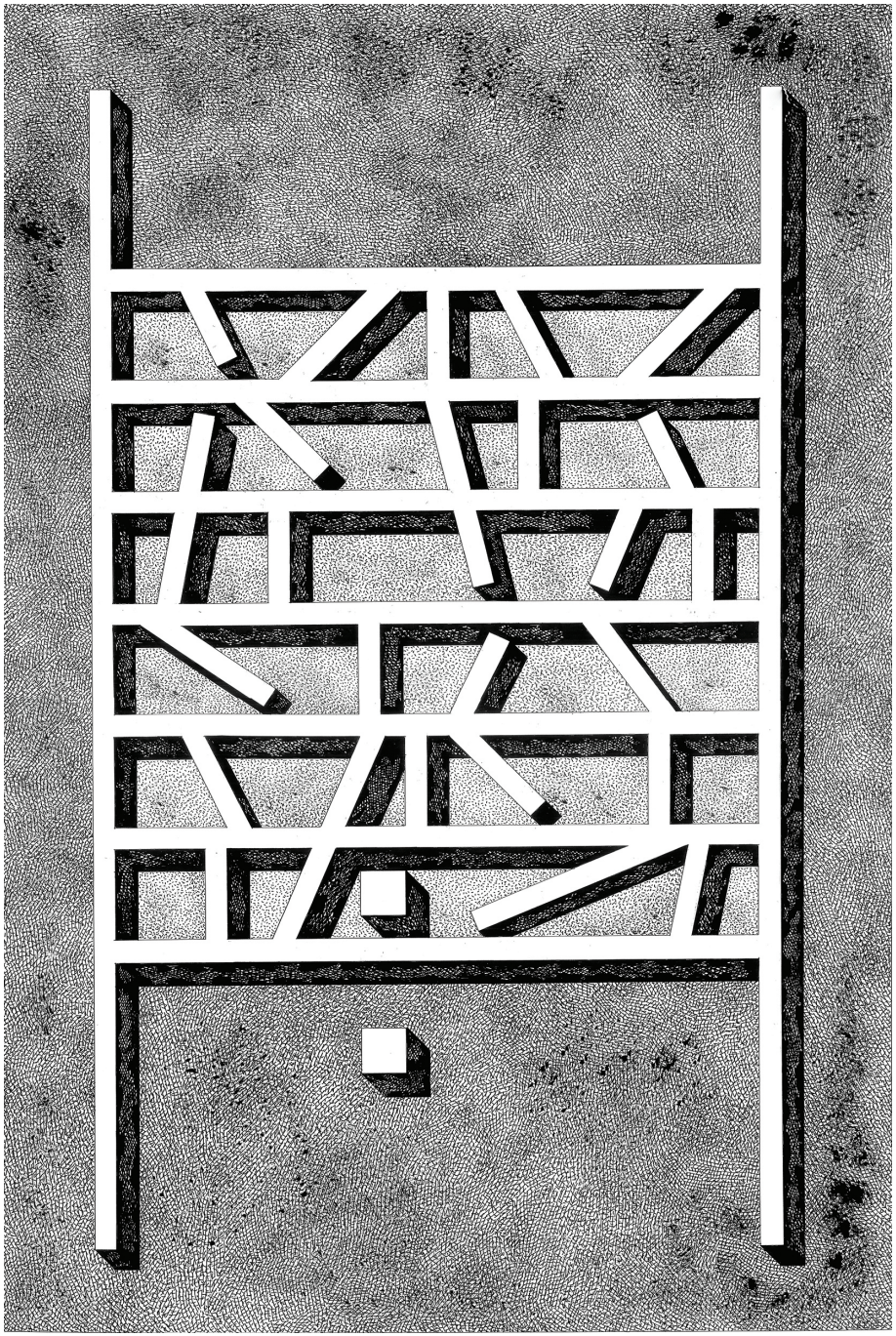
Ten cities
The series "Tauns" – this title is a phonic writing of the word city – is about a morphological exercise on urban settlements. The drawings propose some settlement systems in which the parts of the building organism, organized by a rational design that includes the exception, are arranged in a logical order.

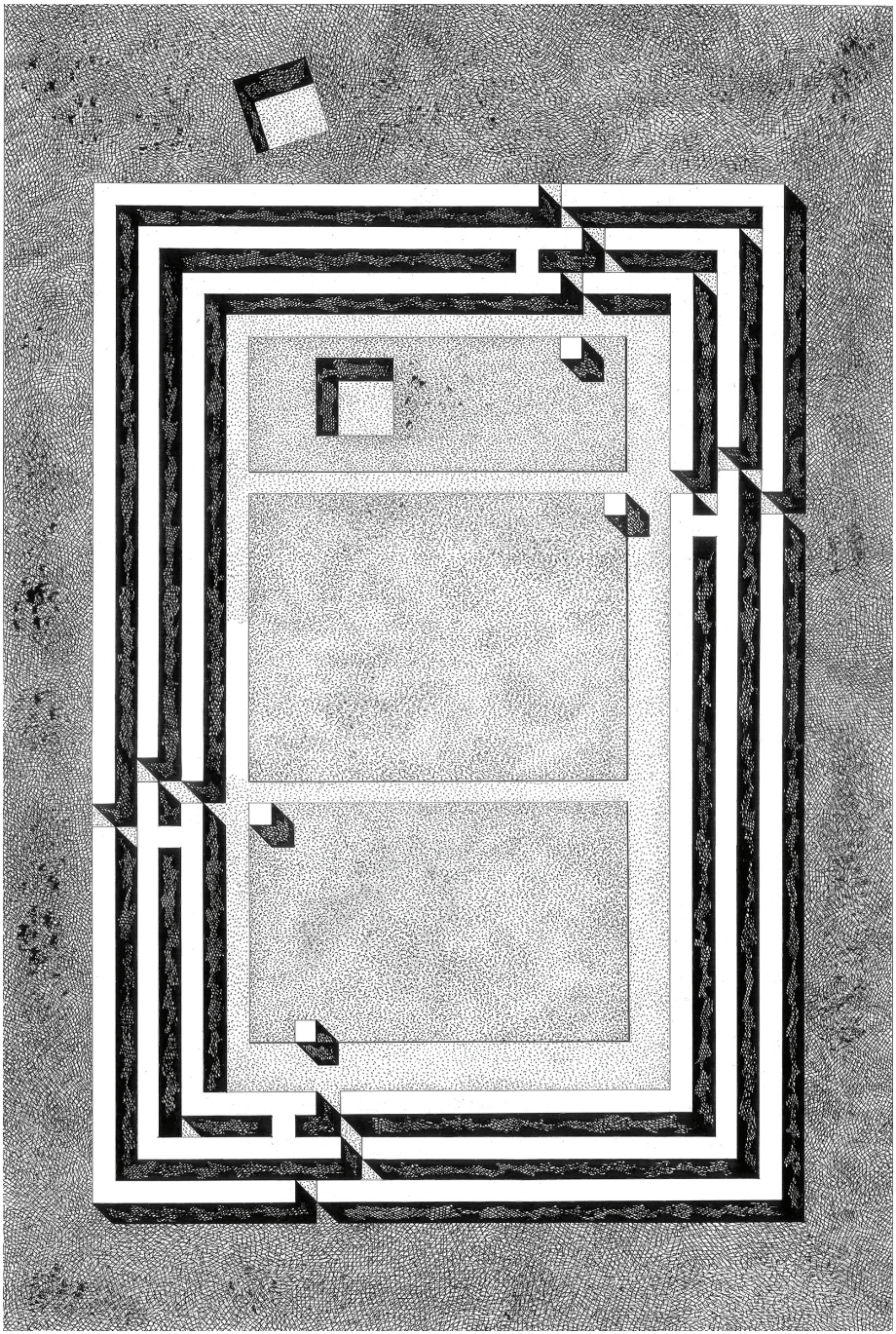
Ten landscapes
The "Landscapes" series intends to represent the elements that determine the relationship between architecture and open space, in other words, a homogenous spatial area. The drawings intend to represent the fundamental relationship between the large scale and the measures that make it an architectural work.

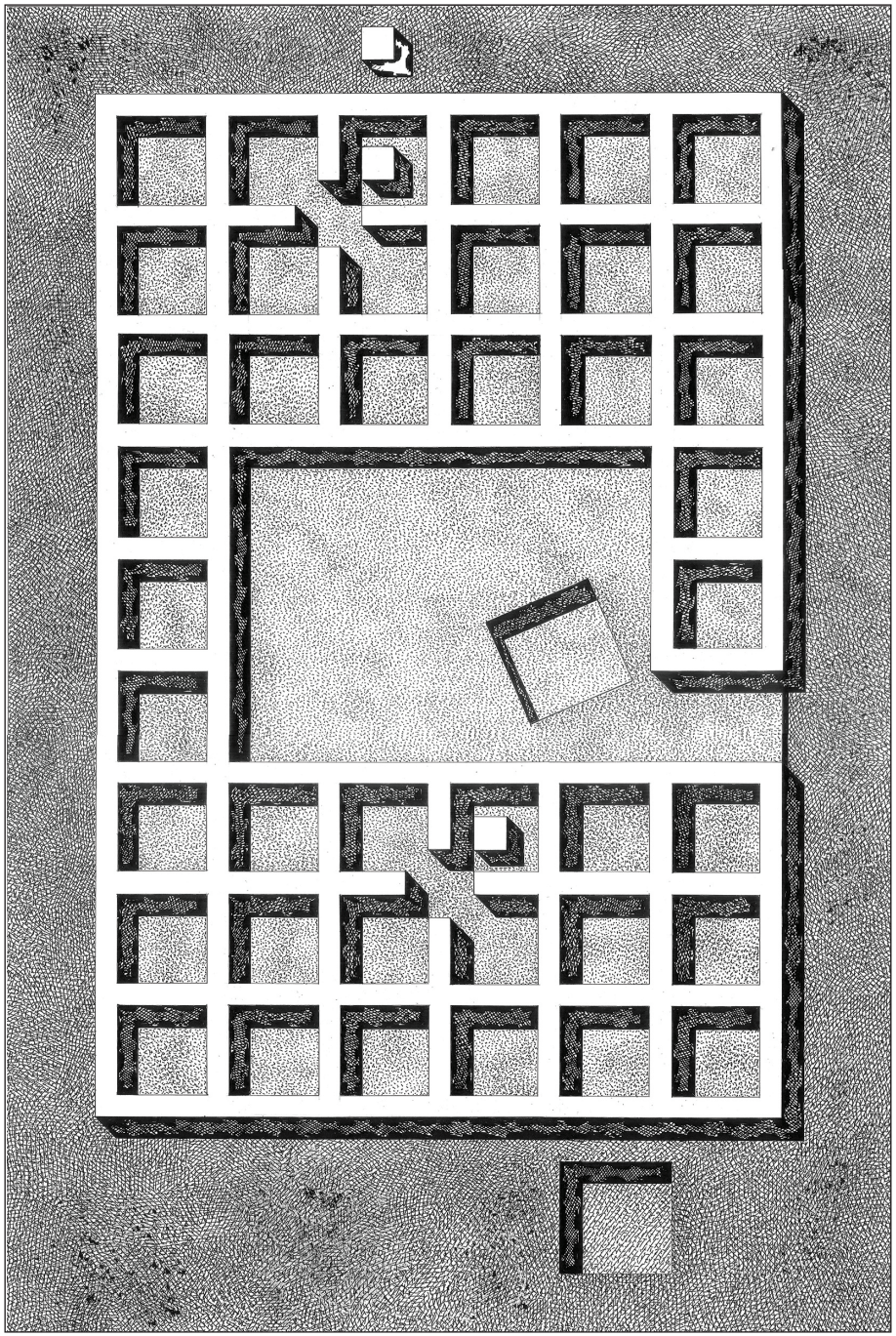
Ten houses
The series consists of the research of walls of residential buildings that are intended to present themselves as mute architectural scores. These walls seek balance between the whole of the facades and the particular elements that characterize them. They intend to express Goethe's definition of architecture as frozen music.

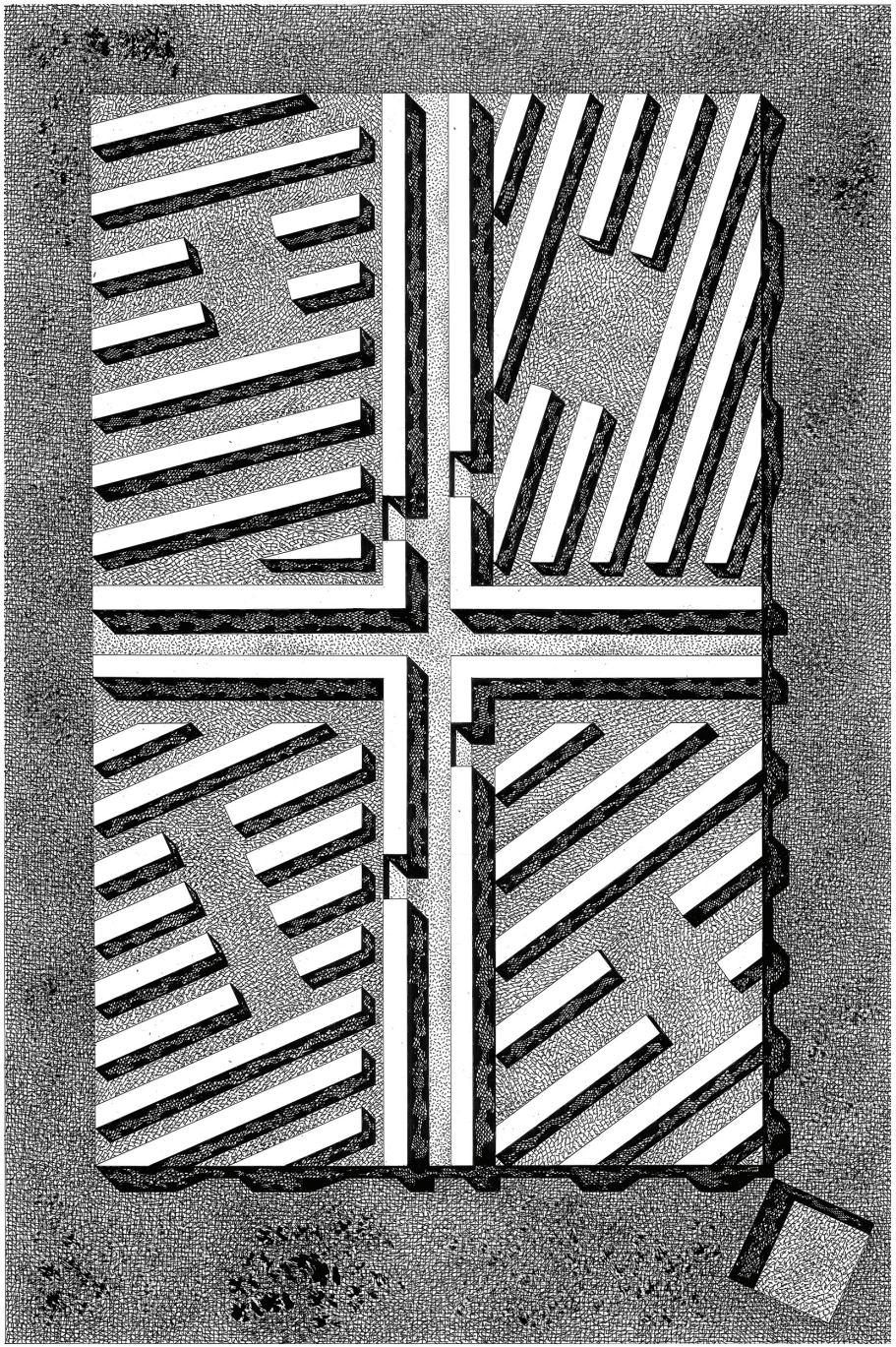
Franco Purini
11/03/2024

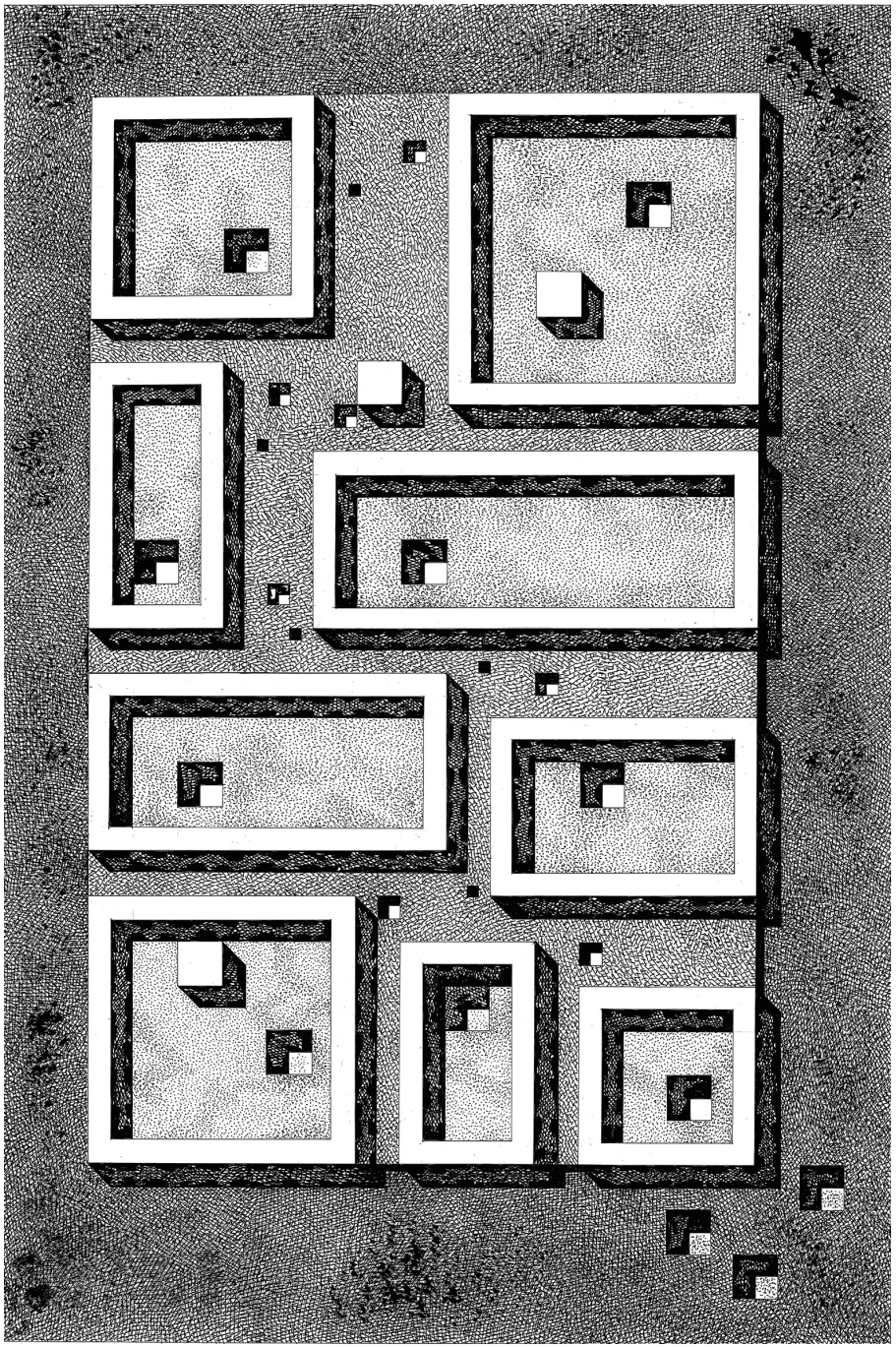


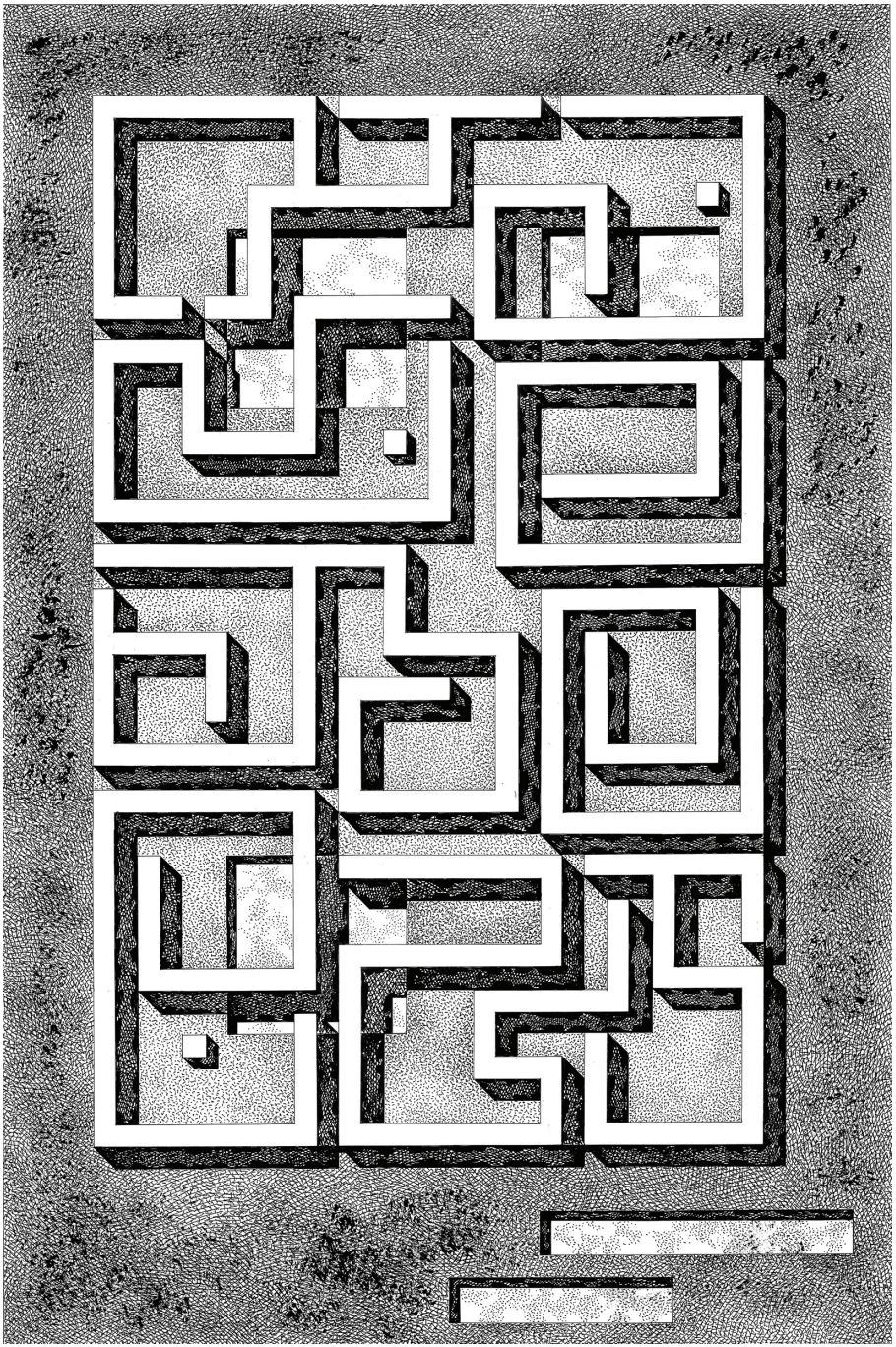


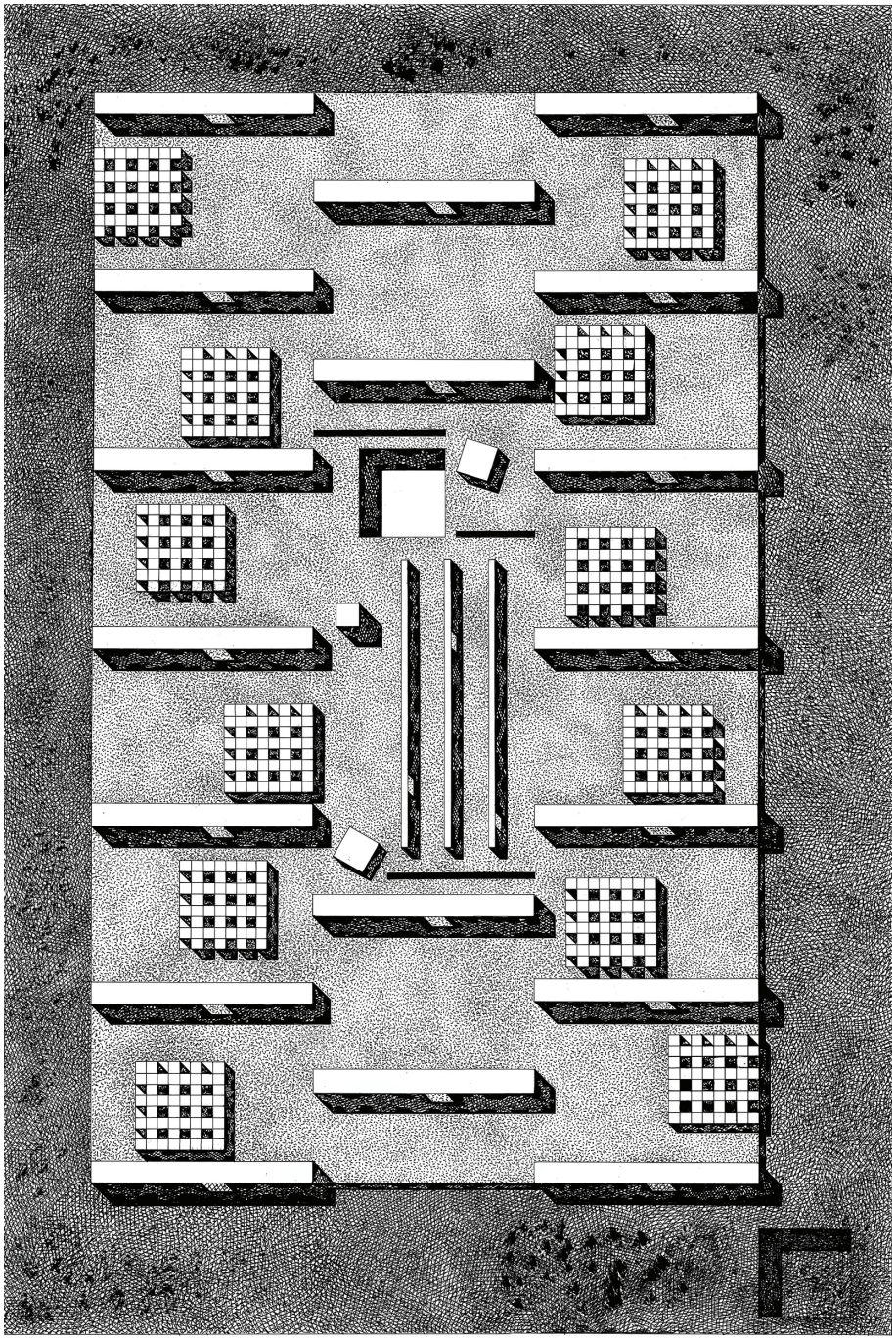


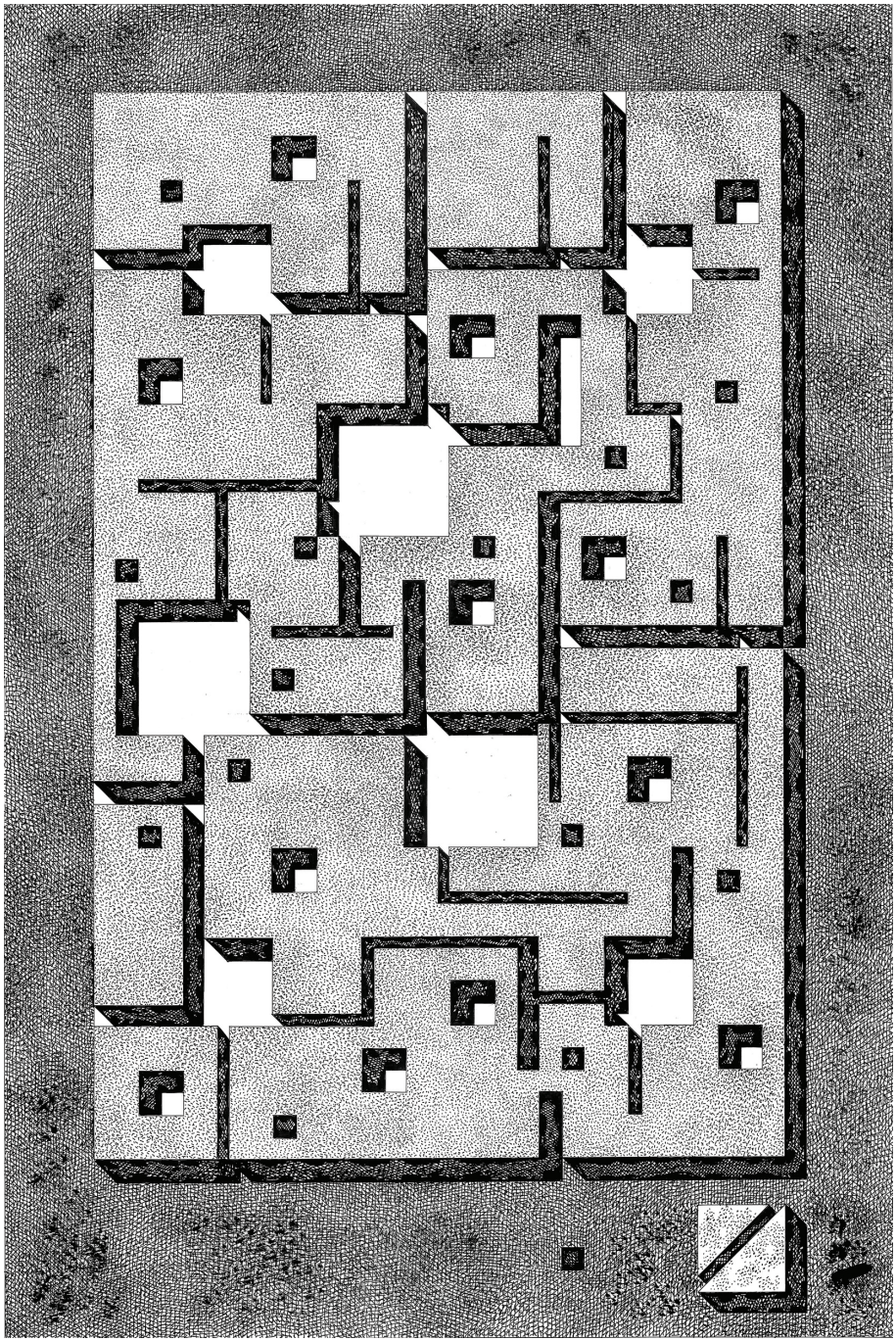


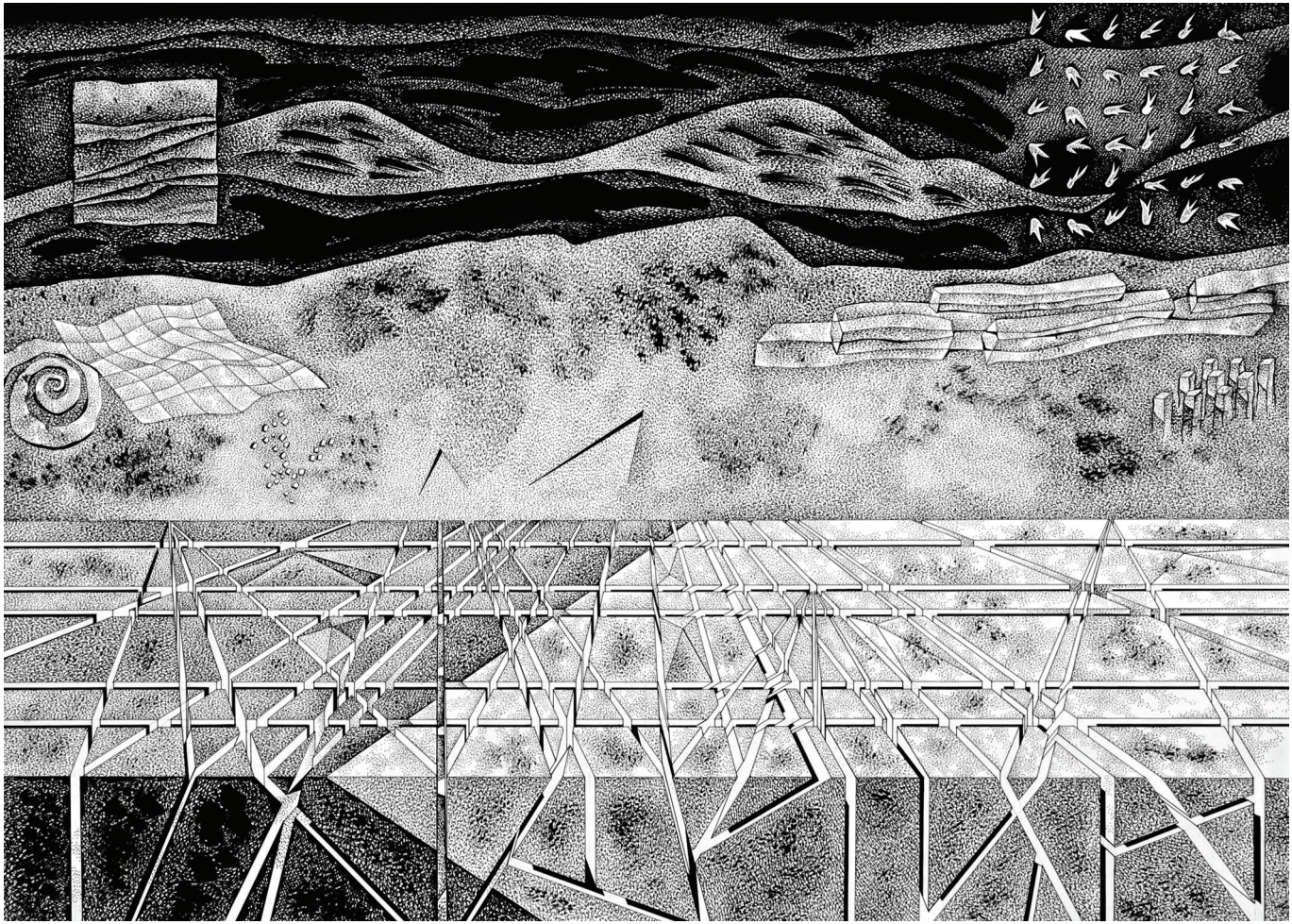


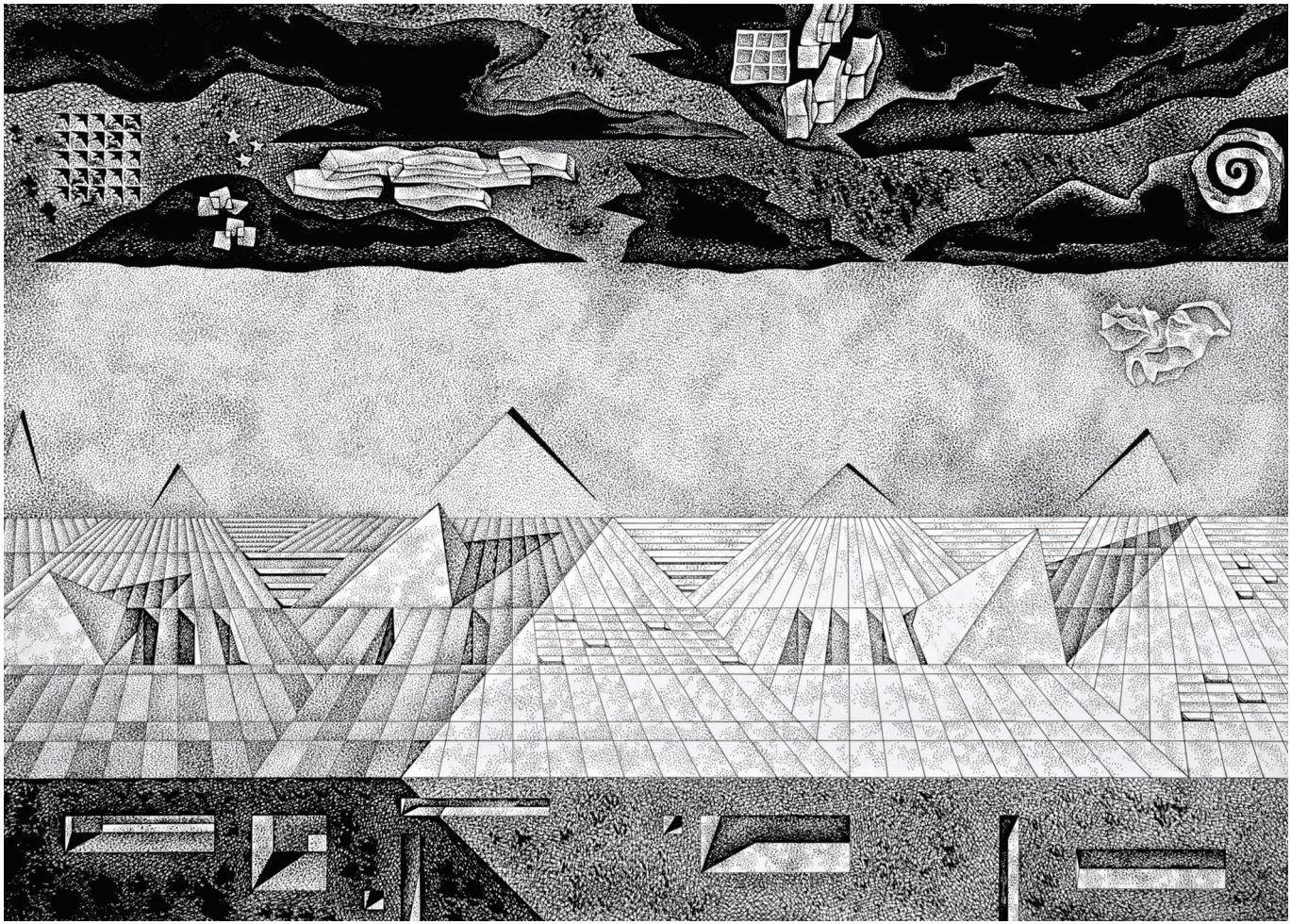


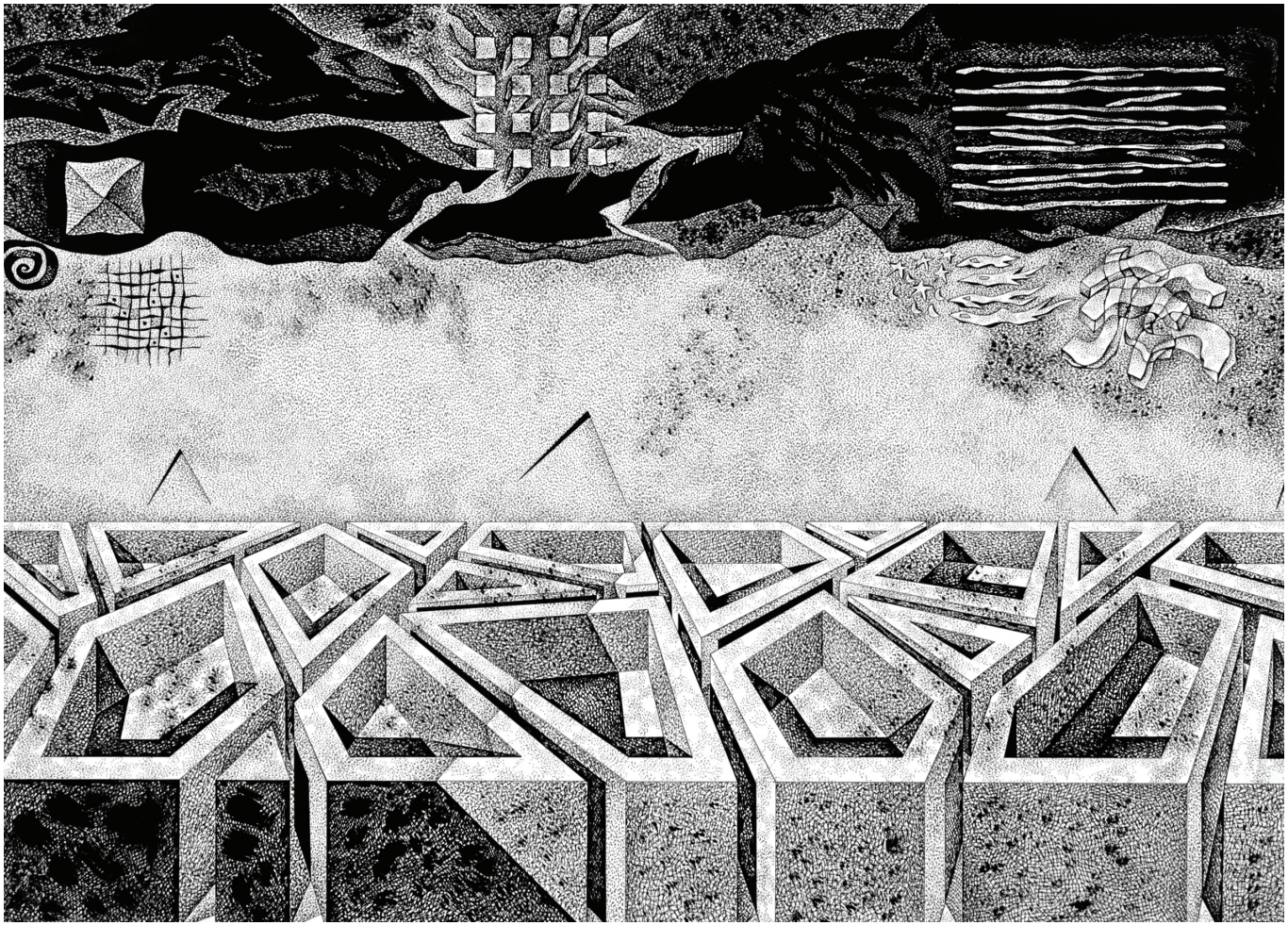


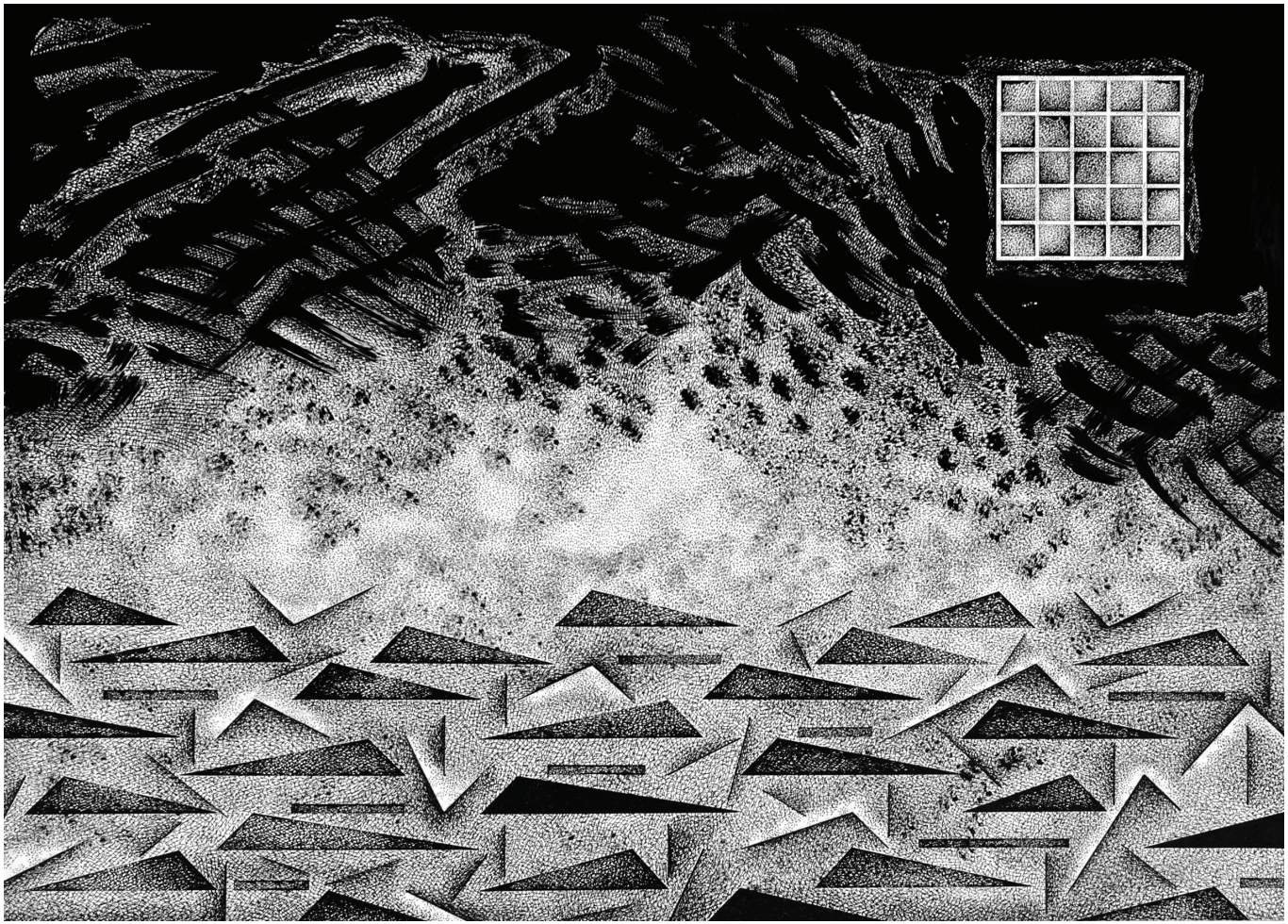


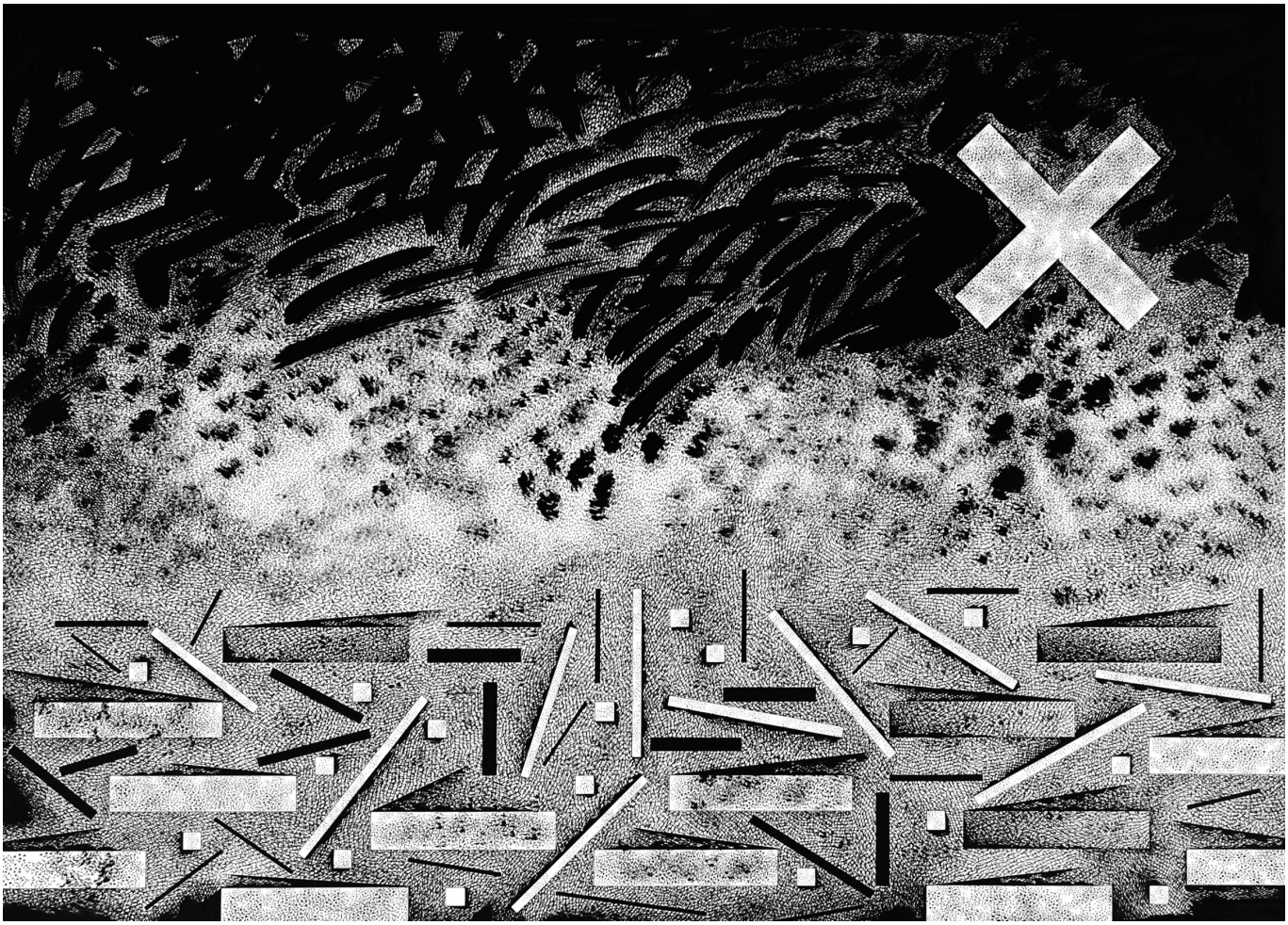


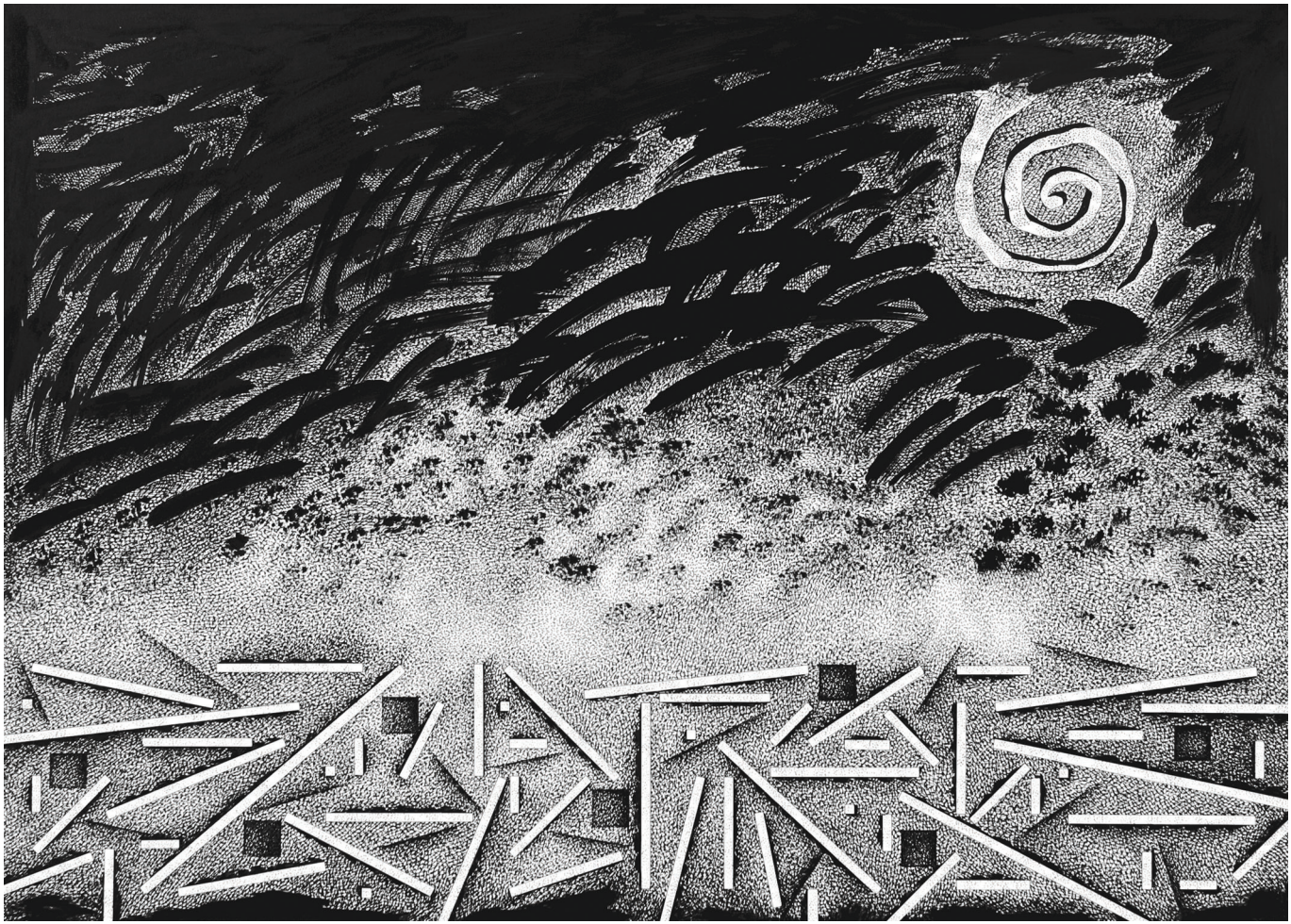




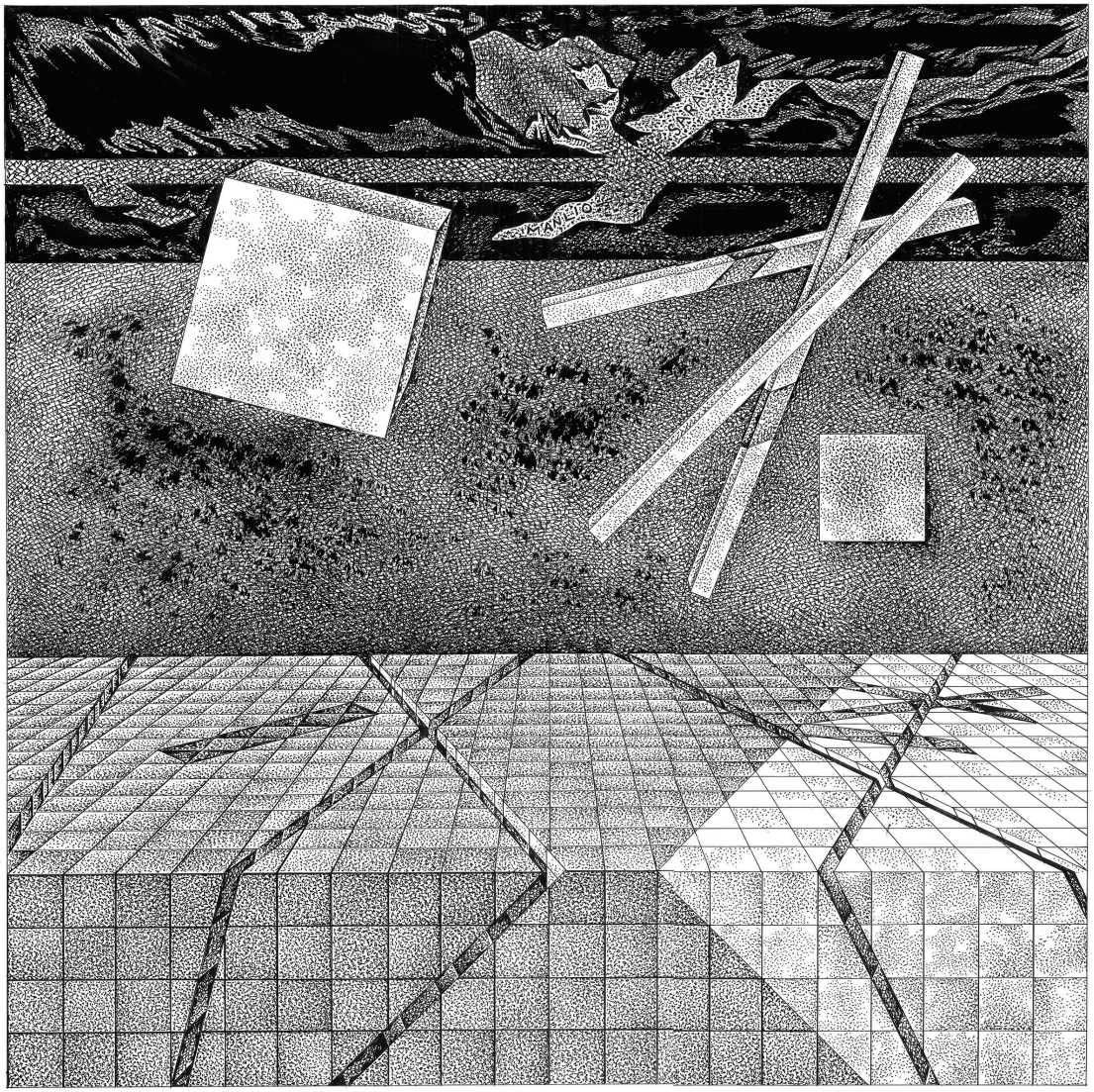




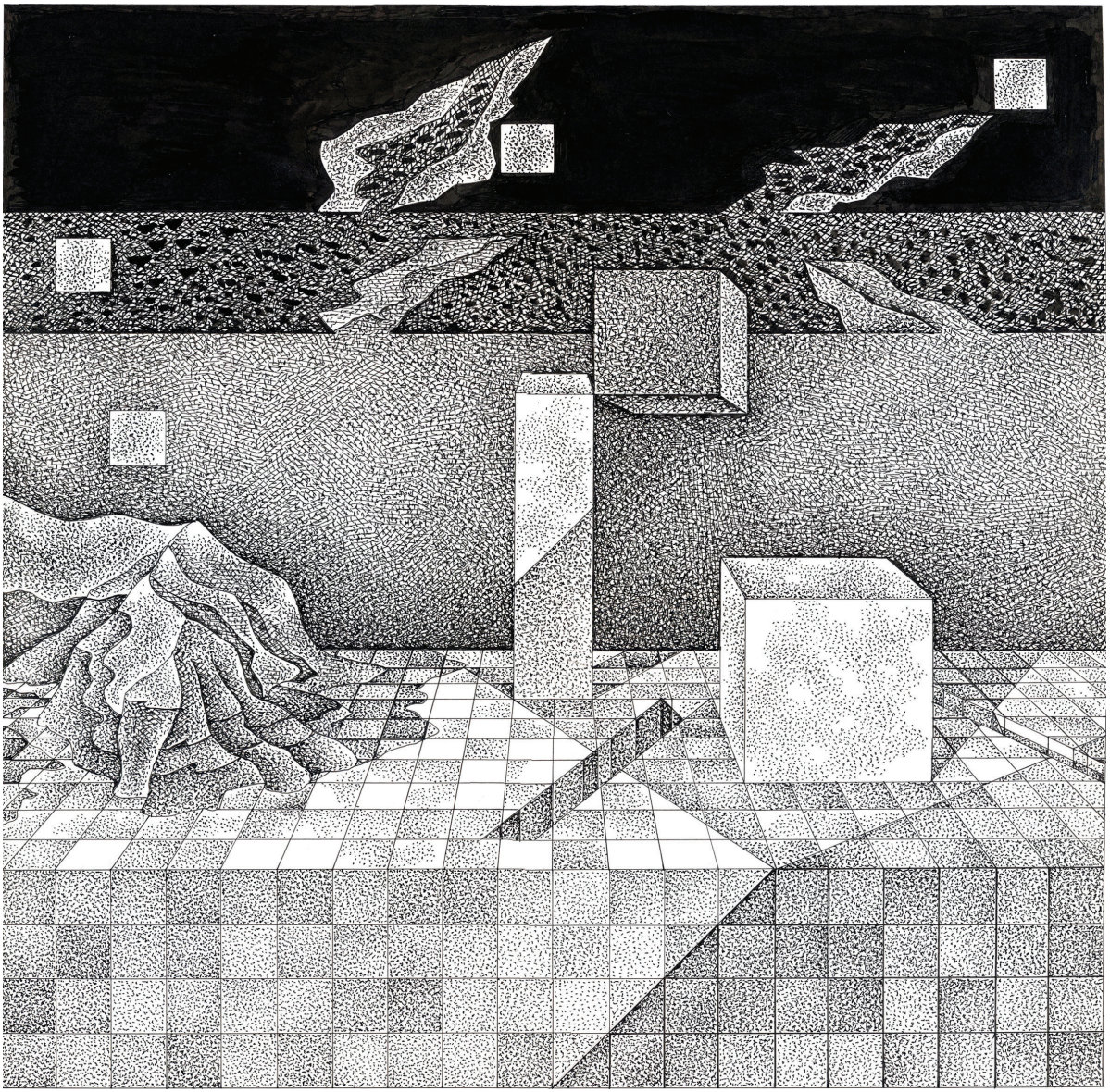


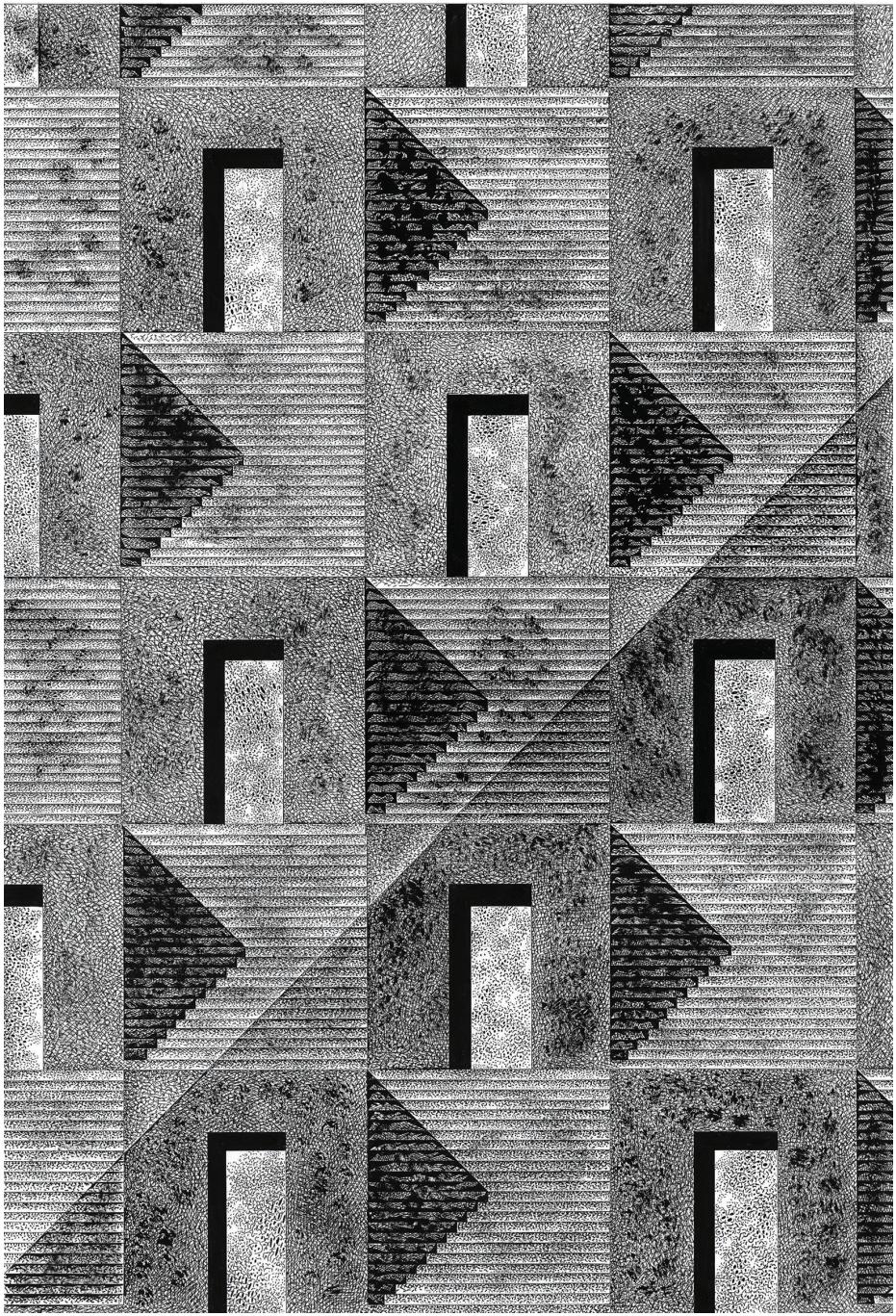


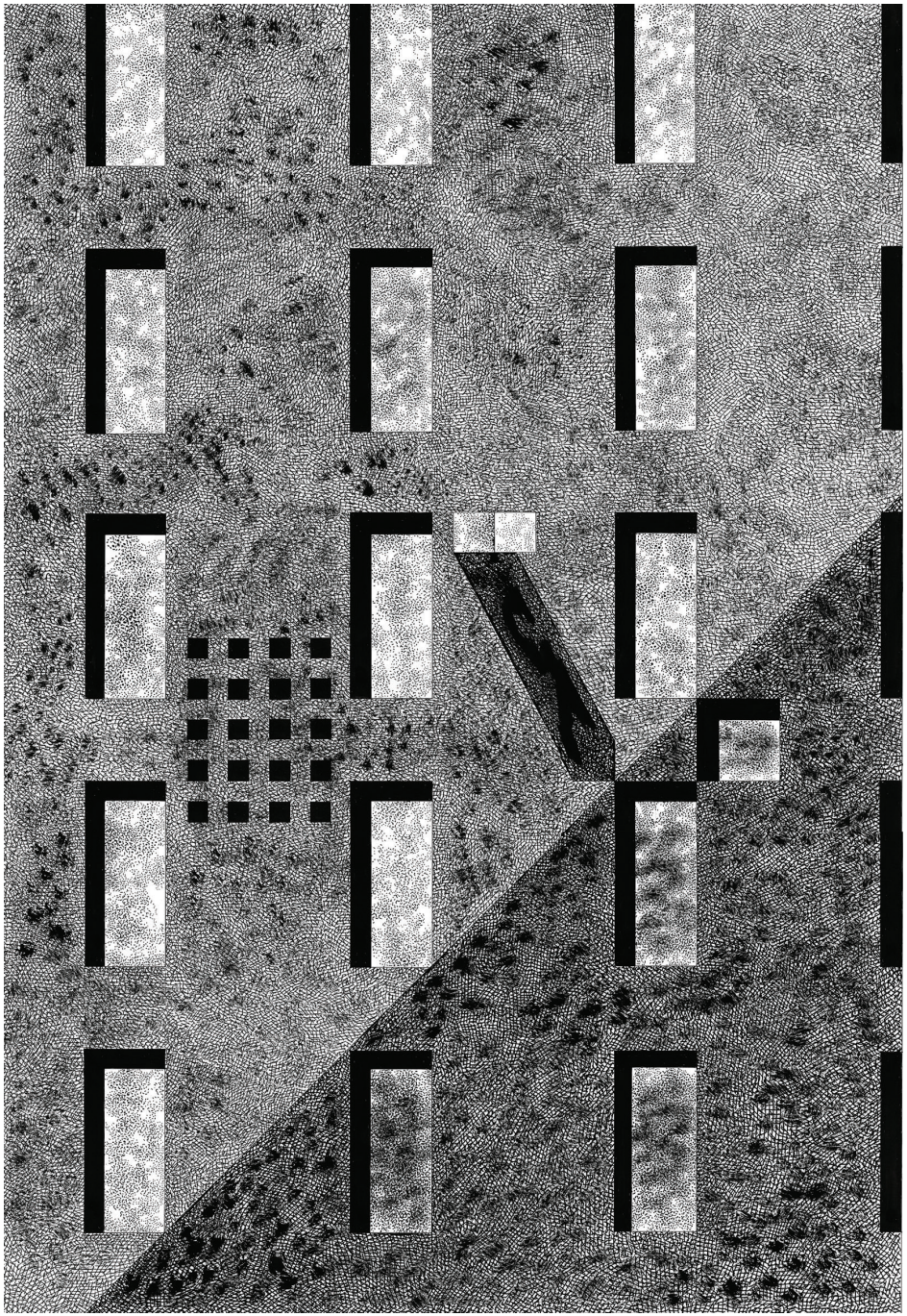


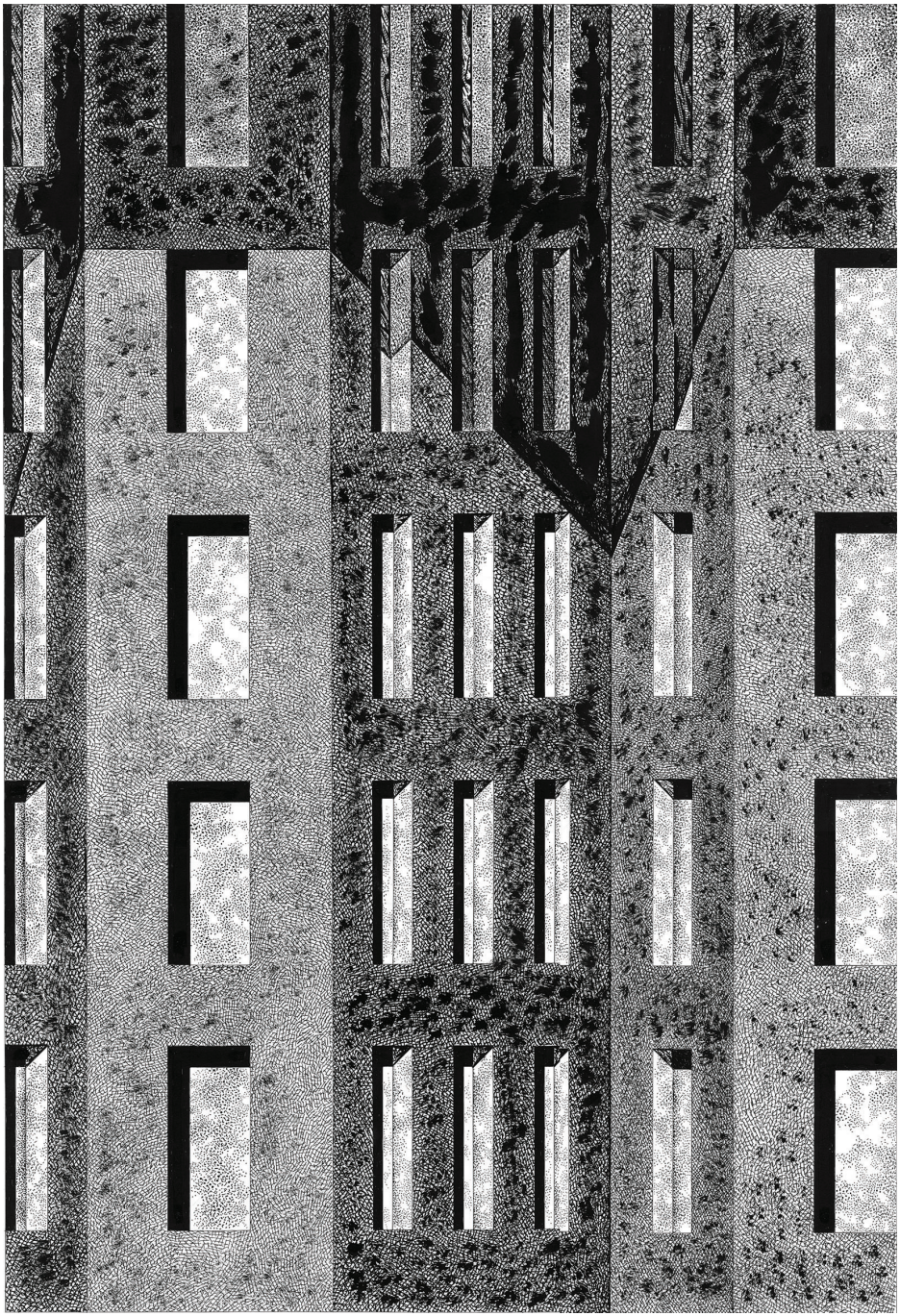


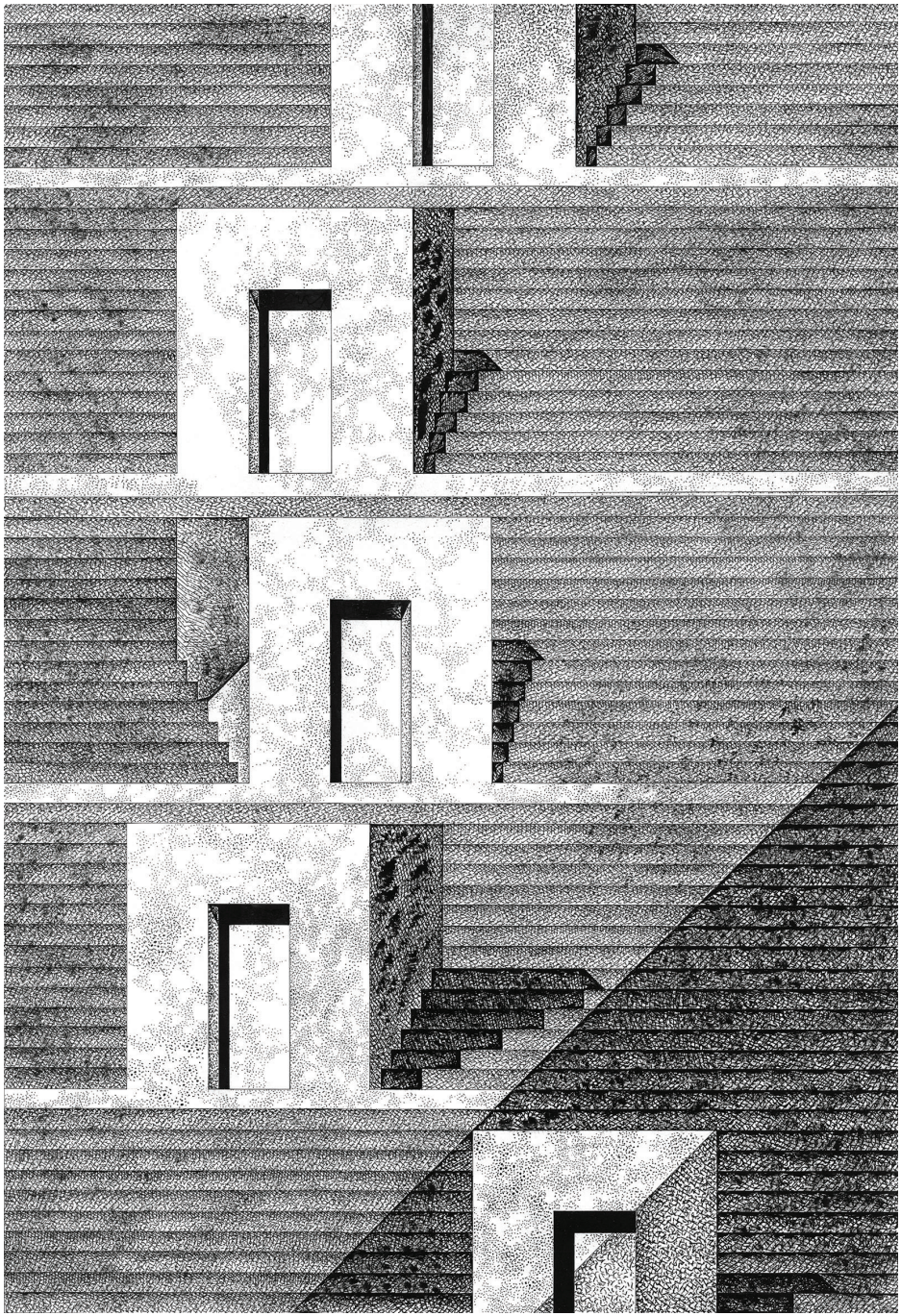
"Paesaggio per due" Franco Bruni 2016

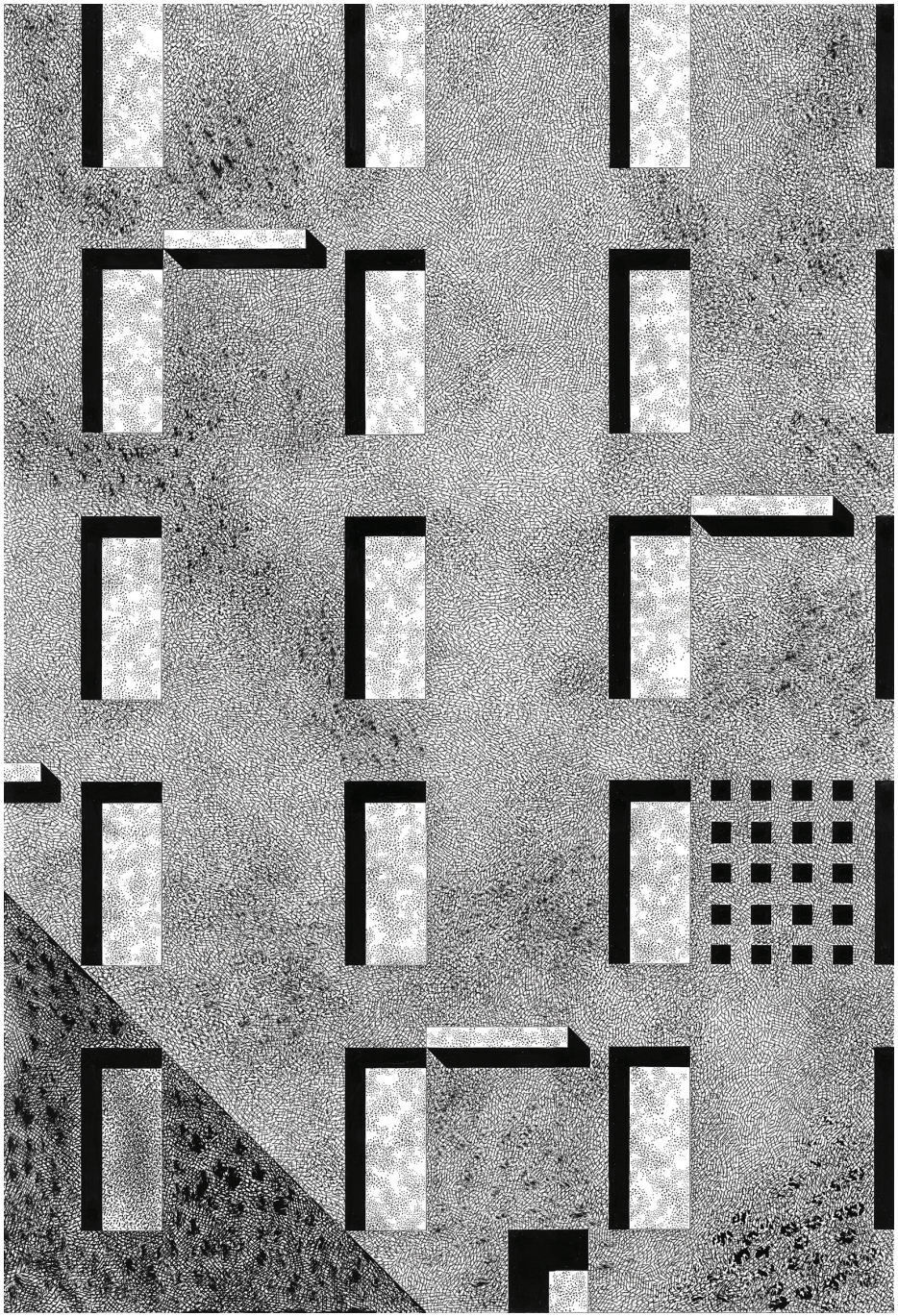


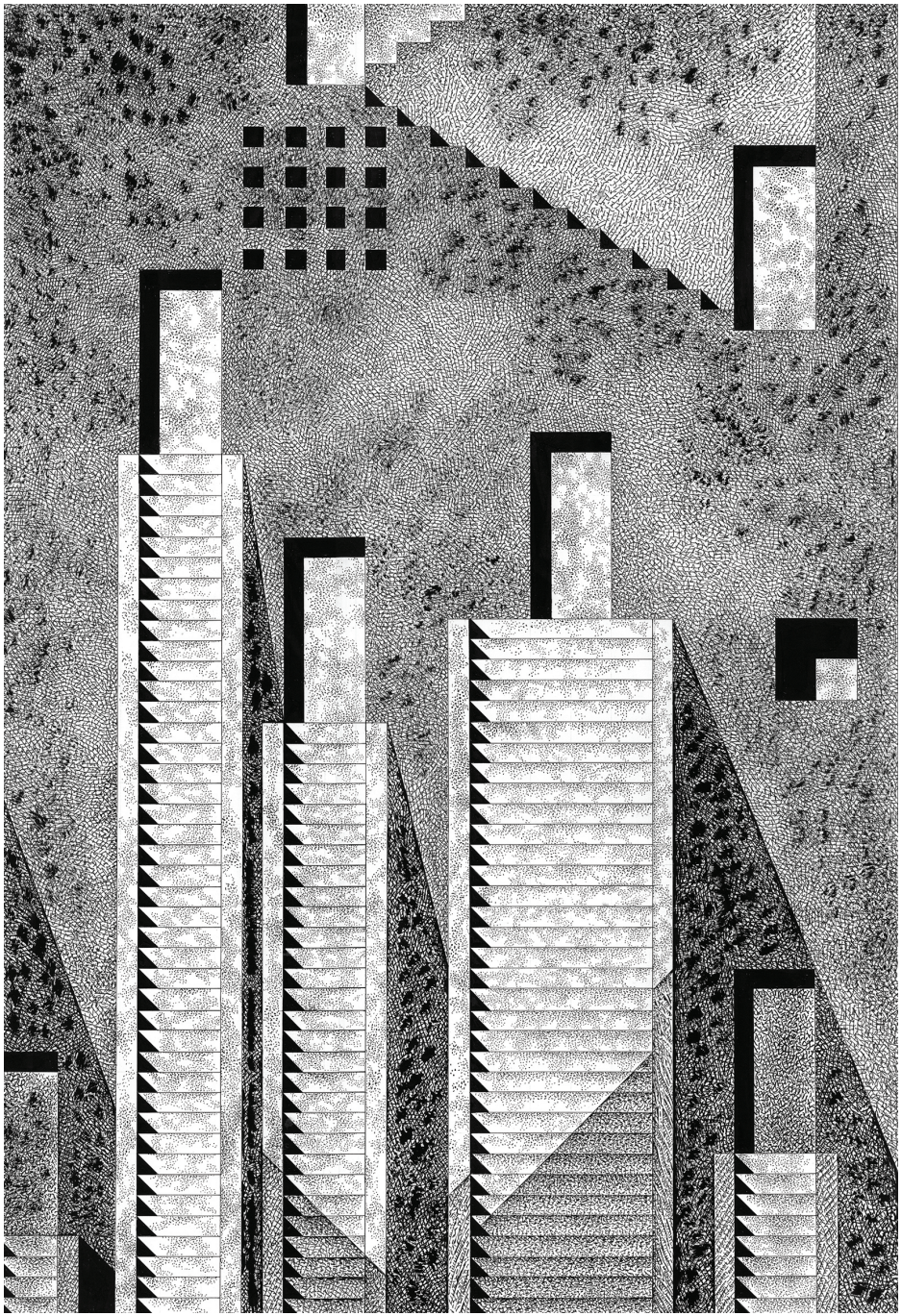


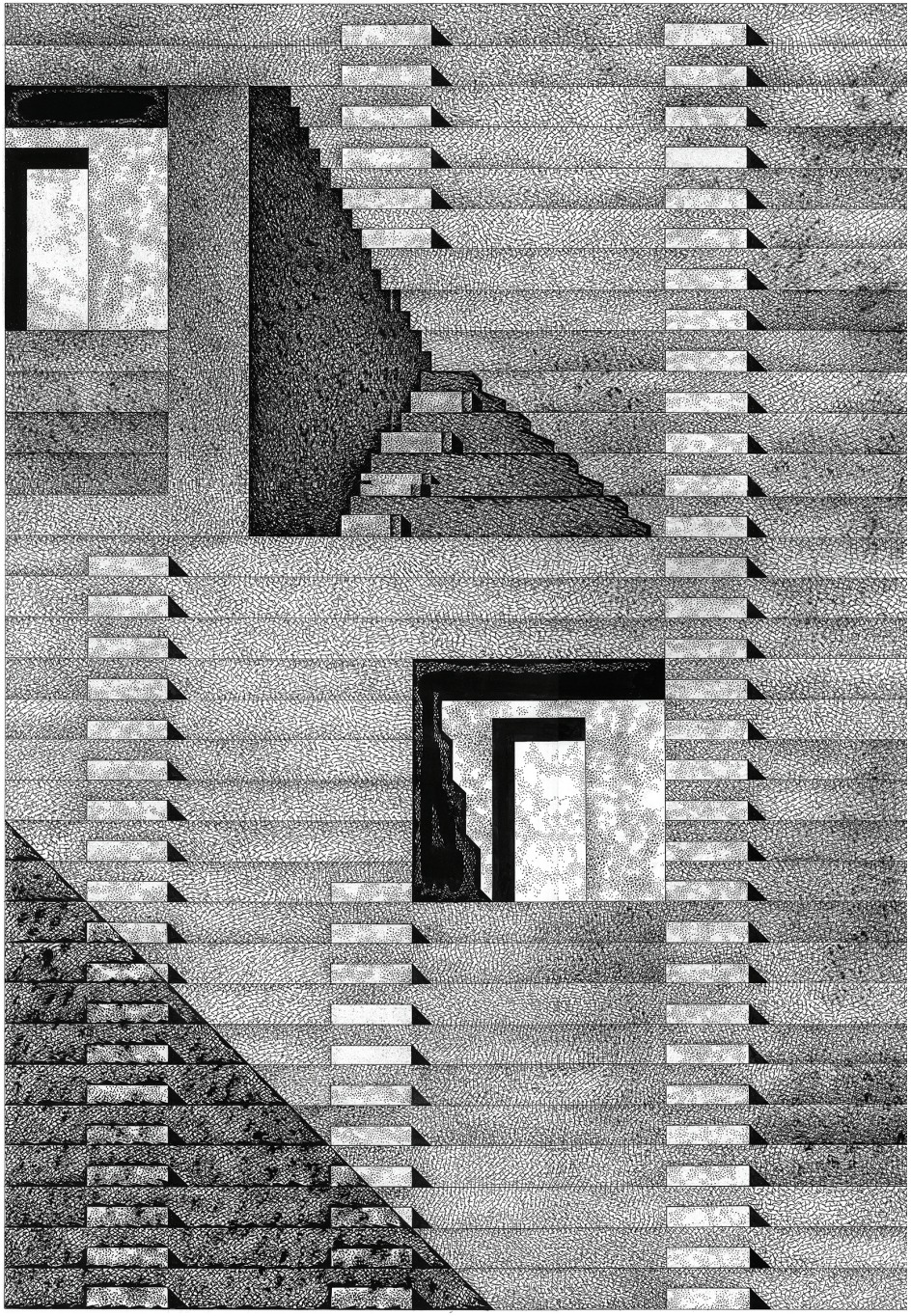


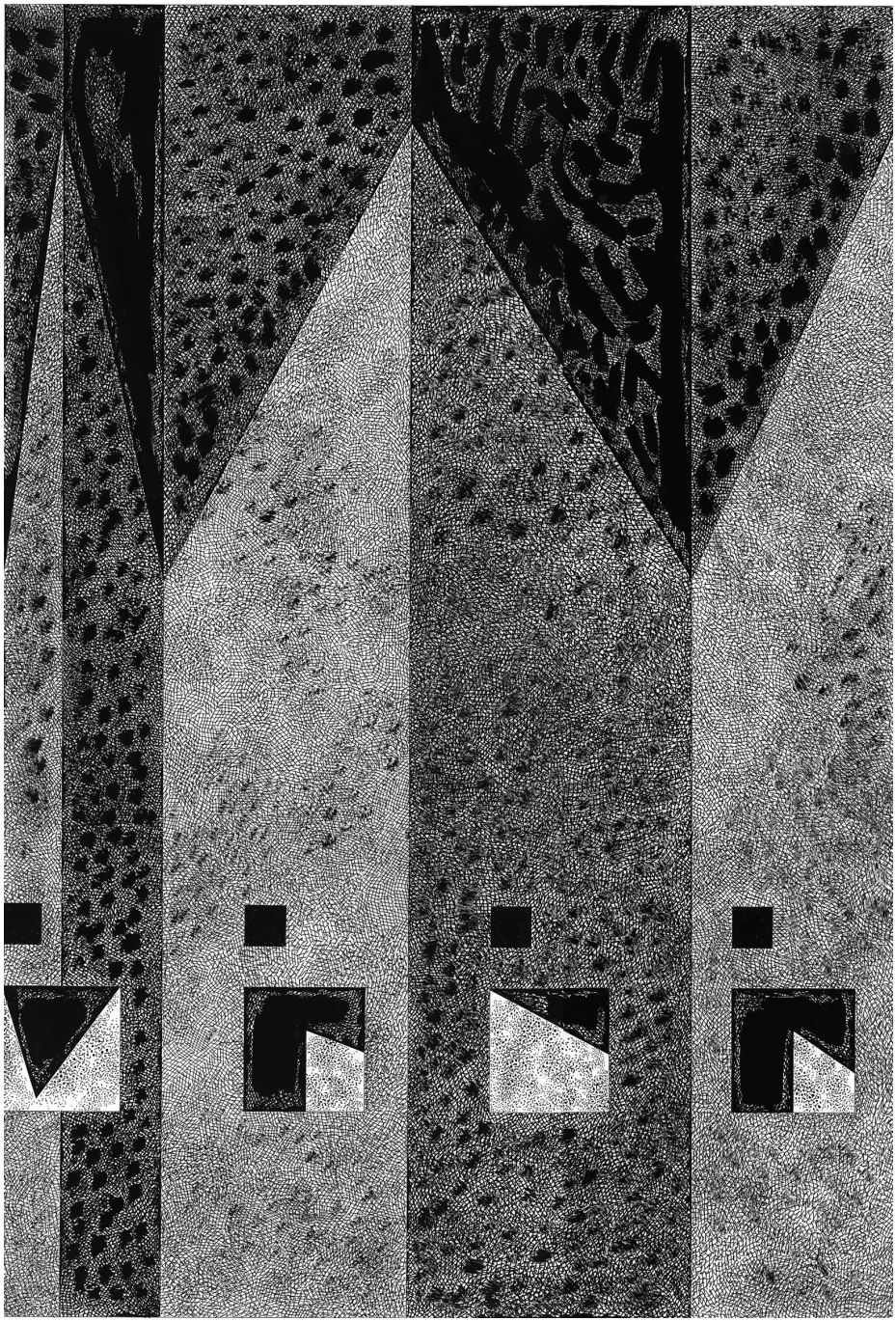


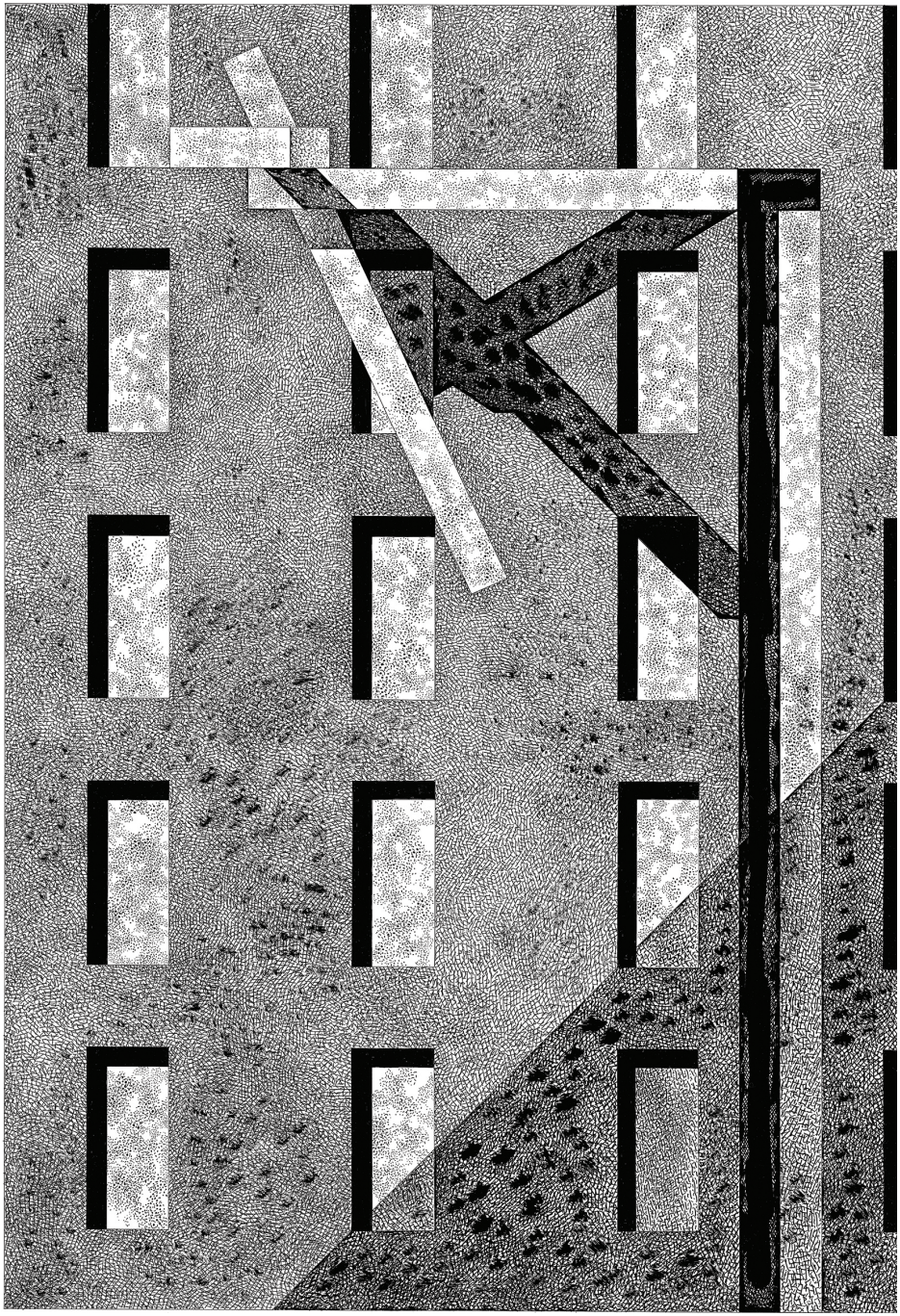


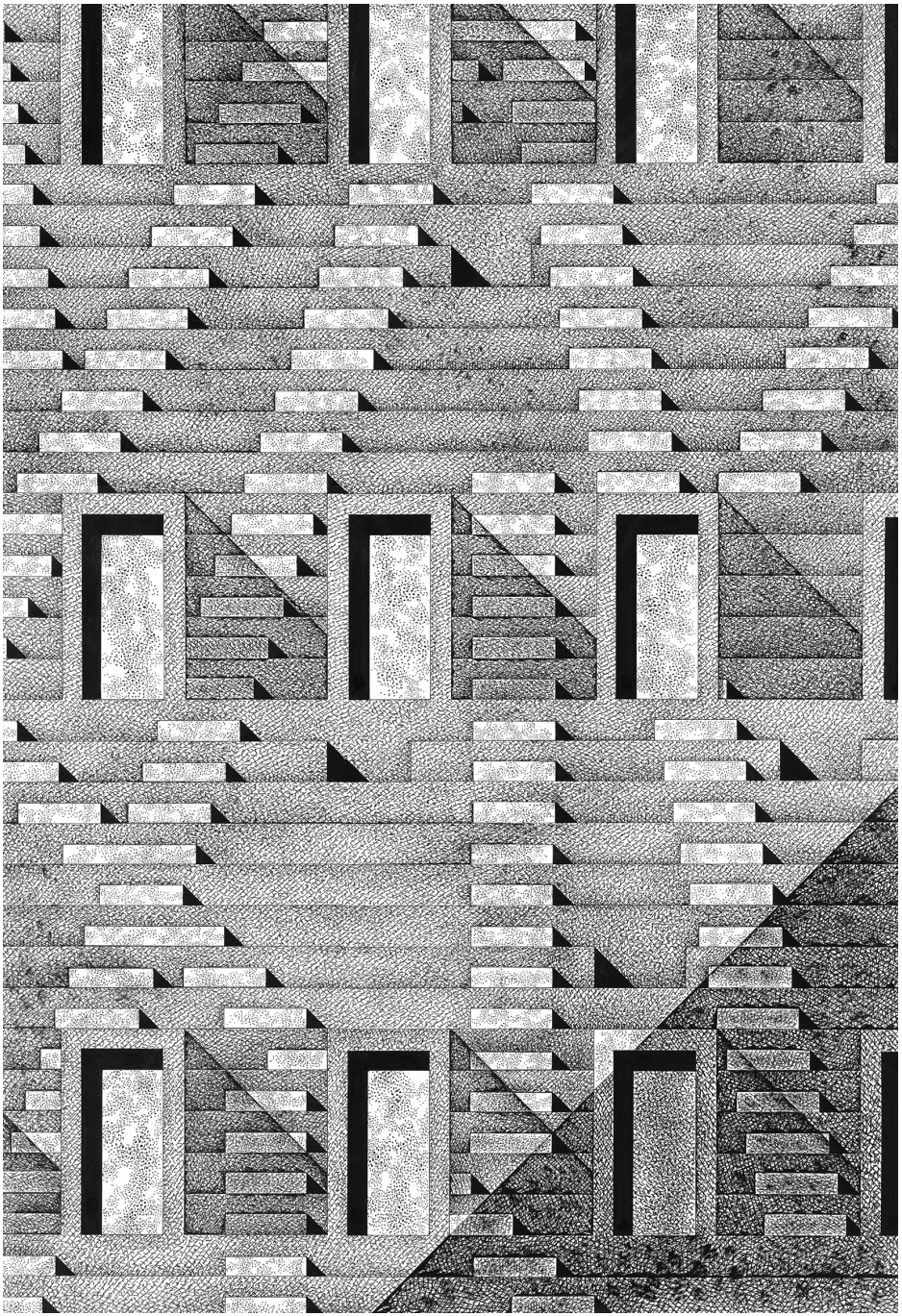












Short CV data of curatorial team and exhibition organizers



Constantin Hostiuc holds a Ph.D. in art history, is an art critic, and member of the Art Criticism Branch of the Union of Visual Artists of Romania (U.A.P.) since 1997; since 2007, he has also served as a researcher in architecture, now within the Department of Research Management at the "Ion Mincu" University of Architecture and Urbanism in Bucharest. From 1996 to 2006, he served as editor and editor-in-chief of the magazine "Arhitext Design," and from 2015 to 2018, as editor-in-chief of the magazine "Arhitecţii şi Bucureştiul" published by the Order of Architects of Romania, Bucharest Branch.
He is the author and editor of over 30 overview books, monographs, and studies on the history of art and architecture, with a particular focus on the integration of art into public spaces. In 2022, he received the Diploma of Excellence from the "Ion Mincu" University of Architecture and Urbanism in Bucharest, and in 2025, he was the laureate of the Art Criticism Award from the Union of Artists of Romania (UAP).



Daniel Comşa is Ph. D. Architect and Associate Professor at "Ion Mincu" University of Architecture and Urbanism from Bucharest
2016 - present, Director of the International Department and Dean at the Faculty of Architecture
2013 - present, Associate Professor at the Synthesis in Architectural Design Department within the Faculty of Architecture, "Ion Mincu" University of Architecture and Urbanism from Bucharest, Romania (IMUAU)
2007- present, Coordinator of The International Association for the Exchange of Students for Technical Experience (IAESTE) in Romania /Representing IAESTE Romania at the General Conference of IAESTE from 2009
2010- 2014, Member in the Director Council of the Romanian Architects Order



Dragoş Mihai Dordea is an Ph. D architect, Member of the Romanian Order of Architects (OAR) and Swiss Society of Engineers and Architects (SIA). In 2005, he earned master's degree in architecture from the Università della Svizzera Italiana (USI), Accademia di Architettura Mendrisio (AAM) with a project that received two awards: The SIA Prize and Premio di Comune di Padova, The Padua City Prize granted a scholarship for the Master of Advanced Studies in Architecture of the Territory from the USI - AAM, which he graduated in 2007. He is developing both professional and academic practices since 2008, when he opened the architectural practice Dordea Dragoş Mihai B.I.A. and started teaching at "Ion Mincu" University of Architecture and Urbanism in Bucharest, Faculty of Architecture (UAUIM). Currently he is associate professor at the UAUIM.