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• Abstract (300 words):
A CONCEPTUAL DESIGN STRUCTURE AS APPLIED RESEARCH
A comprehensive design structure – Image, Organization, and Nine Systems of Built Form – has served for a number of years as a guide in my own design practice and teaching. Constantly evolving, and based on a variety of studies, observations and experimentations, it allows for the application of relevant research to a wide range of the component design considerations: from the most poetic to the most pragmatic.

PRACTICE
In practice, the results of the use of this structure have been recognized by the publication of my built projects in the international architectural press, exhibitions in North America and Europe, and prominent design prizes.

RESEARCH
Geometry and formal environmental quality.
Studies of key pertinent theoretical ideas as enunciated by Alberti, Palladio, Le Corbusier et al., and exploration of the presence of geometric structures in the works of those masters and in other significant historical and recent works of architecture. Continuation and extension of previous related studies by Wittkower, Howard and Longair with special reference to comparable structures in music.
Geometric structures and cultural identity in architecture.
Comparative studies of the many diverse manifestations of Ukrainian church architecture, which display a persistent characteristic rhythmic pattern in their volumetric disposition, irrespective of the respective stylistic period (Byzantine, Renaissance or Baroque), or wide regional diversity (vernacular churches in the Carpathian mountains or eastern plains). Comparable characteristic patterns noted by Murray, Pevsner, Kostof et al., in historical English, French and Italian architecture.

TEACHING
In Design Studio Projects the Design Structure is introduced to deal creatively and comprehensively with a wide range of essentials.
In the Seminar on Analysis and Theory significant recent and historical works of architecture are analyzed according to the Design Structure, with reference to their designers’ architectural theories – as an introduction to the formulation of one’s own comprehensive theory of design.

• Author(s) Biography (200 words each):
Radoslav Zuk
High school and music studies in Austria. B.Arch. (Hons.) McGill, - several prizes, including the Pilkington Traveling Scholarship, highest award for a graduating design project (“thesis”) in Canada. M.Arch. MIT. Honorary doctorate Ukrainian Academy of Art, Kyiv. Teaching: University of Manitoba, University of Toronto and McGill University (Ida and Samuel Fromson Award for Outstanding Teaching), now Emeritus Professor. A professor and an honorary professor, respectively, at two universities in Europe, also guest lecturer and review critic at various universities in Canada, the USA, and a number of European countries. Winner and co-winner of several competition prizes, designed, among other projects, nine Ukrainian churches in North America and one in Ukraine, in association with or as consultant to a number of architectural firms. Most of these buildings have been recognized in the international architectural press and exhibited widely in North America and Europe. Published articles on design theory, cultural aspects of architecture, and on relationships between architecture and music. Fellow of the Royal Architectural Institute of Canada and of several scientific societies, and, among other distinctions, a recipient of the Royal Architectural Institute of Canada Governor General’s Medal for Architecture, and of the State Prize of Ukraine for Architecture.