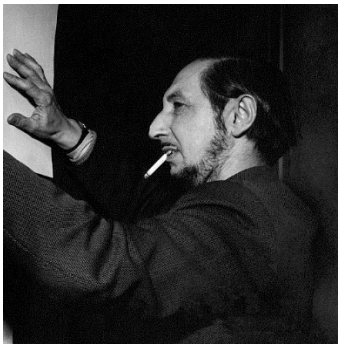
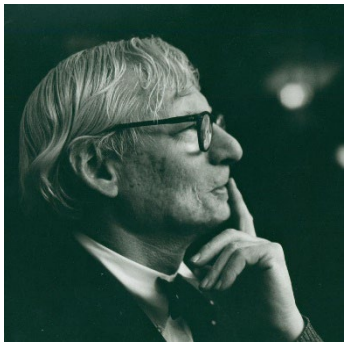
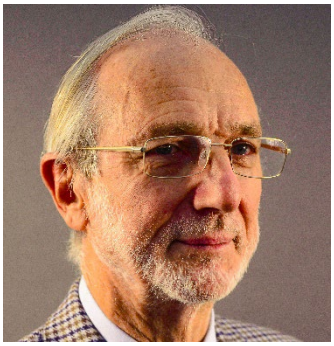
Architecture: Image and Word

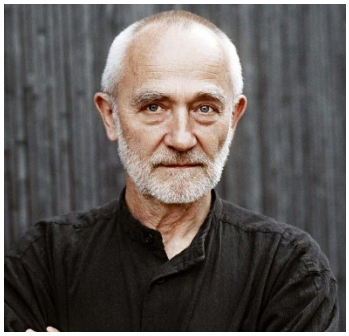
The Works of Eight Architectural Firms

Architecture 332

Professor Stephen Zdepski, NCARB, RA, PP
New Jersey School of Architecture / HCAD / NJIT

Fall Semester 2024

A. Course Objectives:

Focused upon the works of eight contemporary architectural firms, the course presents films on Architecture, researches and analyzes the question “What is great architecture?”

What we think is true about architects and their work can be wrong. Internet searches and surveys of architecture simplify great architecture. Climatic, cultural and technical issues of design can never be adequately described in a few photographs or drawings. The fundamentally important issues of scale, materiality and technology, performance, relationship between the numerous determinants of architecture, and the significance of context at many scales are masked by instant, edited and fractured media. Yet, architectural education and practice is predicated upon a sophisticated understanding of contemporary architecture.

This course is divided into two parts; a) films which focus upon the merits of eight contemporary architects and their work, and b) analyzing their great works of architecture.

The popular notion of the architect, as creator and form giver, falsely suggests that each designer is working discretely within their own creative realm. And, that architecture is created by a single insightful moment or unique personality.

The images and words presented in this course clearly illustrate the common set of issues, and the comprehensiveness in which all great architects are engaged. While the visual, technical and formal characteristics of their designs vary; what is considered, and why decisions are made in architecture have a common theme that surpasses circumstantial or personal motivation.

A historical perspective suggests that the realm of architecture has remained remarkably consistent over centuries, if not millennium. Most importantly, this commonality of design values and considerations is the basis by which great architecture is created and ultimately valued over time.

B. Course Content:

We will primarily study the words and architectural works of eight contemporary architectural firms: Carlo Scarpa, Louis Kahn, Renzo Piano, Richard Rogers, Jean Nouvel, Frank Gehry, Peter Zumthor and Sejima & Nishizawa. As time permits, for comparison, and to put their work into context, additional videos will present a survey of the most significant works of contemporary of the past century and earlier.

C. Course Assignments:

The theory that architecture could be defined by Vitruvius's "Commodity, Firmness and Delight" (1st Century BC), has been debated and modified through the centuries. Palladio, Boullee, Durand, Ruskin, Giedion, Venturi, Koolhaas have all emphasized or redefined each of the three attributes. The relative importance and dialogue between form and function, tradition or style (collective), verses personal, aesthetics, differing systems of form and order, varying attitudes regarding the expression of materiality cycle through the centuries. Whether described as the result of "historical style, period, school" or the unique works of a master architect, great architecture has always resulted and expressed these three fundamental attributes.

Architecture has always sought to "move forward," evolve, express its time and place, while responding to changing technologies, artistic trends, social values and specific cultures. Architectural designers have always simultaneously responded to both the history and lineage of architecture and evolving theories and experiments of contemporary architecture. In addition, great architects develop a unique design vocabulary which is based upon their values and philosophies of architecture.

In lieu of a Mid-Term and Final Exam, the semester project asks you to select two architects from the eight architects who are the topic of this semester study. One architect will be the focus of the first half of the semester's project and the other architect will be the focus of the second half of the semester's project.

Format: Two 11 x 17 PDF, Landscape Format Booklets

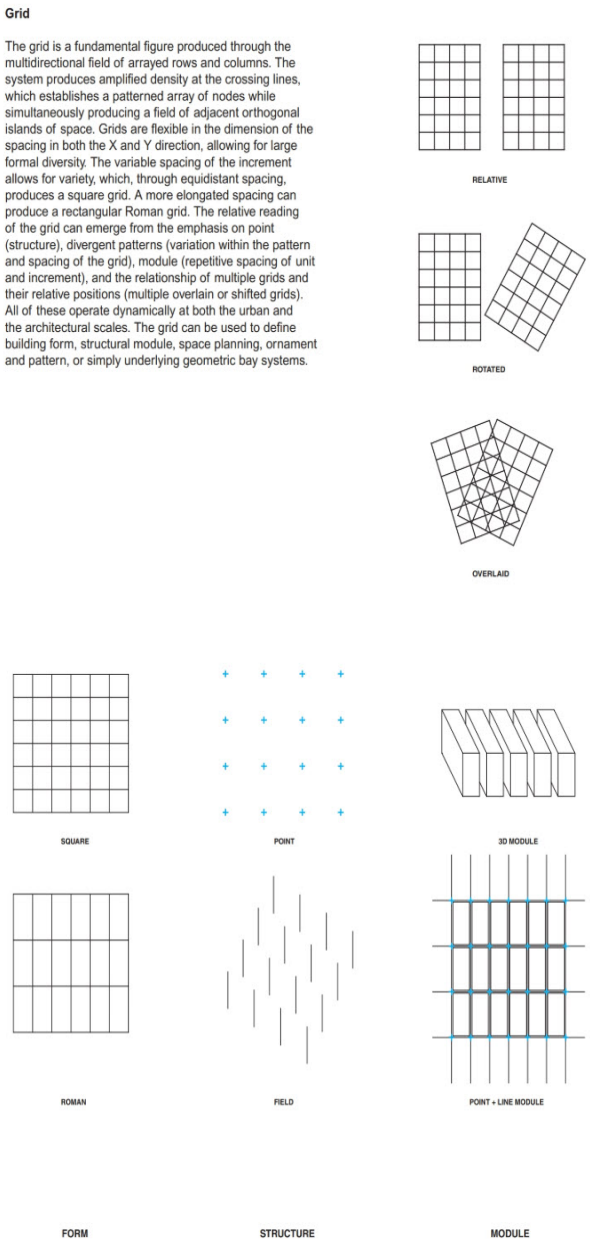
Part One: Rules, Definition and Illustration

1. Based upon the assigned references, for each of the two selected architects, define and illustrate four (minimum) ***common*** concepts and rules which are part of the architects best works. What "universal" rules are most influential in creating and differentiating the architect's work from others? In other words, which ordering systems, etc. apply to "all" great works of architecture" and are also formative and apparent in the architect's work you have selected.

In 2D and 3D describe and illustrate each rule by: a) title of concept or rule, b) written definition of concept or rule, c) notated drawing, model photograph, or project image, etc. illustrating how the concept or rule is instrumental in one of their works. See the illustrations of the content and format shown below, taken from *Architecture Principia* by Gail Borden and Brian Andrews.

2. Based upon the assigned references, for each of the two selected architects, define and illustrate four (minimum) ***unique*** concepts for one of their works of architecture. What "personal" rules are most influential in creating and differentiating the architect's work from others? In other words, which ordering systems, etc. which apply to the unique characteristics, style, signature of the architects work.

In 2D and 3D describe and illustrate each rule by: a) title of concept or rule, b) written definition of concept or rule, c) notated drawing, model photograph, or project image, etc. illustrating how the concept or rule is instrumental in one of their works. See and follow the content and format shown below, taken from *Architecture Principia* by Gail Borden and Brian Andrews.



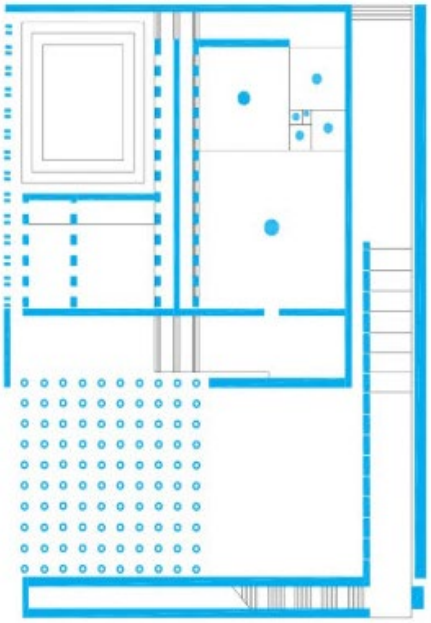
Part Two: Design Analysis

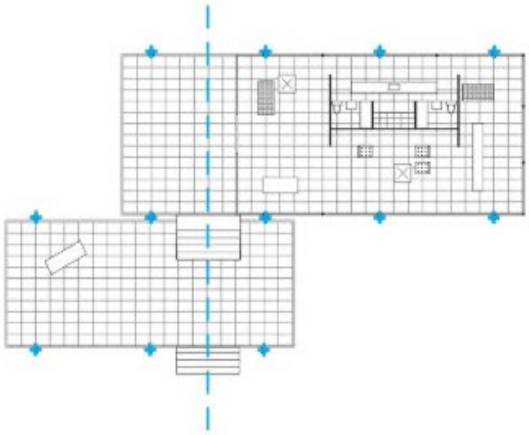
1. Select one or more architectural precedents for each of the two selected architects.

2. Illustrate by exterior photograph (s), floor plan(s) and building sections(s), written explanation and notated, architectural 2D and/or 3D drawings (such as plans, sections, elevations etc.) how the four (minimum) rules from Part One have been applied to each architectural precedent.

See and follow the content and format shown below, taken from *Architecture Principia* by Gail Borden and Brian Andrews.

(Overlaying notes and diagrams on copies of drawings or images taken from the course Library or other locations is acceptable if sources are properly notated.)





Danteum, Giuseppe Terragni

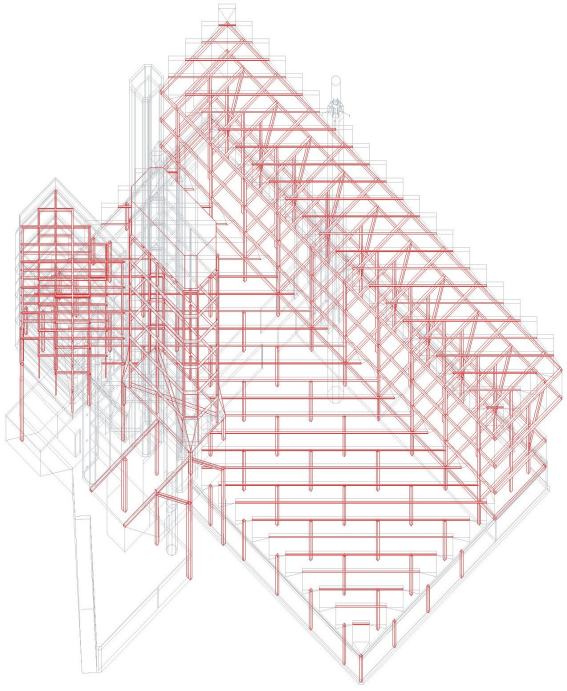
Rome, Italy 1942
[Italian Rationalist, hypostyle hall, masonry]

In the Danteum, an unbuilt project by Giuseppe Terragni, the hypostyle hall is a grid of masonry columns devoid of ornament and stripped of capital and base. The gridded field establishes a visual density through the archetypal tradition of the hypostyle hall, deployed with Modernist sensibility. The organization of the grid sets up an infinite, expansive pattern that references the woods in "The Divine Comedy." The basic geometry of the grid establishes the order, perspective, repetition, and seriality that define the power of the chamber.

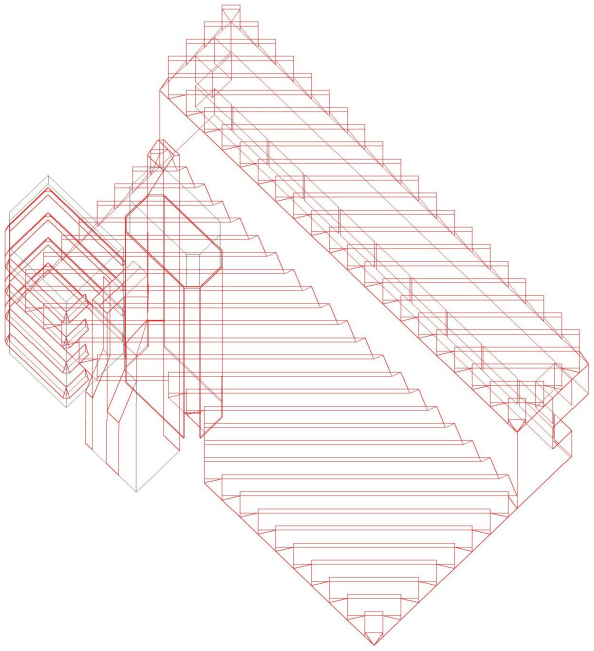
Farnsworth House, Mies van der Rohe

Plano, Illinois 1951
[Modern, free plan – universal space, steel and glass]

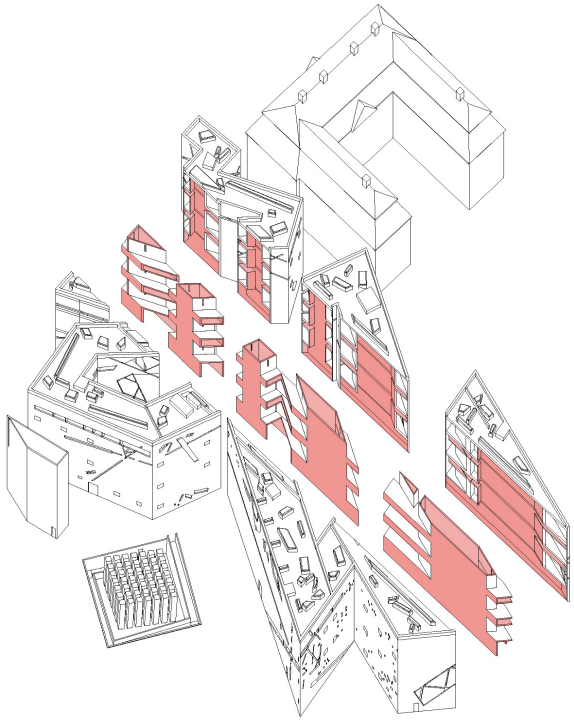
The regularity of the grid is relentlessly deployed by Mies van der Rohe with a reductive power in the Farnsworth House. The dominant governing of the grid, which can expand infinitely in all directions, and the transparent glass boundary create an expansive extension and connection with the surrounding natural landscape. The bold, white-painted structural steel columns create a modularized framework that dimensions and defines the rational "local space" within a broader infinite space. The structural grid, unbounded and extended by the slipping floor and roof plates, is further sub-gridded and scaled through the module of the ***travertine*** *floor. The articulation of the details allows for the built system to project beyond its physical presence through the systemization of material and experience.*



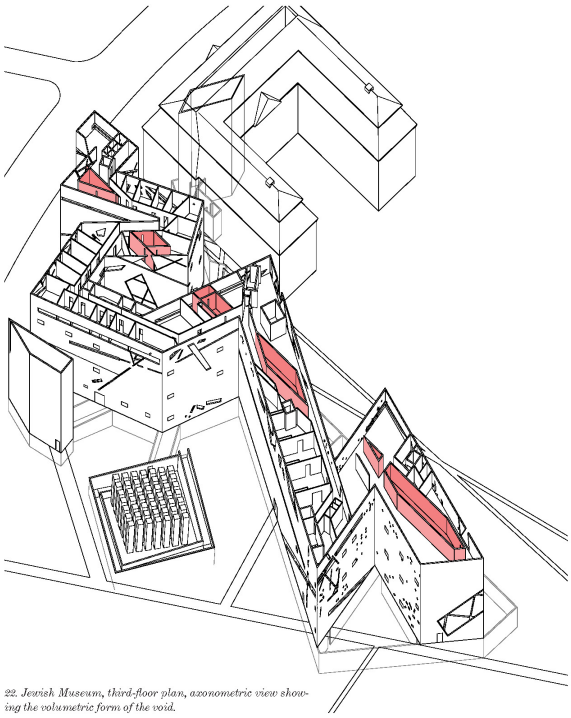
22. Leicester Engineering Building, diagram showing the structural elements.



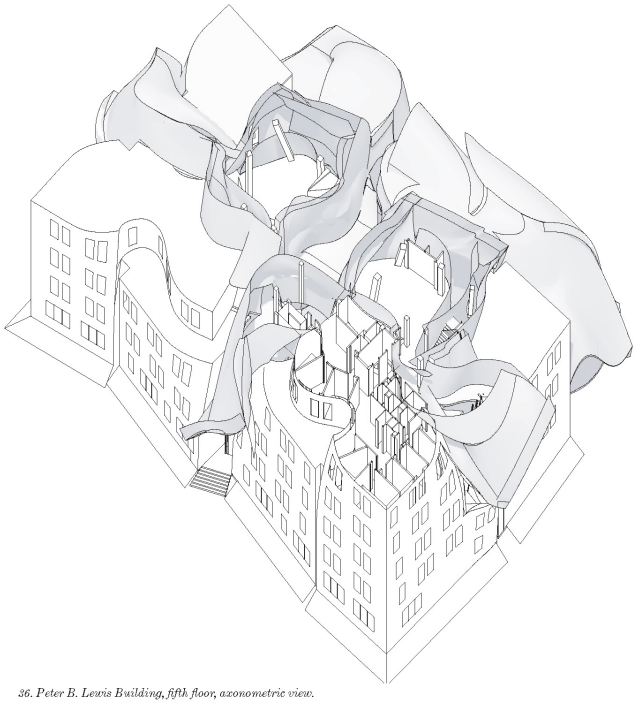
21. Leicester Engineering Building, diagram of glass elements.



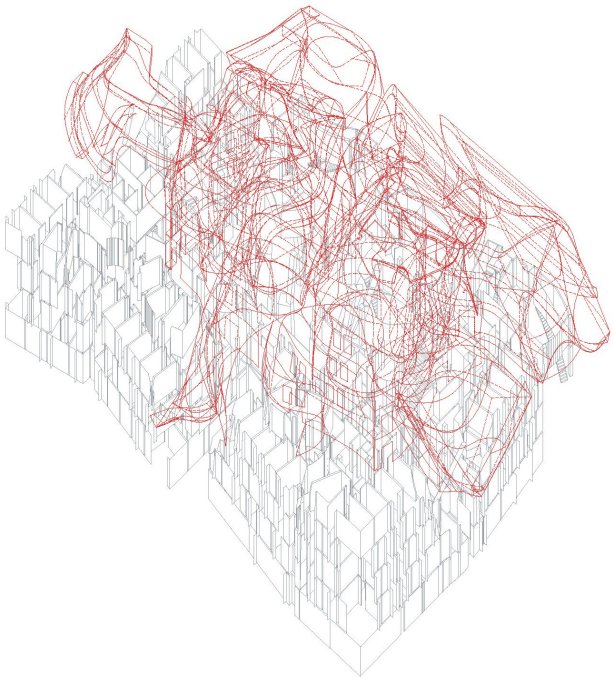
23. Jewish Museum, exploded sectional axonometric through void axis, revealing the figured voids.



22. Jewish Museum, third-floor plan, axonometric view showing the volumetric form of the void.



36. Peter B. Lewis Building, fifth floor, axonometric view.



31. Peter B. Lewis Building, contrast between vertical extrusion and sectionally warped elements.

Part Three: Rule Simulation

Within the past few years, architectural designers have been experimenting with AI (Artificial Intelligence) systems which dramatically truncate the distance between "Image and Word" and architectural design proposals. Currently, AI systems provide a means for very quickly exploring hundreds of design alternatives though scripting and image seeding. The almost instantaneous images, often illustrated in context with super realism, challenge the designer to determine and select what is "good" from that which is "bad."

The evolving role of the architect is becoming one of "editor and judge." Whether the AI system inputs words or images, the resultant renderings, animations, 3D models or technical drawings require a high degree of good judgement, expert knowledge and insightful instinct. The "quick and glossy" output of AI systems can easily deceive over valuing "the image" or championing its uniqueness. AI systems are in the process of redefining originality and creativity in architecture.

Conversely, various AI systems provide the opportunity to define architectural rules and attributes, and quickly see and test their merit. The "what if" capabilities of the design process has been enhanced. Seeing how words and precedents may "instantly and interactively" derive and develop architectural concepts throughout the design process has obvious merit. AI systems which learn from the design documents, photographs and technical information of architectural practices will soon provide "automated" methods linking ideas and concepts to construction documents.

Excerpts from: RIBA AI Report 2024
Leveraging the ability of AI to augment, automate and analyze gives architects their time back – not just by increasing productivity, but by giving them the space to be more ambitious and to focus on creative solutions. When used correctly, AI can help architects analyses a myriad of design variations in a very short time, offering them new perspectives on how to achieve important project outcomes.

But, as we try to replace larger and larger chunks of the design process with machine-learning we encounter difficulties with its black boxed nature. We have become accustomed to digital technologies bringing greater legibility to process. Software should bring reliable functions with clear inputs and outputs. More crucially, when a building must reconcile both quantified and unquantified factors, the designer needs to be able to interrogate how different calculations are manifesting in an outcome

Yet AI and deep learning is a paradigm shift in how we relate to computation. It offers none of the algorithmic feedback we have become accustomed to. It is not written in code as operations or processes, but merely learns an emergent behavior from examples. We have to take on trust that its function will be the same next week as it was last week and that it has not been altered by a new context. There is no hard-coded function that explains its behaviour, just probability.

The expectations that AI is here to automate, to literally self-act, might suggest this technology can fit neatly into the computational world we have built over the past 50 years. Design has been transformed by and for software, with many discrete and quantifiable tasks that might be replaced. And yet, deep learning is a different kind of automation, acting in the world but without any function, without a parametric legibility. It does not easily replace or extend the established computational tools without undermining our ability to make complementary good creative judgments.
If architecture can engage with this technology as a form of machine-perception, one that perceives a site, a design and a process in novel and unexpected ways, architecture will have a new tool for the unquantifiable. It can extend and recalibrate the relationships and associations that are already out in cities and everyday life and serve as a constant source of reference for new buildings. This should ultimately place architecture at the center of the debate about how to use the technology, rather than just being another automated application.

The semester's project asks that you take on the role and mindset your two selected architects to "design" a small residence, (i.e. two design proposals)

1. Using any of the following AI systems, or one of your choice, "design" the following for each of your two selected architects. The goal is to create a ***single*** image, animation or 3D model which as closely as possible simulates the specific and most influential architectural rules and qualities that define architecture for each of your selected architects:

Function:	"Home, Residence"
Type:	"Tiny House"
Location:	"In a clearing on the edge of the forest
Location:	"Vermont, USA"
Season:	"Summer"
Time of Day:	"Noon"
Weather:	"Sunny"

2. Explain in a page or less how the AI Simulation design illustrates the rules and characteristics of the selected architect.

The following lists some of the current AI systems that can simulate how the rules you have define may become architecture. See the course Google Drive for videos evaluating current AI systems, and a number of tutorials.

https://www.arch2o.com/the-best-26-architecture-ai-tools-in-the-field/

Krea.ai	Maket.ai
Mnml.ai	Runway.ai
Veras.ai	Vary ai
Xkool	Testfit
Roomgpt	Finch3d
Midjourney	**Chatmind**
Runway	**Kaedim**
Stable Diffusion	Vitruvius.ai
Architectgpt	**Finch3d**
Luma.ai	**Rendair**
Promeai	**D5 hi**
Veras.ai	**Lookx.ai**
Adobe Firefly	Arko.ai
Bricscad.ai	Lookx.ai
Spacey.ai	TensorArt

D. Architectural Works:

(See the Course's shared Google Drive reference library.)

Refer to the extensive library of drawings and photographs in the course's Google Drive for each architects works, and the various texts, monographs and journals in the HCAD Library, and online sources such as Flickr.com, etc.

Scarpa	Banco Popular, Verona
Scarpa	Canova Museum
Scarpa	Castell Vecchio, Verona
Scarpa	Olivetti, Venice
Scarpa	Querini Stampalia, Venice
Kahn	Exeter Library
Kahn	Institute of Management
Kahn	Kimbell Museum, Fort Worth
Kahn	Mellon Art, Yale
Kahn	National Assembly Dacca
Kahn	Richards Medical Building, Philadelphia
Kahn	Salk Institute, La Jolla, Ca.
Piano	Beyeler Foundation, Riehen
Piano	Cite International, Lyon
Piano	Il Sole 24 Ore, Milan
Piano	Istanbul Museum of Modern Art
Piano	Kimbell Art Museum Addition, Fort Worth
Piano	L'Aquuila Auditorium
Piano	Maison Hermes ,Toyko
Piano	Menil Art Museum, Houston
Piano	Morgan Library Addition, NYC
Piano	Nasher Sculpture Center, Dallas
Piano	Nemo, Amsterdam
Piano	New York Times Building, NYC
Piano	Padre Pio Pilgrimage Church
Piano	Tribunal de Paris, Paris
Piano	Pathe Foundation, Paris
Piano	Paul Klee Museum, Bern
Piano	Saint Giles, London
Piano	Starvros Miarchos Foundation, Athens
Piano	Tjibou Cultural Center, New Caledonia
Piano	Valletta City Gate Project, Malta
Piano	Pompidou Center, Paris
Rogers	88 Wood Street, London
Rogers	122 Leadenhall Street, London
Rogers	Bordeaux Law Courts
Rogers	Broadwick House, London
Rogers	Channel Four, London
Rogers	Llyods of London, London
Rogers	Lloyds Register of Shipping, London
Rogers	Macallan Distillery
Rogers	Madrid Airport, Madrid
Rogers	National Assembly, Wales
Rogers	NEO Bankside, London
Rogers	One Hyde Park, London

Nouvel	Arab Institute, Paris
Nouvel	Cartier Fondation, Paris
Nouvel	Guthrie Theater, Minneapolis
Nouvel	Louvre, Adu Dhabi
Nouvel	Philharmonie de Paris
Nouvel	Qaui Branly Museum, Paris
Nouvel	Reina Sofia Art Centre, Madrid
Gehry	Beekman Tower, NYC
Gehry	Guggenheim, Bilbao
Gehry	Dosmeu Concert Hall, Los Angeles
Gehry	DZ Bank, Berlin
Gehry	Experience Music Project, Seattle
Gehry	Foundation Louis Vuitton, Paris
Gehry	Fred and Ginger, Prague
Gehry	Ohr O Keefe Museum, Biloxi, Mississippi
Gehry	Rosca Rioja Winery and Hotel, La Rioja
Sanaa	Galaries Lafayette, Paris
Sanaa	Grace Farms, New Canaan, Connecticut
Sanaa	LENS Louvre, Lens, France
Sanaa	New Museum of Contemporary Art, NYC
Sanaa	Rolex EPA Learning Center, Lausanne
Sanaa	Zolliverein School, Essen, Germany
Zumthor	Kolumbia Museum, Cologne, Germany
Zumthor	Kunsthaus, Bregen, Austria
Zumthor	Allmannajuvet Mine Museum, Norway
Zumthor	Roman Ruins Shelter, Chur, Switzerland
Zumthor	St. Benedicts, Sunvitg, Switzerland
Zumthor	St. Klau, Mechernich, Switzerland
Zumthor	Steineset Memorial, Vardo, Norway
Zumthor	Thermal Baths, Vals, Switzerland

E. Rule Definition and Illustration References:

The following texts are the required sources for definitions and illustrations of the architectural concepts that are to be the basis for the semester's project, Part One: Rule Definition and Illustration.

Determine which of the reference's concepts directly apply to the work of the two selected architects. Each reference outlines a different set of architectural attributes that define the "rules" by which architecture is created.

Consider each of the references, (which are on reserve in the HCAD Library and in some cases on-line,). Review their definitions and illustrations of the concepts that are central to the works of your two selected architects.

The definitions listed below are a brief listing of the concepts discussed in each reference.

Diagramming the Big Idea: Balmer & Swisher

Form and Centering: Kenneth Moffett

Unitary, Addition, Replication, Subtraction, Deformation, Dimensionalities, Formative Hybrids, Limiting Cases, Linking Cases, Centering Hybrids

Precedents in Architecture: Roger Clark & Michael Pause

Structure, Plan to Section, Repetitive to Unique, Symmetry and Balance, Natural Light, Circulation to Use-Space, Additive and Subtractive, Massing, Unit to Whole, Geometry, Hierarchy

A Language of Contemporary Architecture: Rafael Luna & Dongwood Yim

Animate Form, De-Form, Soft Topologies, Dis-Orientation, Topology and Intent, Formalism, Pure Form, Contextualization, Contextual Transformation, Open Context, Closed Context, Adopted Form, Courtyards, Absolute Form, Collective Form, Hybrid Form, Found Form, Form as System, Parts to Whole, Figure-Ground, Ground Figure, Unanchored, Ground

Architecture Principia: Peter Borden & Brian Andrews (Also see subheadings)

Organization Systems, Precedent, Typology, Form, Figure / Ground, Context, Geometry / Proportion, Symmetry, Hierarchy, Material, Ornament, Pattern, Perception, Sequence, Meaning

Analyzing: the universal language of place-making: Simon Unwin

Basic Elements of Architecture, Modifying Elements of Architecture, Elements Doing More Than One Thing, Using That That Are There, Primitive Place Types, Architecture as Making Frames, Geometries of Being, Ideal Geometry, Themes in Spatial Organization, Temples and Cottages
https://ebookcentral-proquest-com.libdb.njit.edu:8443/lib/njit/detail.action?docID=6376037

Compositions in Architecture: Don Hanlon

Type, The Square, Layering, Linear Forms, Core and Shell, Frame and Object, Clusters, Subtractive Spaces, The Deep Wall, Articulated Skin, Metamorphosis, Deformation.

Design and Analysis: Leupen, Grade, Kornig, Lampe, Zeeuw

Order and Composition, Design and Structure, Design and Analysis, Design and Use, Design and Context, Design and Typology

Material Precedent: Gail Peter Borden

Twenty Buildings Every Architect Should Understand: Simon Unwin

F. NJIT / HCAD / NJSOA Academic Policies:

A. Policies:

The use of cell phones, texting, emailing, etc. during class is not permitted. Emergency calls should be taken outside of the classroom environment. Participating in social networking in class is not permitted.

The submissions of late work, non-participation in class discussions, and excessive absences can be the sole basis for not passing the course.

In fairness to all students and following Institute Policy, unless there is cause due to bereavement, medical concerns, military activity, legal obligations, or university-sponsored events, justification for the submission of late work and the issuing of the final grade of "Incomplete" must be approved by the Dean of Students Office within fourteen days of assignment's due date.

Without the approval by the Dean of Students Office, work that is not submitted on time is subject to a late penalty of a five point reduction for every twenty-four hours past the due date and time.

B. Academic Integrity:

Academic integrity and honesty are of paramount importance. Cheating and plagiarism will not be tolerated. The NJIT Honor Code will be upheld, and any violations will be brought to the immediate attention of the Dean of Students. All students are responsible for upholding the integrity of NJIT by reporting any violation of academic integrity to the Office of the Dean of Students. The identity of the student filing the report will remain anonymous. All students are expected to adhere to the University Code on Academic Integrity and to the Code of Student Conduct.

Please note that it is the teacher's professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. Any student found in violation of the code by cheating, plagiarizing, or using any illegal software will result in disciplinary action. This may include a failing grade of F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu.

Dean of Students: www.njit.edu/doss Code of Academic Integrity:

https://www.njit.edu/policies/sites/policies/files/academic-integrity-code.pdf
Code of Student Conduct:
https://www.njit.edu/doss/policies/conductcode/index.ph p

C. Plagiarism:

It is extremely important that students familiarize themselves with a proper way to cite visual and intellectual sources. Plagiarism whether deliberate or inadvertent simply cannot be tolerated. Simply put, plagiarism is the use of visual or intellectual material created by others without proper attribution. Even the use of one's own material for more than one assignment can also be considered plagiarism. Students should not do so without the expressed written consent of all instructors involved.

Students are particularly cautioned that the use of artificial intelligence software or systems requires the proper citation regarding the origin and outcome of any A.I. generated written, graphic or other output. Without proper and complete citation of the origin of the AI material, AI generate submissions or submissions of edited AI generate work is considered plagiarism. The source of AI generated or Internet accessed materials may be evaluated through attribution software analysis systems.

The HCAD Librarian, Dr. Maya Gervits has assembled excellent resources on copyright, plagiarism citing, and avoiding plagiarism:

http://researchguides.njit.edu/c.php?g=671665&p=4727920

D. Students with Disabilities:

It is the school's moral, ethical, and legal obligation to provide appropriate accommodations for all students with physical and/or learning disabilities. If students need an accommodation related to disabilities, all official documentation must be filed with the Dean of Students and the Disability Support Service Office. It is the responsibility of the student to notify the instructor at the beginning of the semester if accommodations are warranted.

Dean of Students: https://www.njit.edu/doss/ Disability Support Service:

http://www.njit.edu/studentsuccess/disability-support-services-0/

E. Students Rights and Responsibilities:

http://catalog.njit.edu/undergraduate/academic-policies-procedures/student-rights-responsibilities/

F. NJIT Undergraduate Grading Definitions:

A	Superb
B+	Excellent
B	Very Good
C+	Good
C	Acceptable
D	Minimum (Meeting all Course Criteria)
F	Failure
I	Incomplete (Pre-Approved Dean of Students)

A	90 %	90. to 100 Points
B+	85%	85 to 89.9 Points
B	80%	80 to 84.9 Points
C+	75%	75 to 79.9 Points
C	70%	70 to 74.9 Points
D	60%	60 to 69.9 Points
F	< 60%	0 to 59.9 Points

G. Faculty Office Hours:

All faculty are available by appointment for either in person, email or online conferencing. Contact your instructor determine their availability and to make an appointment, if you wish to meet outside of regularly schedule class times.

H. Semester Project Documentation:

1. GOOGLE DRIVE: This course will use the course's shared Google Drive as the repository references and student work.

All Project submissions are to be uploaded to the Student Work folder in the course's Google Drive by Midnight on the day indicated in the course Schedule.

2. CANVAS / KEPLER: Assignment: Kepler on CANVAS

To access CANVAS, you must have a UCID account with NJIT. KEPLER: Students must upload copies of their assignments to the new KEPLER 5 system found under the KEPLER tab in CANVAS "Modules".

CANVAS folder is automatically ported to KEPLER, although students need to initiate a separate KEPLER upload.

Pdfs and .jpegs files are required ensure view ability. KEPLER no longer has individual student folders. Student work is now available for review in either "List View" organized by student or "Gallery View" with thumbnails of all work in an assignment folder viewable at once.

I. Rights and Conditions:

1. All student work, both digital and physical, may be retained by the New Jersey School of Architecture, HCAD, NJIT, teacher or faculty member for accreditation purposes, academic reference, design competitions, conferences, papers, institute publications, public display, whether in print and online. NJSoA/HCAD/NJIT retains the right to a copy of all academic material prepared by students in conjunction with all courses and research. Student work includes preliminary and final academic work including physical models, digital images, prints, drawings, writings and their digital source files.

2. Only students enrolled in this specific course are to have access to the educational and reference materials provided.

3. All reference materials provided on-line, via electronic communication or as part of classroom instruction, (including but not limited to videos, music, sounds, books, e-book links, journal and magazine articles, online images, links to any other publication, tutorials, images, models, articles, writings, diagrams, drawings) are to be used in conjunction with this academic course's assignments only, and cannot be retained, copied, distributed or used for any other purpose, person or at any other location.

4. All educational and reference materials are to be deleted completely, including from all storage devices, no later than the end of the last exam day of the semester. They are not to be shared nor retained for any other purpose, nor in any form, beyond the direct use for academic assignments.

5. Academic presentations, reviews, discussions, notes, recordings or other materials and references which are part of the course materials and references are not to be transmitted, shared, posted online, made publically accessible, or to be used by any person not enrolled in this course, or other third party without the written permission of the course instructor.

6. All in-class or online discussions, formal and informal reviews, which are part of this course, are not to be screen captured, recorded, transmitted, shared, posted online, made accessible or made public at any time or in any manner without the express written permission of the instructor and all guest critics.

7. Students, whether on or off campus, attending class, participating in field trips, engaged in model making or any other academic activity are responsible for their own safety and well- being. Faculty, teachers and guest critics accept no responsibility, directly or implied, for the safety, health, actions or inactions of any student or group of students regardless of their age or circumstance.

8. All official course documents, including syllabi, and rubrics, are located in the Advanced Studio's shared Google Drive only. The NJIT Canvas system is supplemental to the courses shared Google Drive,

9. Registering for this course, or accessing any course materials or attending any meeting of the course in person or remotely confirms your acceptance of all the "Rights and Conditions" as listed above.

J. Faculty Background:

Professor Zdepski received his post-professional Master of Architecture II degree from the University of Pennsylvania, Philadelphia. He was a member the Louis I. Kahn Master's Studio, the Robert Le Ricolais Advanced Structures Laboratory, and studied with Ian McHarg on ecological and urban systems. He has also studied with Buckminster Fuller, Edward Bacon, Paul Rudolph, Normal Rice (first American member of Le Corbusier's practice) and with Ann Tynge on meta-morphology systems. Professor Zdepski was a University of Pennsylvania, Graduate School of Fine Arts Fellow in Architecture. He was awarded the Bachelor of Architecture, cum laude, degree from Syracuse University.

He is a founding faculty member of the New Jersey School of Architecture in 1974, having previously taught in the Department of Landscape Architecture at Rutgers University, New Brunswick. He has regularly reviewed undergraduate and graduate architectural projects in numerous schools of architecture throughout the USA and England.

Professor Zdepski is a registered architect in New Jersey, New York and Virginia, and a registered Professional Planner in New Jersey. He also holds National Council of Architectural Registration Boards Certification.

In 1989, Professor Zdepski was the co-recipient of the American Institute of Architects Education Honors Award, Honorable Mention. He has also received the Gustov Pfost Medal from the New York Society of Architects for *"excellence in design and construction*." He is the co-recipient of two Progressive Architecture Design Award Citations in 1993 and 1991. He is an elected member of the Colonnade Club at the University of Virginia. In 2015, the Governor of Kentucky awarded Professor Zdepski a Commission as Kentucky Colonel in recognition for his contribution to professional architectural education in the USA. In 2018, the New Jersey Institute of Technology awarded Professor Zdepski the distinction of Master Teacher.

Architectural projects from his design studios have won thirty-three national and international design awards. Studio projects have been on exhibition and published in the USA, Europe, Russia, Japan and South America. Student work has been invited and on exhibition at the Biennale Internationale Dell 'Arte Contemporanea, Florence, Italy, and at the Old Town Hall Gallery, Prague, Czech Republic.

His professional work has appeared on the cover of Fine Homebuilding, and has been published in numerous publications, as well as having been on exhibition in the USA, Asia and Europe. Professor Zdepski' s work appears in journals including: The Village Voice, Progressive Architecture, Home & Garden, Interiors Magazine, A+U: Architecture and Urbanism (Japan), The New York Times, New Jersey Monthly, Acadia Journal, Architectural Record, Architecture Magazine, T.H.E. Journal, Computer Graphics World, Fine Homebuilding, IEEE Society Press, Siggraph/ACM, ACSA Journal.

Professor Zdepski maintains a private architectural practice in Virginia, New Jersey and New York and has architectural projects in California, South Carolina, Virginia, Wyoming, New York, New Jersey and Pennsylvania. In 1978-80, Professor Zdepski designed and constructed one of the first "passive solar" residences in the USA, with the distinction of being located in a fully wooden site and almost completely self-sufficient. The residence was selected as one of the "*Ten Most Innovative Homes in the USA*" by the International Planning Agency, and in 1987 was selected as the "*Most Innovate Passive Solar Home*" by The Environmental Design Research Association, in the Netherlands.

Professor Zdepski is the Past-President, and Past-Vice-President of the Association for Computer Aided Design in Architecture, an international association dedicated to research in advanced computer modeling and architectural design. He is also the co-founder and formerly the Co-Director of Imaging Laboratory at NJSOA/NJIT begun in 1983. The Imaging Laboratory one of the first known academic architectural studios to use computer 3D modeling as the primary vehicle for design. Since its inception, the Imaging Laboratory has received in excess of $10 million dollars (educational value) in hardware/software grants, and donations from corporate and governmental agencies.

Most recently, Professor Zdepski was the architectural design and technical consultant for BEAMS, Hertfordshire, England. His research and testimony was in conjunction with the Rick Mather RIBA proposed addition to the Bodley Library at Christ College, University of Cambridge, Cambridge, England.

G. Course Schedule:

Thursday	5 Sept.	Scarpa	Carlo Scarpa	58
Monday	9 Sept.	Gehry	Sketches	84
Thursday	12 Sept.	Kahn	Silence and Light	60
			Kimbell Art Museum Permanent Collections	6
			National Parliament House of Bangladesh	11
			National Parliament Building Bangladesh	3
Monday	16 Sept.	Piano	Piece By Piece	56
			Renzo Piano in Paris Pathe	7
			SNFCC	7
			Nasher Sculpture Center Natural Light	2
			Nasher Sculpture Center The Building's Material	4
Thursday	19 Sept.	Rogers	Imagine Inside Out	53
			The Leadenhall Building The Engineering Story	20

Monday 23 Sept. 10:00 AM Draft: Rule Definition & Illustration: Architect 1 10 Points

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Monday	23 Sept.	Nouvel	Aesthetics of Wonder	55
			Jean Nouvel - Fondation Cartier	4
Thursday	26 Sept.	Zumthor	Practice of Architecture	60
			Norwegian Scenic Routes Allmannajuvet	2
			Peter Zumthor Allmannajuvet, Scenic Route Ryfylke	8
Monday	30 Sept.	Sanaa	A8 Le Rolex Learning Center	26
			4K Lausanne Rolex Learning Center	23
			Grace Farms CT. Best Day Trips from NYC	12
			Grace Farms Construction Time Lapse	1
			Design School Essen	1
			Sanaa - Zollverein School of Management & Design	5
Thursday	3 Oct.	Scarpa	Carlo Scarpa Remodeling the Castel Vecchio	61
			Carlo Scarpa Museum Gipsoteca Antonio Canova	8

Monday 7 Oct. 10:00 AM Draft: Design Analysis: Architect 1 10 Points

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Monday	7 Oct.	Gehry	Constructive Madness	60
			Generating Ideas - Frank Gehry Architecture	15
Thursday	10 Oct.	Kahn	A10 Le Bibliotheque d Exeter	26
			Spend Light	25
			An Offering to Architecture	28
Monday	14 Oct.	Piano	On the Shoulders of Giants	45
			Inside Le Albere by Renzo Piano	22
			Valletta	5
Thursday	17 Oct.	Rogers	Richard Rogers on his legacy stories	7
			The Macallan The Mystery Revealed	28
			NEO Bankside	28

Monday 21 Oct 10:00 AM Draft: Rule Simulation: Architect 1 10 Points

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Monday	21 Oct.	Nouvel	A1 Nemausus	26
			Jean Nouvel Arabian elements in buildings	35
			Architecture is Listening	11
Thursday	24 Oct.	Zumthor	Different Kinds of Silence	60
			Steilneset Memorial Bourgeios	4
			Steilneset Minnested	4

Friday 25 Oct. Midterm Warning

Monday	27 Oct.	Sanaa	Illuminating Museums Louvre Lens	10
			The Daylight Award 2014 Lauretes Interview	6
			Design x Technology Lecture - Toshihiro Oki	60
			Louvre-Lens art gallery	4
Thursday	31 Oct.	Scarpa	Querini Stampalia	30
			Carlo Scarpa Fondazione Quetini Stampalia	7
			Brion Vega Cemetery	6
			La Toma Brion	12
			Carlo Scarpa e La Banca Populare	4
			Carlo Scarpa Luav Main Gate	2
			Ticket Book by Carlo Scarpa	3

Monday 4 Nov. 10:00 AM Draft: Rule Definition & Illustration: Architect 2 10 Points

(Submit to Google Drive / FALL 2024 IMAGE & WORD / STUDENT WORK / Draft: Architect 2 / "Student Name")

Monday	4 Nov.	Gehry	A4	Guggenheim Museum of Bilboa	26
				Guggenheim Bilbao	9
			A9	Le Valsseau de verre	25
				FONDATION LOUIS VUITTON Aerial Views	10 / 24 Excerpts
Thursday	7 Nov.	Kahn		Louis I Kahn June 6 1972	18 / 59 Excerpts
				Kahn Cathedrals of Culture Salk Institute	24
				15 Minutes Salk Institute	15
				The Salk Institute Guided Tour	17
Monday	11 Nov.	Piano		Work in Progress	52
				Renzo Piano on Arch Daily	22
Thursday	14 Nov.	Rogers	A1	Georges Pompidou Center	26
				Walking Tour - Complete Centre Pompidou	36

Monday 18 Nov. 10:00 AM Draft: Design Analysis: Architect 2 10 Points

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Monday	18 Nov.	Nouvel		The incredible story behind the Louvre Abu Dhabi	23
				Louvre Abu Dhabi	3
				4K Museum Tour Louvre Abu Dhabi	30 / 88 Excerpts
				The Architect Behind the Louvre	5
				Building the Louvre Abu Dhabi	6
Thursday	21 Nov.	Zumthor	A2	The Stone Thermal Baths	26
				THERME VALS by PETER ZUMTHOR	11
				2013 RIBA Royal Gold Medal Winner Peter Zumthor	12
				Bruder Klaus Kapelle	4
				Trip to the Masterpieces of Architecture | Benedict	3
				Learning from PETER ZUMTHOR BENEDICT	10
Monday	25 Nov.	Sanaa		SANAA - Bocconi University, Milano, Italy	9
				Ryūe Nishizawa presents OchoQuebradas House	9
				Sydney Modern by SANAA opens this weekend	2
				Wavy Concrete Roof Covers Weekend Retreat	6
		Chareau	A4	La Maison de Verre	25
Tuesday	26 Nov.	Ito	A4	Library of Sendai	25
		Wang Shu	A10	Guesthouse	25

		Gaudi	A 3	Casa Mila	25

Monday 2 Dec 10:00 AM Draft: Rule Simulation: Architect 2 10 Points

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Monday	2 Dec.	Scarpa	Un ora con Carlo Scarpa		67
			Carlo Scarpa Olivetti Exhibition		3
			Olivetti Showroom		2
Thursday	5 Dec.	Gehry	Time Lapse of the Fondation Louis Vuitton		1
			Fondation Louis Vuitton, Paris		6
			4K Paris Louis Vuitton Foundation -		20
			WALK IN PARIS FONDATION LOUIS VUITTON		37
Monday	9 Dec.	Libeskind	A3	Jewish Museum	25
		Le Corbusier	A3	Convent La Tourette	25
		Aalto	A3	Municipal Center	25

Monday 16 Dec 10:00 AM Final Semester Project Submission for Architects 1 & 2 40 Points

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