



Gisele Freund, *Le Corbusier in his Studio*, 1961

**ARCH 4509/6509** Drawing as Parallel Practice  
*Dasha Khapalova, Visiting Critic*

Friday 10:10 am - 12:05 pm  
 144 E Sibley

This course is based on the premise that a drawing practice, in parallel to an architecture practice, has the capacity to build upon and expand the architect's existing vocabulary of space and form. It is based on the premise that architecture is an authored act, and that form in architecture is informed but still very much subjective. As such, it is the architect's responsibility to be fluent in multiple modes of plastic expression and their spatial ramifications in order to allow for each project to find its own indigenous language rather than approaching it with preconceived notions of style or being limited by a narrow, underdeveloped formal intuition.

This course is based on the premise that as architects, we learn through the hand. It is not enough to look, one must see, and in order to see, one must draw. Through drawing, the spatial and formal lessons embedded in the subject are appropriated, digested, and become available for future invention.

In this class we will be making drawings, not sketches, because the making of a drawing in of itself becomes a compositional, structural, formal, and spatial project. Students will be asked to select a subject for the semester's work, the only limitations being that it cannot be a building and must be able to be drawn from observation. It is expected that each project will develop its own course as the semester progresses, but the general arc will be drawing from observation, drawing from drawing, and forays into three-dimensional experimentation. Medium will be project specific, and will extend to include the use of color.

Each weekly class meeting will consist of a short lecture, followed by critique of drawings. It is expected that students have a basic drawing proficiency, therefore either ARCH 1501, 5511, or equivalent are a pre-requisite for the course.

This course is by permission only. For consideration, please email a statement of interest that includes a preliminary idea for the semester's drawing subject, as well as a brief portfolio of drawing examples by the end of the first day of class.