

Why I wish to study in Rome and what I hope to achieve through my experience:

I feel as though the chance to study abroad is arriving at an opportune moment in my education. I have spent the last three years at the University of Minnesota becoming steadily more passionate about architecture. Not knowing exactly what to expect when I first enrolled, I happily realized my education capitalizes on my love of drawing and making, and translates it into a tool for communication that I may someday use to build a career.

I feel that now, after learning how architects practice and what influences their work, I am most prepared and driven to delve into Rome's history and architecture. I look to my study abroad as an opportunity to enrich the quality of my education, and as a time to cultivate stronger drawing and analytic skills. While doing so, I envision myself gaining a deep admiration of Rome's history and culture.

One of my first introductions to Rome came at the age of ten when I attended Young Michelangelo Art Camp. Our instructor showed us slides from *his* study abroad trips and spoke of transformative works by Bramante, Brunelleschi, and, of course, Michelangelo. Since then, my knowledge of Rome has been supplemented by lectures from architectural history professor Dr. Satkowski. Dr. Satkowski described with admiration the Pantheon, the Colosseum, Trajan's Column, and other monuments to Roman ingenuity. After my study, I want to speak of Rome with the same sense of wonder and reminiscence heard in his voice. I'm most excited to draw the pantheon, as it has been referenced continuously in my education for its aesthetic and innovation. I also plan to observe the culture surrounding Vatican City during Lent. I was raised in a Catholic household, and the chance to see the origins of my family's religion is important to me. In regards to Rome's art, I'm specifically interested in visiting La Pieta in St. Peter's Basilica.

I look forward to the rigor of my drawing class, *Drawing (-in) the Eternal City*. The coursework will push me to produce continually, and I want to develop an intrinsic understanding of hand drawn plan, section, axon, and sketch as a result. I wish to return to the United States with a beautiful and personal collection of drawings that record not only the sites I visited, but also the progression of my skill and ability to discuss concepts and opinions through drawing. I see this as an asset that will help me accomplish my goal of becoming a licensed architect, and would like to include quality drawing examples in my portfolio for graduate school and internships.

I am thankful for the opportunity to study abroad and know my time will be unforgettable. I'm dedicated to making the most of my study in Rome by seeking out diverse, architectural and cultural experiences with a sketchbook in hand. I feel confident in my ability to detail these experiences through writing and drawing, and if selected, I look forward to sharing my discoveries with supporters of the SPQR Fellowship.

The importance of drawing as a way to investigate architecture and urban space:

Drawing has discrete advantages over other forms of production when it comes to exploring urban space. From a practical standpoint, it is more portable, versatile and instantaneous than computer aided design or physical modeling. From a pedagogical perspective, drawing prompts architects to discover what they don't yet understand, and test theories to gain a more thorough understanding of their subject.

When exploring a new city, it's important to be flexible and unburdened so fascinations may be pursued as they appear. In this case, drawing is an ideal approach to urban study. Paper and pencils are portable tools that may be slipped in a backpack, bag, or pocket. They're available at a moment's notice and, when care is taken, the drawings produced may be revisited forever. It's apparent that architects feel affection for their sketchbook, and it's quite understandable when the sketchbook becomes a useful traveling companion.

Architects may also love drawing for its expressive characteristics. Sketching is a particularly interpretive way to capture a space. It is not exact, but quick, gestural line work and shading create a vignette that come closer to capturing the intangible atmosphere of a site, the culture, and feelings experienced by the architect in that location. In retrospect, it can be satisfying to view these drawings as a unique, individual record of time spent in a new city. The drawings may also be used to communicate the architect's distinct experience to others. In this way, drawing can gain narrative or opinionated qualities.

The most important advantage to drawing cities, however, is not retrospective. Instead, it relates to the insights made during the drawing process. Drawing architecture naturally leads to questions about how the building was constructed, how light enters the building, and how this building relates at a small or large scale to its context. These questions lead to a range of possible answers, which in turn may be tested through drawing. The cyclical process of question and answer yields a more nuanced knowledge of the space explored. The ideas generated through drawing often serve as a springboard for further development in other medias. However, a well crafted drawing may discuss complex topics with equal fluency while retaining the personal expression evident in analogue processes, making them an appealing form of communication.

Through drawing, traveling architects may learn both the complexities of a city and a tool for expressive communication simultaneously, making their explorations fruitful on multiple levels. Onsite drawing is powerful because it may be used as a testing ground for ideas rather than just a means to record what exists. For these reasons, drawing is an important element of urban investigation.

SUSPENDED MASS: 2 ways





