Theatrical Design in Ancient and Modern Greece
TDDE 131

Architectural Drawing and Rendering
Drawing on the Right Side of the Brain
Deluxe Edition
A course in enhancing creativity and artistic confidence

Betty Edwards
THE ZEN OF SEEING
SEEING/DRAWING AS MEDITATION

Drawn and handwritten by
FREDERICK FRANCK
It occurs to me that what I was doing that summer with these sketches was something parallel to the mechanisms of projective imagery, which I described earlier. Yes, I was responding to what I was drawing. But the order I was using, the x, y, z coordinate system, was mine. It originated with me, not the rocks I was drawing. Perhaps we use perspective in this way more often than we think, not just with rocks in a place as strange as Bryce Canyon, but even with buildings where perspective seems obvious.

Just as a matter of technique, during my work in Bryce, I often found I had to do more than just observe its stone formations in order to draw them. There were some formal clues already in the stonework to be sure. The stone in Bryce is sedimentary. It’s lime-stone with various amounts of iron, and owing to erosion it has very pronounced horizontal lines. But I found all these clues insufficient to understand the three-dimensional order of what I was drawing. Often I had to use x, y, z coordinate constructions like the one shown in Figure 3.2 in order to fully grasp shapes. It was easier when I forced these networks onto the formations and used them to understand the natural conditions.
This shape drawing of a chair gives us a good sense of the "character" of the chair but lacks accurate structure.

We can build the chair in space when we establish a basic cube by "drawing through" to all four sides.

The figure with its basic cylindrical forms can be superimposed over the chair. For some this may be going a bit far in drawing through, but if you try it you'll gradually learn to think this way.

Sent and chair legs contain within them this basic cube. Now the chair rests firmly on the floor.

really understand what I'm looking at. Most of the time, however, I'll just plunge right in, keeping the cube principle in mind while I work.

You'll notice there is an obvious freehand quality to the sketches on these pages. Although you won't always want to work this loosely, it's a good idea to learn to draw buildings by eye and without the need of a straightedge. In spite of the hither-skelter look you'll sometimes create, this approach helps prepare you for more precise studies.

In structural terms, a group of buildings is no more than a jumble of building blocks. More distant blocks appear flatter than near ones.
The Orders of the Antients.
The Pantheon theatre shows structural features of Ancient Greek:
- columns,
- entablature,
- pediment
TEXTURAL GRADIENT AND FORM 5

When texture implies perspective.

Carl Andre

You have grown skilled by now at recognizing how the material properties of things carry information about their formal properties. But what of the artificial world? And what of environments where objects are more architectural in character?

This is a transitional exercise, intended to sharpen our understanding of visual texture so that we can build our understanding of linear perspective upon it. Find a building with an interesting array of decorative elements. Shaped cornices, ornately carved frames around windows and doorways, terra cotta friezes, and scallops are the kinds of details to look for.

Focusing on their decorative textures, draw some of these details from an angular direction. The angle at which you draw the object is key. Pick an angle such that parallel edges on your subject seem to converge. Avoid frontal directions of view that might allow these edges to remain nearly parallel.
**Il Colosso di Rodi** (1960): Sergio Leone

*Helen of Troy* (1956): Robert Wise

*Troy* (2004): Wolfgang Petersen

*Alexander the Great* (1956)
Robert Rossen

*Alexander* (2004): Oliver Stone

*Jason and the Argonauts* (1963): Don Chaffey

*Electra* (1962): Michael Cacoyannis

*The 300 Spartans* (1961): Rudolf Maté

*300* (2006): Zack Snyder
Classics on stage:
ACADELLES CONTEMPLATES CLIFF'S DEATH — THRONE STONE

A

ACADELLES KICK'S OUT THE FIRST BEADS AND PLACES UP STONE OR LUMP OF ASH AND...

B

AS CAM. MOVES BELOW LEVEL OF CLIFF, ACADELLES 'THROWS'

C

WIDE ANGLE WE SEE THE STONE ARC OUT TO SEA.

D

CUT

E

CUT

CLOSE UP OF THE SEA THE STONE PLUNGES IN...

END OF SEQUENCE
Questions?
Brauron
Weekend trip to Nafplio; short stop at the Canal, Visit Mycenae and Nemea
Archeological site at Mycenae
Nafplio
Stavros Niarchos Foundation Cultural Center
Modern Athens:

Katechaki Footbridge & the Olympic Stadium