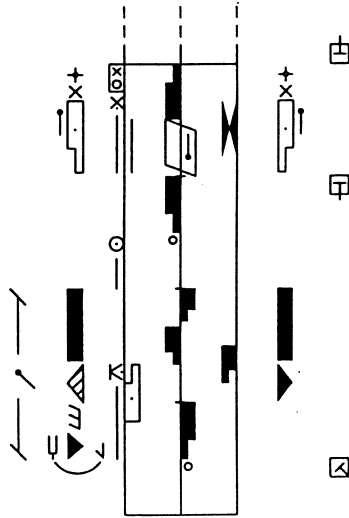


Right

Laban Dance Notation.

The dancer hops backwards turning 180 degrees anticlockwise, rounding the body forwards bending the right leg underneath her, arms rounded in front of the body. S/he then runs forwards and leaps, curving the body to the left, arms extended either side of the body, landing with the right arm bent at the elbow so that the fingertips touch the shoulder (diagram & text by Jean Jarrell, Senior Lecturer, Laban, 2003)



a transparent acrylic model may reveal the anatomical arrangement of floors but say nothing about how it would feel to be inside the building.

In many periods there is a general reciprocity between architects' drawings and the formal architectural vocabulary. The choice of axonometric projection; of a bird's eye view tilted usually at 45 degrees, suggests an emphasis on the juxtaposition of masses rather than the frontal impression of façades so dominant in renaissance architecture. The intentions behind a drawing such as that for a cathedral in Freiburg by Alberto Sartoris exhibited in 1931 is very similar to those that influenced the view of the High Museum in Atlanta, Georgia, of 1980–83 by Richard Meier. Many drawings from the office of James Stirling reverse the axonometric making it a worm's eye view that negates the roof but emphasises the ceiling. Choisy had used the method in the 19th century to explain in a single drawing the plan, section and vaulted ceiling of cathedrals.

To look at another 19th century illustration, say the view of the Gardener's House in Charlottenhof near Potsdam by Karl

Right
Alberto Sartoris,
Freibourg Cathedral com-
petition submission, 1931

Below right
Choisy, Santa Sophia,
Istanbul; plate from
'Histoire de l'architecture'
1899; Le Corbusier used
Choisy's drawings in
'Towards a New
Architecture' 1927

