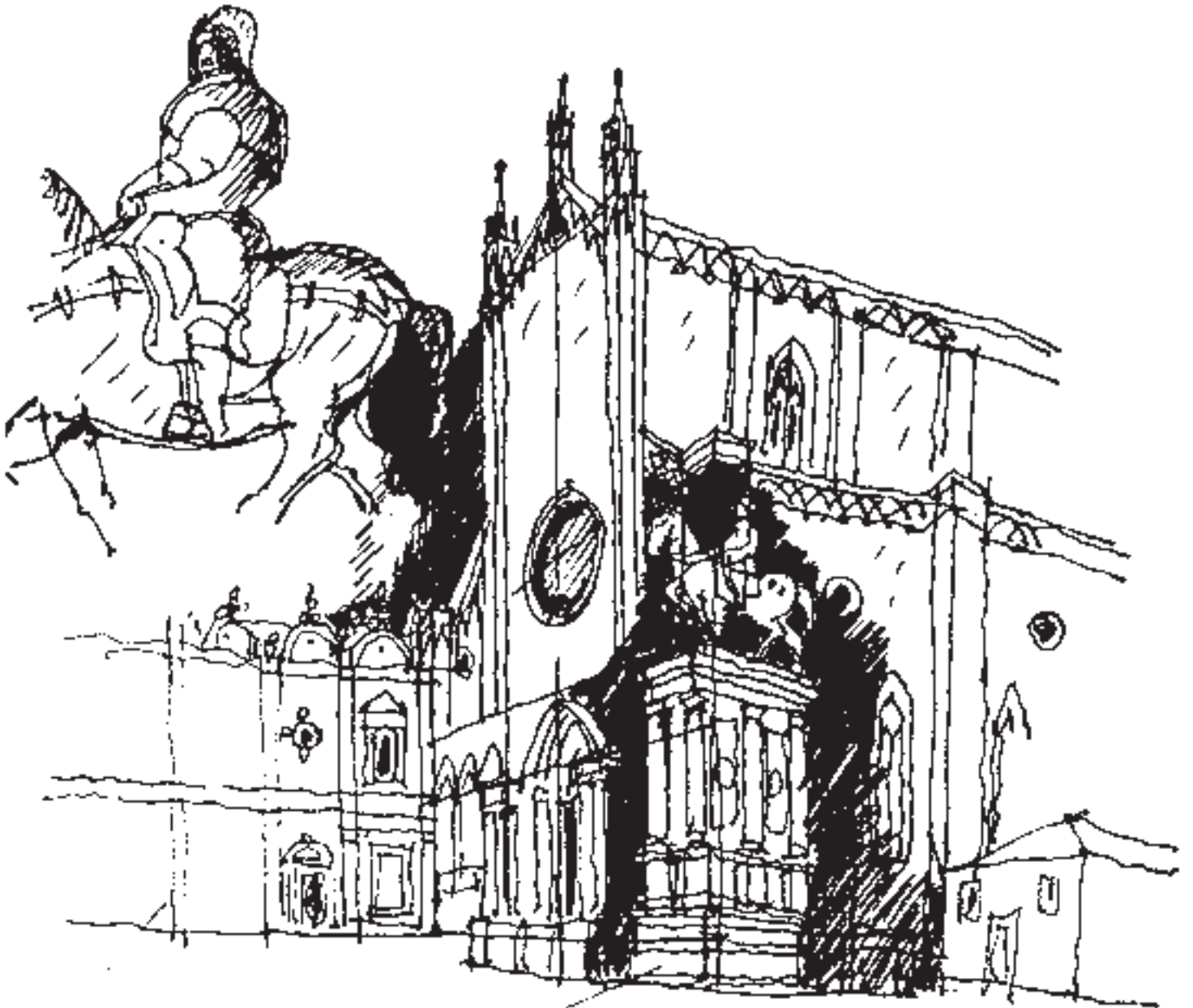


**Marjan Ocvirk, profesor**

Risba je eden najstarejših človekovih načinov kontakta in govora. Iz risbe je nastala celo pisava in vsi kasnejši načini predstavitve človekove misli v dvodimenzionalni ali trodimenzionalni obliki, če smatramo, da je tudi slikarski barvni kreaciji ali skulpturi v večini primerih osnova predhodna risba. Ko govorimo o predstavitvi človekove misli, se moramo zavedati, da za uspešnost risarske zaznave ni najbolj pomembna spretnost naše roke ali sposobnost našega očesa kot fotokamere. Bolj je pomembna sposobnost in bogatost našega kreativnega razmišljanja na določeno usmerjeno temo, kar vsaj do sedaj ni sposoben noben umetno ustvarjen risarski stroj. Risarski stroj je tako lahko le sredstvo za hitrejšo predstavitev naše že dodelane kreativne misli, uspešno še posebej v velikih delovnih načrtih, zahteva pa našo predhodno miselno vsebino. Tudi znanje uporabe risarskega stroja je postala nuja vsakega arhitekturnega projektantskega dela v fazi izdelave grafične dokumentacije, predvsem zaradi sodelovanja s sodelavci različnih strok, ki za izrisovanje svojih načrtov uporabljajo izrazito risarski stroj.

Vsako arhitekturno načrtovanje pa zahteva ob svojem začetku in vseskozi poteka načrtovanja osebno kreativno risbo, usmerjeno v likovni in funkcionalni svet arhitekturne kreacije, preverjeno v vsaki fazi tudi s svojo arhitekturno tehnično skico. Prepustiti risbo zgolj računalniku ali v začetni fazi tudi svojim sodelavcem, pomeni se odreči osebnemu stiku do kreacije arhitekture v njenem nastanku. Arhitekturna risba tako pomeni tisti nepogrešljivi osebni kreativni razumski in čustveni stik z arhitekturo ob njegovi zaznavi in kreaciji, ki zahteva njeno miselno preoblikovanje v prostoru našega kreativnega miselnega sveta.

*The drawing has always been one of the most ancient attempts of human communication and speech. It gave birth to handwriting and other two- or three-dimensional visualisations of the human thought, i.e. if we trust that most of the paintings and sculptures derive from the drawing. It is the capability and variegation of the creative thinking on a certain topic a capability no machine has been able to reach so far rather than the skilfulness of the hand and the camera-like capacities of the eye that leads to a successful attempt at expressing the human thought. Drawing machines may function as a means of a fast presentation of nearly-finished creative ideas, especially in large-scale working plans. The employment of drawing machines, however, always requires substantial content preparations. Familiarity with the drawing machine has become a necessity in any architectural project, i.e. in the graphic-documentation preparation phase, for it fosters co-operation with experts in other fields who mainly rely on drawing machines in the preparation of their plans. In architecture, however, the planning phase, from its initial stage and throughout the planning process, calls for a personal creative drawing touching the artistic and functional aspects of an architectural creation. This drawing is constantly, in every phase of the plan, being verified with the architect's technical drawings. Entrusting the preparation of the drawing to the computer or, during the initial stage, even to one's colleagues, results in the renouncement of the architect's personal contact with the creation during its conception. The architectural drawing can thus be described as the indispensable personal, creative, rational and emotional contact with architecture the perception and creation of which require the transformation of an idea in the universe of the creative mind.*



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