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Predmet: Predstavitvene tehnike

Izbirni predmeti: Likovni red I., Likovni red II., Modeliranje

Področje delovanja: oblikovanje predmetov, opreme prostora in prenove arhitekturne dediščine. Zanima me izvornost oblik obstoječega in proces preoblikovanja le-teh za nov čas in novo rabo. Oblikovnost razumem kot nadgradnjo že obstoječih oblik, spremenjenih v procesu vsestranskega opazovanja, abstraktnega razmišljanja zaključnega s stvarnim rezultatom.

Risba je univerzalna govorica arhitekture. Jezik te govornice pa se spreminja od naloge do naloge in je trdno vezan na obliko in vsebino. Začetek je vedno skromna, le z glavnimi potezami zarisana vsebina, ki se v loku ustvarjanja dograjuje po posameznih delih v potrebno in zadostno obliko. S prostoročno risbo in skico lahko dosežemo predstavitev koncepta, idejne zasnove in delavniške risbe detajla. Prostoročna risba je izjemno pomembna pri delu na terenu, posebej takrat kadar arhitekt sodeluje pri nujnih akcijah urejanja stanja, napr. elementarnih nesrečah.

Arhitekturna skica in arhitekturna konstruirana risba sta nepogrešljivi pri raziskovanju arhitekturnih sestavin. Samo z dobrim poznavanjem vseh zakonitosti predstavitve objekta lahko dosežemo optimalen rezultat pri katerem tudi tehnični in ekonomski del nista zanemarjena ampak enakovredno vključena v likovno celoto. Obvladovanje prostoročne in konstruirane risbe omogoča spontano razčlenjevanje proporcij in vseh sestavin elementov estetskega reda do zaželenega rezultata. Arhitektu ni pomembna le dejanska naloga, ampak permanentno odzivanje na probleme prostora v določenem času.

Za skico, prostoročno risbo ali načrt v izbranem in potrebnem merilu, je dober vsak material, skicirni papir, akvarelni papir, navadni risalni listi, deska, kamen, ometan zid. Vse je odvisno od tega kje in kdaj risba nastaja in kje in kdaj jo potrebujemo.

Brez dobrega poznavanja vseh predstavitvenih tehnik arhitekturnega jezika in elementov strukture umetnosti, je uporaba računalniške risbe več kot vprašljiva. Arhitekturna risba je koristna tako pri pedagoškem procesu, strokovnem in raziskovalnem delu kot pri izvedbi.

Subject: Presentation techniques.

Optional subjects: Fine-art-based order 1, Fine-art-based order 2, Modelling.

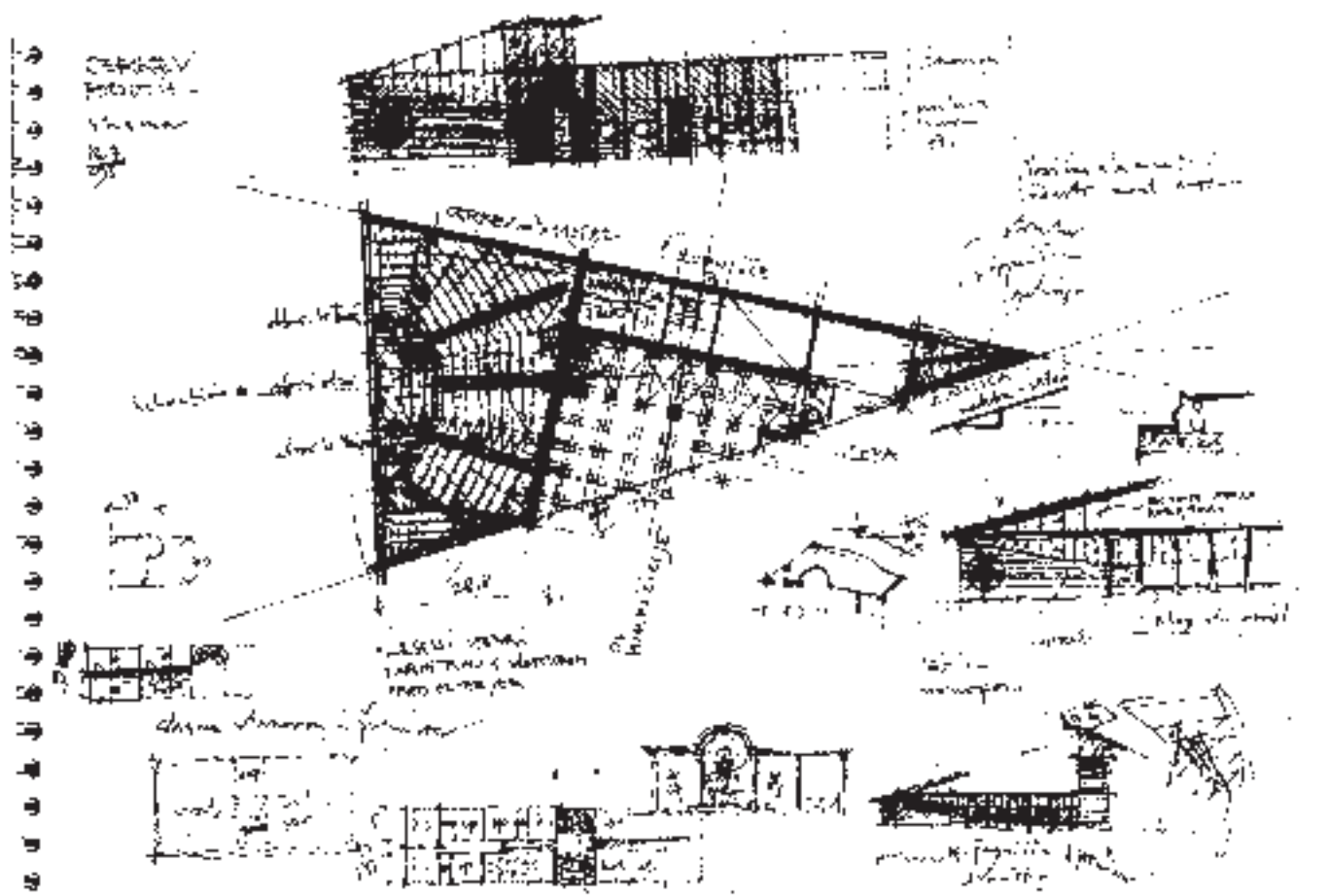
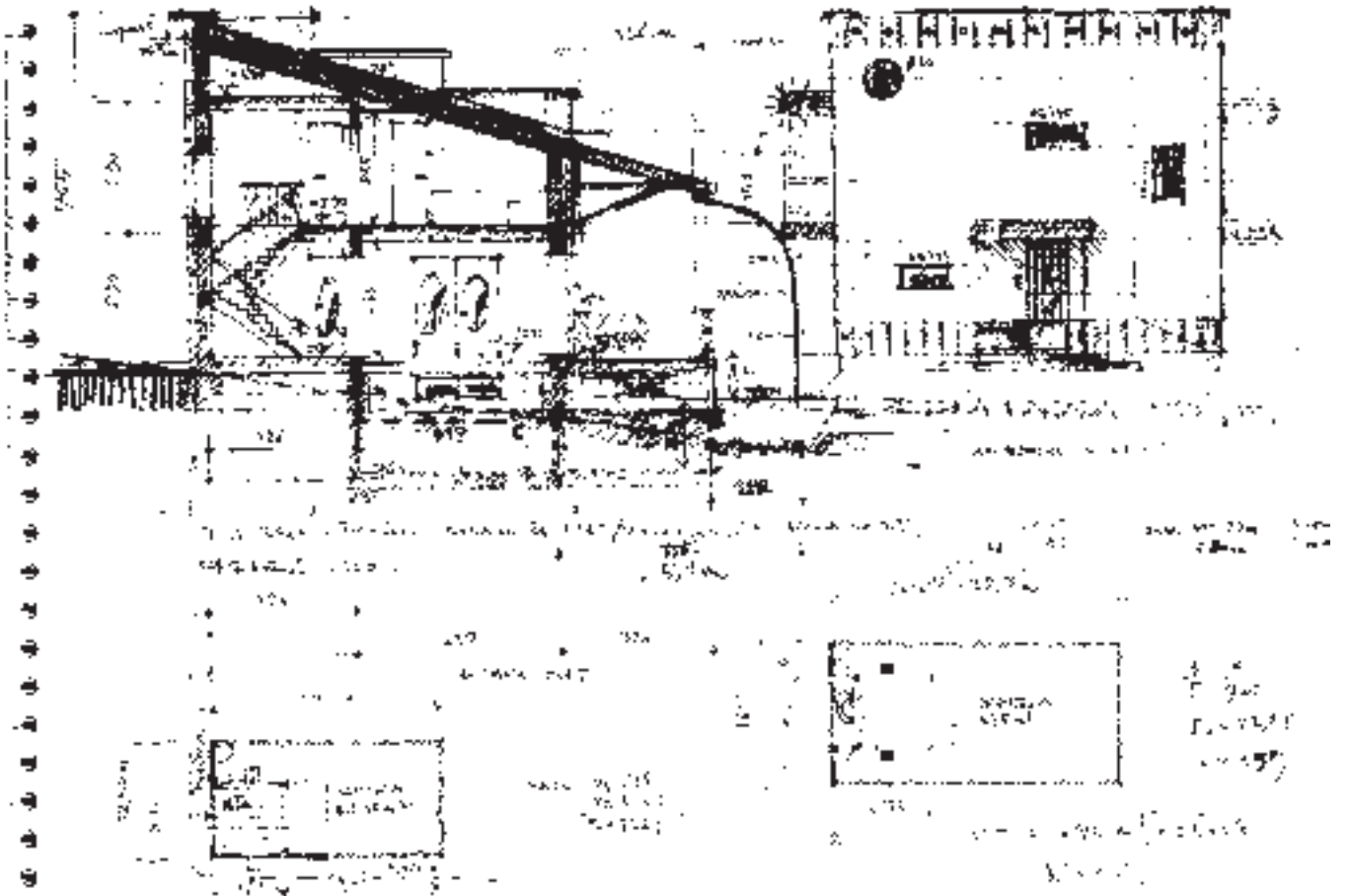
Working activities: Object design, interior design, renovation of architectural heritage.

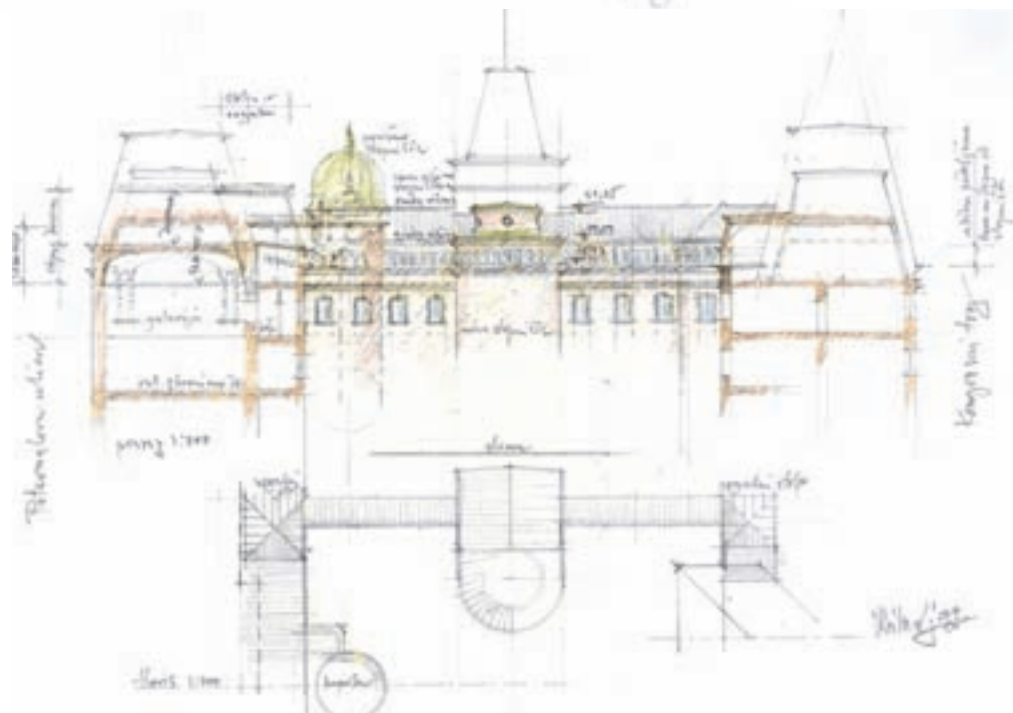
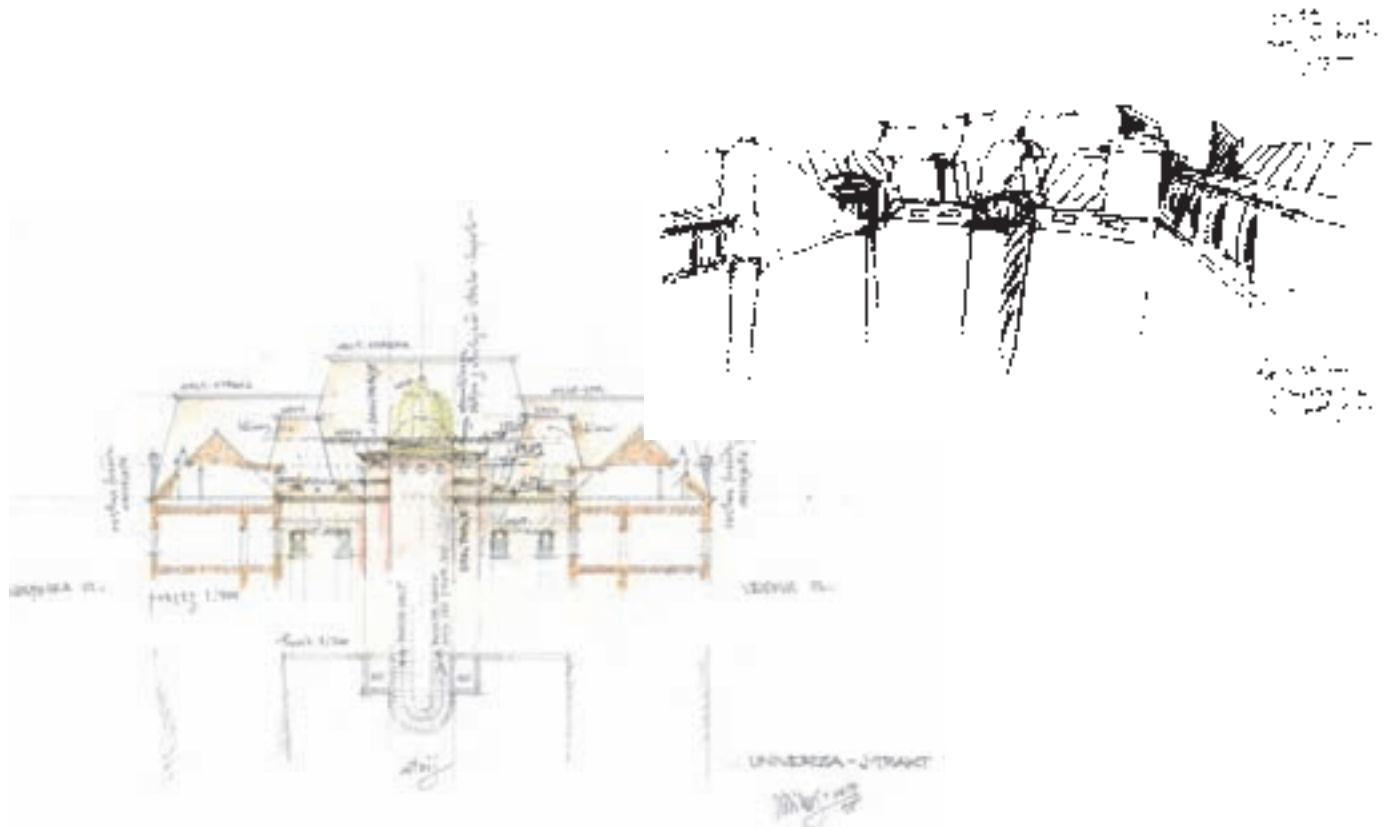
I am attracted to the originality of the form of the existing and the process of the adaptation of these forms to the challenges of time and use. Form-formation elaborates the existing forms changed by the process of comprehensive observation and abstract thinking culminating in a concrete result.

The drawing is the universal language of architecture. Yet, its language changes from task to task and is determined by the form and content. The first drawing is always simple, with the content being presented in few strokes, yet it changes throughout the creative process the stages of which focus on the completion of the form of its individual parts. The freehand drawing and the sketch allow the presentation of a concept, idea or a detail, i.e. during a working stage. The freehand drawing is of utmost importance in on-the-field experiences, especially in natural disasters, when the architect is involved in activities aiming at an immediate remedy for various situations. The architectural sketch and the architectural constructed drawing are a sine qua non in the research on architectural elements. Optimum results which pay equal attention to the technical and economic aspects and incorporate them into an artistic unity can only be achieved through a good knowledge of the object-presentation principles. The mastering of the freehand and constructed drawing may result in a spontaneous fragmentation of proportions and all the constituent parts of the aesthetic order achieving the desired effect. The architect is interested not only in the actual task but also in an on-going response to the problems of space at a certain time.

The sketch, freehand drawing and plan presented in a selected or required scale can be produced on any surface, be it a sketch pad, water-colour paper, drawing paper, a board, stone or a wall. The materials used reveal where and when the drawing has been created and where and when it has been required.

The computer drawing should not be used without a prior comprehensive knowledge of presentation techniques, the language of architecture and the elements of fine arts. The architectural drawing has proven to be efficient in the pedagogical process, during research and scientific activities and throughout the execution process.





VESTNIK



