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Globoko sem prepričan, da se arhitekt lahko le z osebno risbo poglobi tako v razumevanje že obstoječe arhitekture, kot v rojstvo nove. Še več, že ko študentom prikazujem razvojne zakonitosti arhitekture, redno začnem z razlago risb ali slik drugih umetnikov (arhitektov, slikarjev, lesorezcev, fotografov...), na katerih so ti prav z risbami neprimerno bolj poglobljeno in hkrati kritično »predstavljali« arhitekturo svojega časa, kot vsi drugi tekstopisci. Tudi v svoje publicistično delo sem vedno skušal dodati grafično razlago, prilagojeno bralcu ali meni samemu kot raziskovalcu. Prav zato bi bil kakršenkoli prehitro podan pregled nepopoln, premalo tehten, premalo bi pokazal s kako različnimi utemeljitvami mi je arhitekturna risba neločljiv del arhitekture.

Ker zaradi časovne stiske ne morem dovolj poglobljeno prispevati svojega deleža, velja hkratna obljuba, da bo ta dolg izpolnjen čimprej in to v dovolj tehtnem prispevku! Ta tekst naj bo zato le v vzpodbudo k oblikovanju posebne »grafične« številke AR, obenem bežen grafični izsek iz časov, ko so mi po diplomi začela nastajati spoznanja o arhitekturi skupaj z njimi pa tudi publicirane predstavitve teh raziskav.

I remain firmly convinced that it is only with the drawing that an architect can truly understand the existing architecture and give life to the new one. In my pedagogical work focusing on the description of the development of architectural principles, I have therefore always started my courses by explaining the drawings and paintings produced by artists, such as architects, painters, wood engravers and photographers, for their drawings with an effect which can only be compared to that of written works - present the architecture of their time with a deep insight and a critical eye. My publications have whenever possible included a graphic explanation adapted for the reader or myself as a researcher.

A hastily prepared survey with insufficient argumentation would not shed light on the reasons why I believe that the architectural drawing is an intrinsic part of architecture. Sadly, I currently cannot prepare a thorough contribution because of lack of time. Yet, I promise that I shall produce a comprehensive contribution on the topic as soon as possible. I trust that the present text will function as a stimulus for the preparation of a special graphic edition of AR and include a graphic overview of my first realisations on architecture following my graduation, as well as the published presentations of the above-mentioned research.

Delos, L'ilot de la maison des comediens, Ed. de Bocard, Paris 1970,;

Naselbinske oblike od Jezerskega do Bitenj, v: Kranjski zbornik 1970, Kranj 1970;

"Tabarele" taranesti antiotomane din Slovenia, probleme comune cu bisericile fortificate transilvanene, v: Buletinul monumentelor istorice 41, Bucuresti 1972;

Arhitektura slovenskih protiturških taborov, SM, Ljubljana 1975;

Umetnost stavbarstva na Slovenskem, CZ, Ljubljana 1986;

Architektur-Analyse der Wohnstaedten-Typologie im Zweisprachigen Suedkaernten, v: Wohnen und Bauen in Suedkaernten, Drava, Klagenfurt/Wien 1988;

Arhitektura Zilje, Roža, Podjune - Ta hiša je moja pa vendar moja ni, MZ, Celovec 1989;

Erlebte Architektur in Suedkaernten - Bauernhoeft Bildstoecke, Kirchen, Burgen, Schloesser, Hermagoras, Klagenfurt/Wien 1991;

Glosar arhitekturne tipologije, RS MOP, Ljubljana, 1993;

Arhitekturne krajine in regije Slovenije, RS MOP, Ljubljana 1993.



Rekonstrukcija 'House of the Comedians', Delos; v Svetovnem atlasu arhitekture.
Originalni tekst: Reconstruction of the peristyle courtyard, after P. Fister
(2nd century BC) (The World Atlas of Architecture, Portland House,
New York 1988)



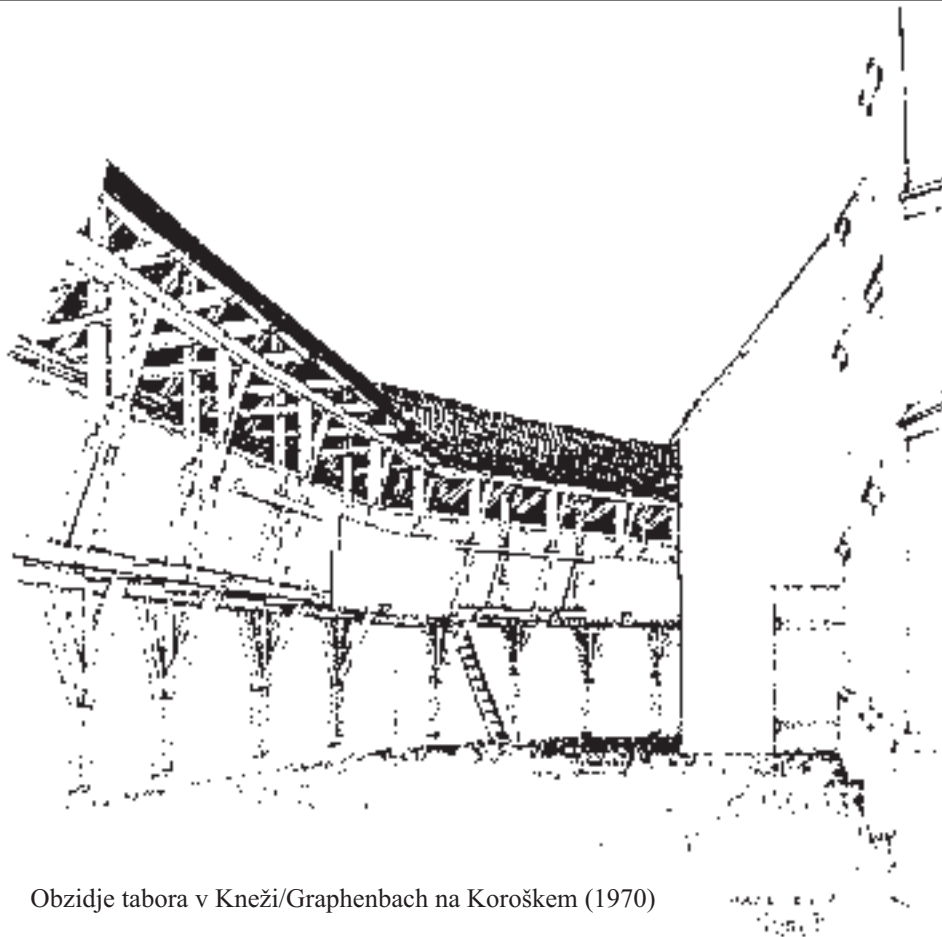
Delos, »Hiša tritonov« (1964)



Tabor v Dolenji vasi (1971)



Atene, Haghi Apostoli (1964)



Obzidje tabora v Kneži/Graphenbach na Koroškem (1970)



Rekonstrukcija Tabora v Kneži na Koroškem 1971



Skopje, obnova po potresu (1965)