

I Draw Because I Have to Think

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Computer drawings are a necessary means of communication between the architect and his or her collaborators, and, eventually with the construction people on site.

Sketches and hand drawings are in less demand these days, though their importance and usefulness have lost none of their validity. The significance and uniqueness of hand drawings lies not in the clarity of their message but in their inherent imperfection. They communicate with no one but their creator.

As our mind is never in complete control of our hand, it is free to create signs, left open for interpretation. Not once was I surprised at how hand drawing can evoke possibilities that most probably I would not have been able to imagine consciously.

As arguably the most complex of all arts, architecture has had to address many contradictory demands and conflicting interests within its overall design. No successful solution can be reached by sequential analysis but rather by intuitive synthesis.

In this respect, hand drawings help to channel the vague ponderings of the mind into visual images of a germinating concept. It is then up to the eyes to trace and decode its meaning.

The architect's way of thinking is through his eyes.