

ab

foto

stane jeršič
barbara jakše jeršič



uvodnik
povabilo
platforma
simpozij
foto
esej
graf

photo





Ujeti prostor

Arhitektura je umetnost prostora. Da bi začutili njeno zamisel, jo je potrebno osebno doživeti. Tu ne gre le za zaporedje prostorov in proporce, arhitektura je tudi umetnost svetlobe in sence, materialov in njihove kompozicije, ne nazadnje tudi akustike in celo vonja. Vsega tega pa ni mogoče ponazoriti v nobenem drugem mediju in navsezadnje tudi ne bi imelo nobenega smisla. Po arhitekturi se premikamo, hodimo okoli nje in jo opazujemo z različnih pogledov. To premikanje nam ustvarja vtis, da bi bil film ali video, ustrezen medij za njeno ponazoritev. Vendar v resnici ni tako. Le redko vidimo filmsko kamero, ki prodira v stavbo tako, kot si je zamislil arhitekt. In če že, gre večinoma za osebno interpretacijo snemalca, ne pa za zaporedje pogledov, ki jih

Captured space

Architecture is the art of space. In order to sense its idea, it needs to be experienced in person. It's not only the sequence of spaces and the proportions, architecture is also the art of light and shadow, the materials and their composition, as well as the art of acoustics and even smell. It isn't possible to represent any of these in any other medium - and it would make much sense, either. Architecture allows one to move through it, walk around it, and watch it from various views. Moving around like this may lead one to think that film or video would be a suitable medium to represent architecture. Yet this is not the case. One seldom sees a film camera making its way through a building the way its architect had envisioned. And if it does happen, it is usually due to the camera



je načrtoval arhitekt. Tako pri prezentaciji arhitekture še vedno prevladuje fotografija, ki se z arhitekturo ukvarja že od vsega začetka sredi 19. stoletja. Danes si težko predstavljamo, da je Goethe nekoč potoval v Italijo ob spremstvu risarja in je povsod kupoval mavčne odlitke antičnih skulptur, da bi videno ohranil v spominu. Že zaradi neobčutljivih kemikalij, ki so zahtevale dolge osvetlitve je bila arhitektura – ta »zamrznjena glasba« - primerna za fotografiranje. In že kar na začetku, so se pojavili albumi s fotografijami dalehnih dežel – Egipt, Grčija, Rim. To je vzpostavilo fotografijo kot glavni medij arhitekture in danes večino stavb, ki jih želimo obiskati, že prej poznamo s fotografij. Kljub temu pa v sodobni arhitekturni fotografiji naletimo na dve težavi. Prva je njena že omenjena enodimenzionalnost, druga pa je vprašanje interpretacije. Čeprav se večina fotografov ukvarja z lastnim videnjem

operator's personal interpretation, and not the sequence of views that had been planned by the architect.

Photography is thus still the prevalent means of presenting architecture and the two have enjoyed a relationship from the very dawn of photography in the mid-19th century. Nowadays, it's difficult to imagine that on his voyage across Italy, Goethe was accompanied by a sketcher and that he was buying plaster castings of Antique sculptures to preserve the memory of what he had seen. Chemicals with low light sensitivity that required long exposure times made architecture, this "frozen music", suitable for taking photographs. And already very early on, albums with photographs of far away lands - Egypt, Greece, Rome - became available. This established photography as the principal medium for architecture and nowadays, we familiarise ourselves with most buildings we want to visit through photographs.





predmeta fotografije, je tu pomembno razumevanje arhitekto-
nov. Vsaka umetnost ima svoje sporočilo in fotografija arhitekture je toliko
uspešnejša, kot zmore prenesti to sporočilo. Šele ko se zavedamo teh ome-
jitev, razumemo fotografski pristop Barbare in Staneta Jeršiča. Najprej gre
tu za drugo fotografsko tehniko. Človeško oko je z obračanjem glave spo-
sobno dojeti širši prostor, kot pa nepremičen fotografski objektiv. Tu širo-
kokotni objektiv ne pomagajo dosti, saj v ekstremnih primerih stavbe gle-
damo »z ribjimi očmi« in ne s človeškimi. Poseben fotoaparati, ki ustvari pa-
noramske slike brez popačenja je novost in boljši odgovor na težavo širše-
ga dojetanja prostora. V tem smislu se mi zdijo najbolj uspele fotografije
Ustavnega sodišča, cerkve na Barju ali Plečnikovega domovanja, kjer gre za
relativno manjše interjerje. Po drugi strani si fotografa ne prizadevata, da bi

And yet, there exist two caveats in contemporary architectural photography.
The first one is the previously mentioned one-dimensionality, and the other
one is the question of interpretation. Even though most photographers con-
cern themselves with their personal vision of the subject of a photograph,
understanding the architect's intentions is important. Every piece of art carries
a message, and the success of an architectural photograph is measured by
how successful it is in conveying the message of the architecture in question.
It is only when we become aware of these limitations that we understand the
approach that Barbara and Stane Jeršič take with their photography.

First of all, they use a different photography technique. By turning one's head,
the human eye is capable of grasping a wider space than can be captured by a
camera's lens. A wide-angle lens is not of much help here - in extreme cases, the



vsiljevala svojo razlago Plečnikove arhitekture. Držita se v spoštljivi razdalji, ki omogoča, da arhitektura našega velikega mojstra govori sama po sebi. Je sama dovolj slikovita in prav je, da se fotografa nista ujela na limanice njene zgovornosti in jo skušala razkošno interpretirati. Raje isto arhitekturo beležita v različnih pogojih – Križanke in Trnovski most ponoči, Tržnice in Levstikov trg v snegu...

Andrej Hrausky

building ends up being seen through a "fish eye" rather than a human one. Special cameras that create panoramic photographs without distortion make for a better solution to the problem of wide perception of space. In this regard, I find the photographs of the Constitutional Court, the church in Barje, and Plečnik's home - all of them depicting smaller interiors - to be the most successful. On the other hand, the photographers are not trying to impose their explanation of Plečnik's architecture. Out of respect, they keep a distance that enables the architecture of the great Slovene master to speak for itself. It is picturesque enough on its own and it's only fitting that the photographers didn't get caught in the trap of opulent interpretation. Instead, they prefer to capture the same architecture in different conditions, e.g. the Križanke monastery and Trnovo bridge at night, the Central Market and Levstik Square in the snow, etc.

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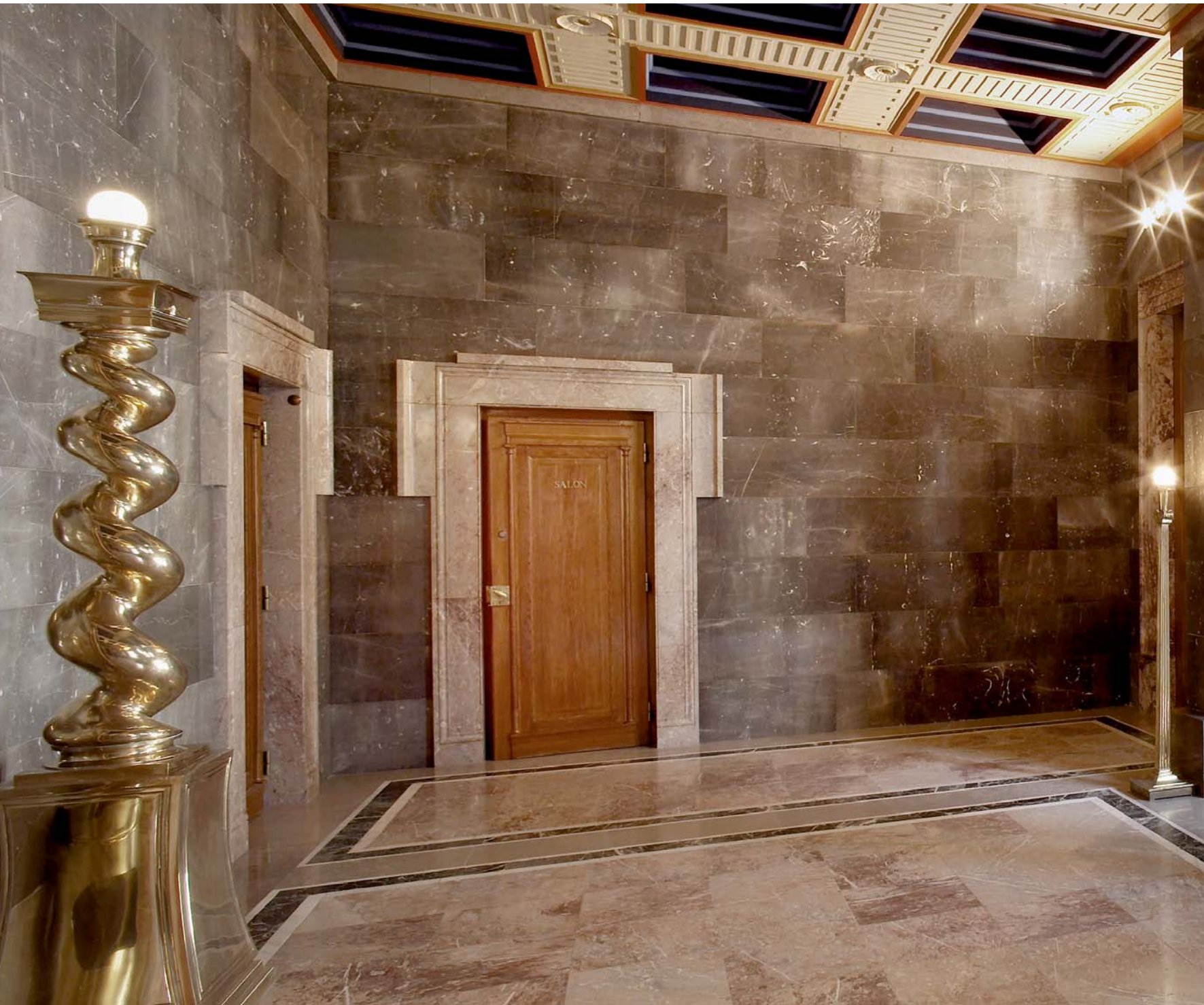






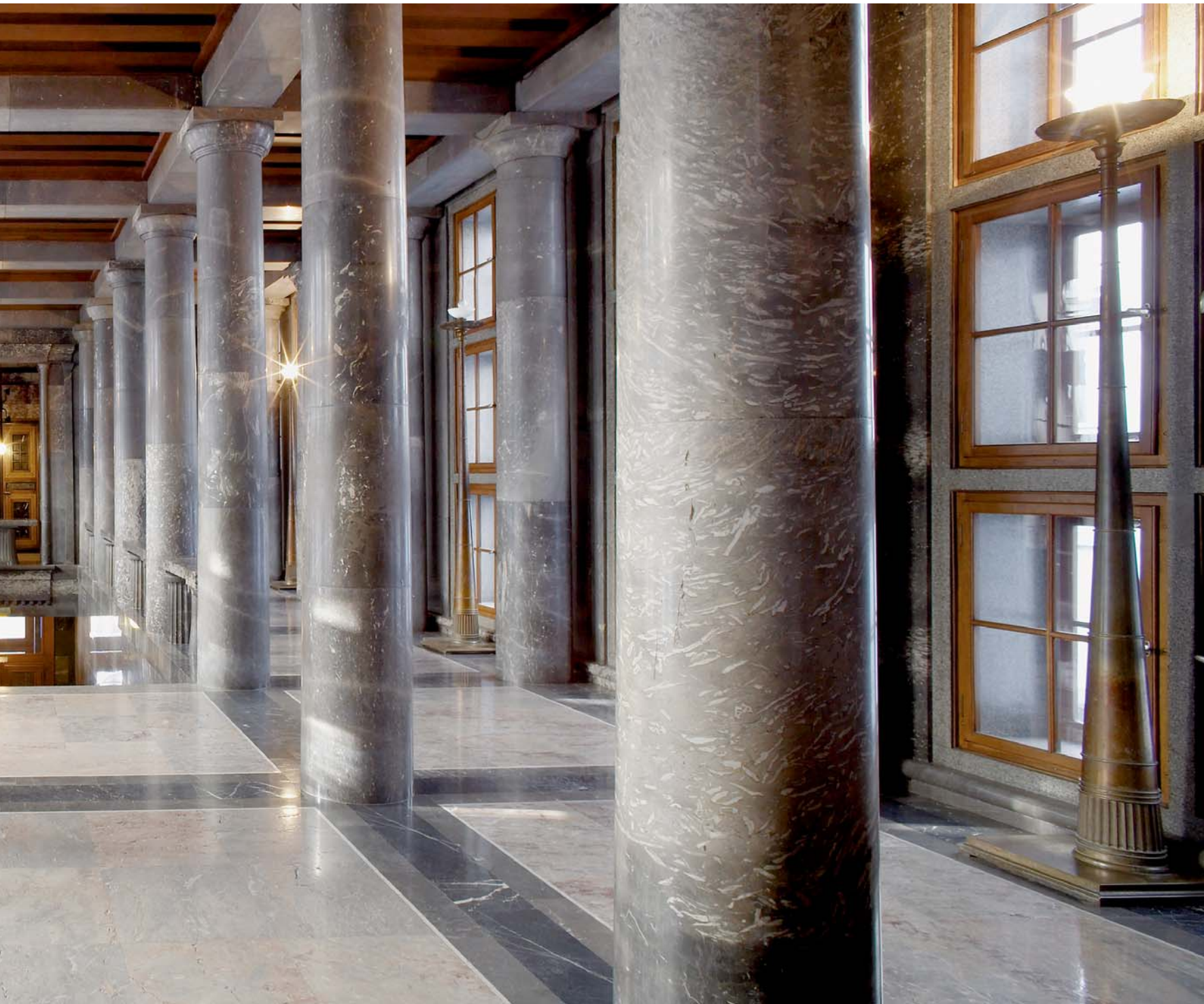


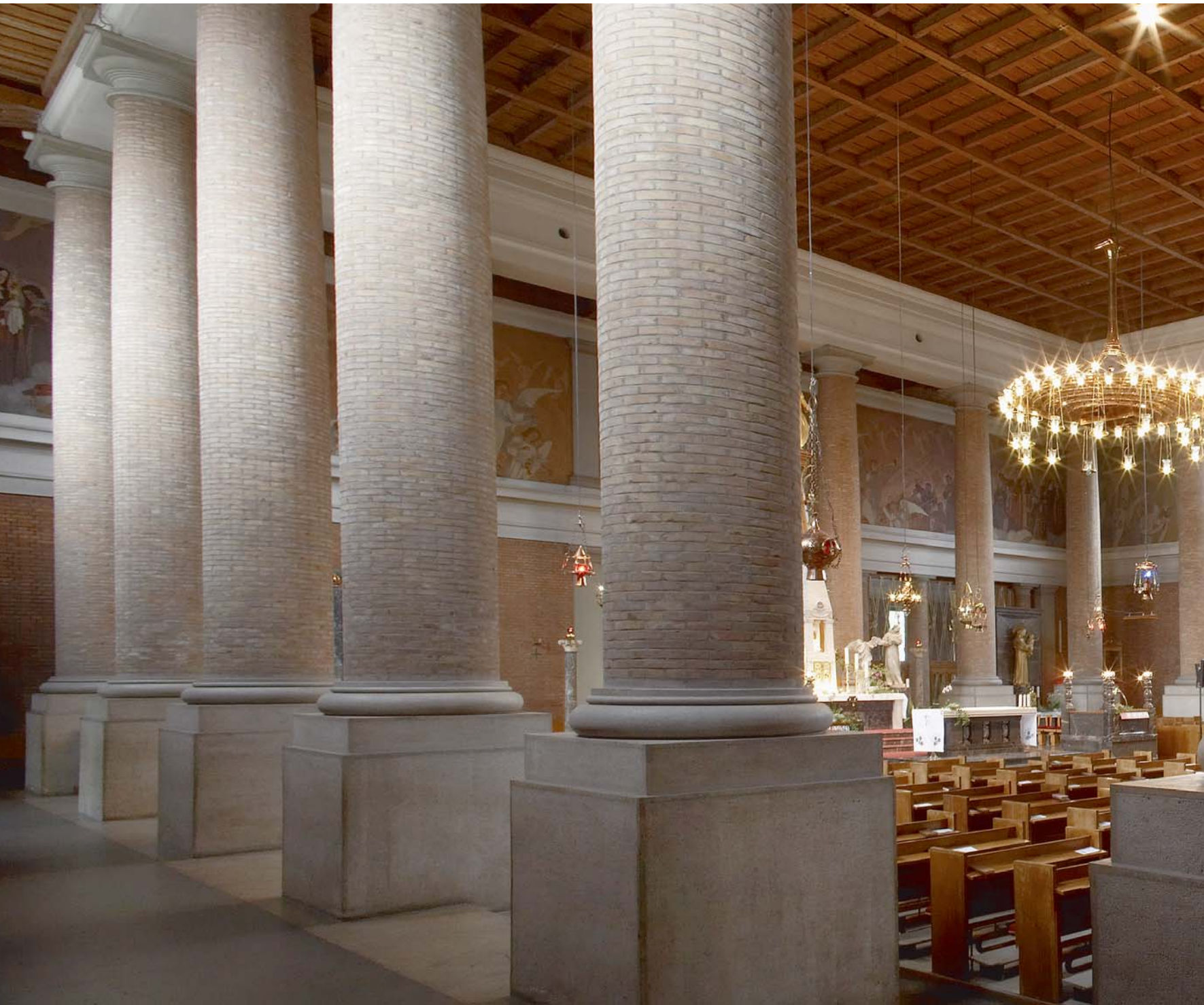


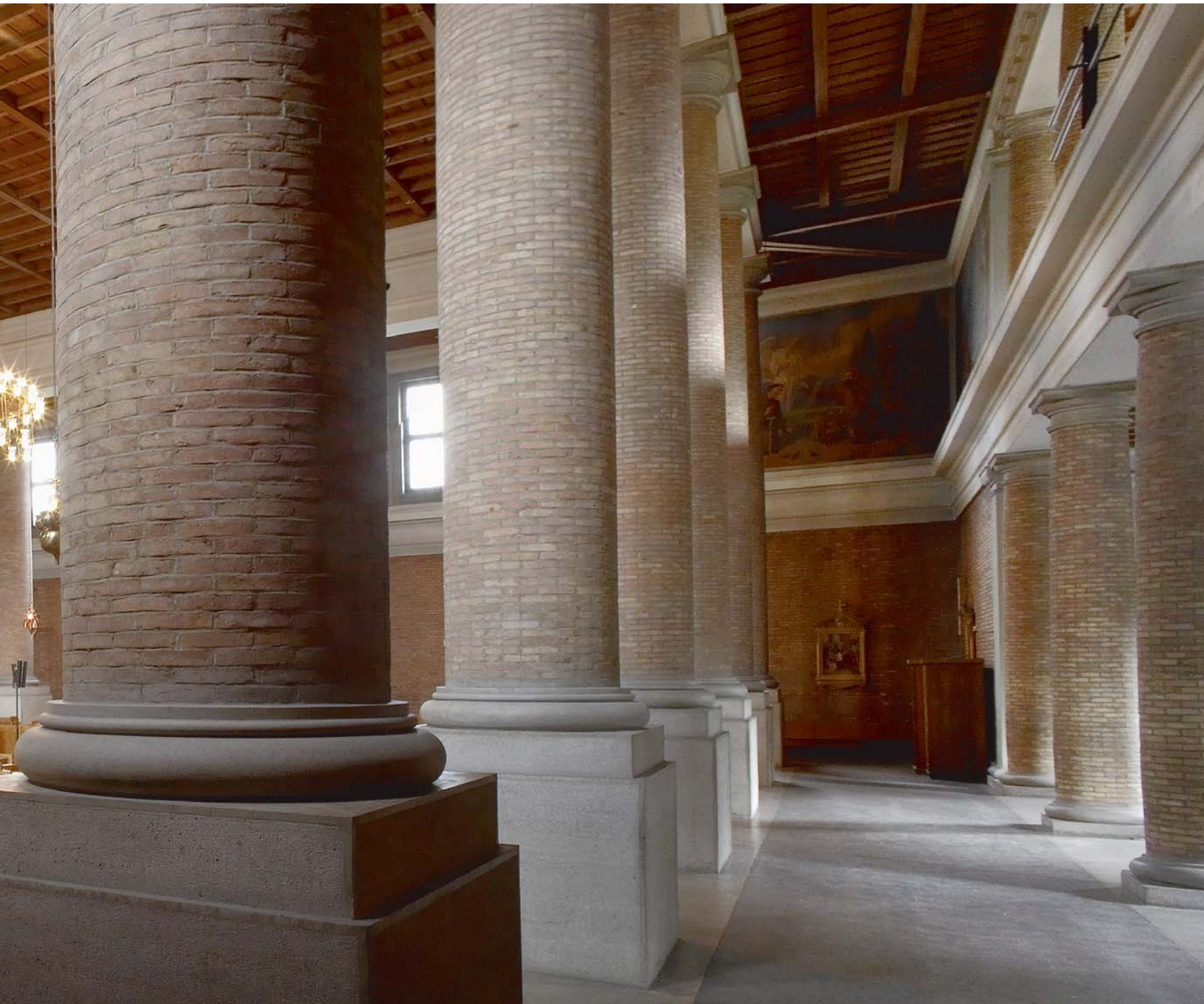
























Ohranjamo njegova dela.
Keeping his work alive.

