

Ea Vasko – Transluents

“In architecture
reflections are as important as transparencies”

-Ludwig Mies Van Der Rohe

In this work the visual idea is based on abstraction that I discover in architecture. I try to question the classic way to perceive the object and the space in the picture. Through this I also test the limits of abstract and recognizable.

I search for visually calm areas in the city environment, places where there are no advertisements or other disturbing elements. I aim for purity and simplicity in a visual sense. At the first glance the pictures seem quite plain, but looking closer there are small flaws caused by time, like scratches and stains in surfaces or unclear shadows seen through dirty windows. This I find very fascinating: The way everyday life has changed the buildings from a vision of the architect to a place formed by its users is a very inspiring subject to me.

The traditional way of photographing architecture usually shows buildings and cityscapes as beautiful and attractive as possible. In this kind of picture the building is seen as clean, faultless and identifiable. In other words as a whole object, as the architect has thought it would look like. A traditional

photograph of architecture is like a product photograph: It has to be flattering to its object, and the object has to be recognizable. There are no signs of lived life in this kind of picture. Buildings are usually photographed when they are new, when no one has moved in yet.

In my interpretation the true nature of architecture is in translucencies, distortions and reflections on surfaces as much as aging and the wearing out of materials. The series *Transluents* is based on my observations on windows. After all, the original object of these pictures is not very important, since I want to remove the recognizable characteristics of it and by that create a new individual one that is not associated with the object that I have photographed. By leaving out recognizable things, also the scale in these pictures becomes unclear.

Some objects of these images exist in reality and some of them are scale models that I have built. I started building scale models because by building them I can control the nature

of hints I give to the viewer about what there really is in the image.

Making these pictures has made me think about space and how people read space in photographs. Usually the experience of space in a photograph is clear: It repeats its subject accurately, and by that it also repeats accurately the space that has been photographed. But what happens in the viewer's mind when the necessary items needed for the perception of space are getting less and less in the picture?

A photograph can never fully repeat the experience of being in a space, because it only can picture a certain part of it at the time. When there are no obvious spatial elements in the picture, the viewer starts actively creating them in his imagination. With this work I aim to an interaction between the viewer and the image: By re-interpreting my pictures, the viewer also re-invents the space pictured in them. Therefore my photographs are more like visual suggestions, not proclamations.