

South Coogee, Sydney, house by Renato D'Ettore.
A shot which accentuates the rectilinear form of the structure. Maiorana sees the slightly eccentric framing as helping the eye to appreciate the three-dimensional reality. The picture links a stairway and a hall which might be expected to be illustrated separately.



South Australian Aquatic Science Centre (facing page)
A composition of simple strong geometric elements.

Bart Maiorana sees two sometimes competing elements in architectural photography: documenting interesting images and producing them. He says these two objectives cannot always co-exist.



● **While it is clearly the photographer's role** to present a building as attractively as possible, an interesting photograph which does not accurately represent a building can be a liability, for example if it is to be included in an architectural award submission. He says there is a fine line between imaginative representation and making a building appear something it is not. Architecture's inherent order ensures that it lends itself to photographic composition. A good photographer will normally have no difficulty in expressing the essential character of a building. The originality is usually in doing this in a way that the architect may not have envisaged. Maiorana had a background in visual arts before he became a professional photographer. He has no shortage of original ideas and is very aware of the artistic composition which makes good, unique images. He regards photography as a medium by which he can "elucidate order from chaos" and from that chaos find harmony, elegance and beauty.

Searching for the non-obvious, or identifying elements for this purpose, is a painstaking process. When a decision is arrived at, refining the composition might take up to half-an-hour to precisely compose or frame disparate elements. Maiorana treats light, both natural and artificial, in a controlled manner, combining several light sources on a single exposure, in the attempt to exalt the image to a higher reality. He likes to plan a shoot either in his mind or in conjunction with architectural plans on an initial visit. Then, on the day of the shoot, he will usually work from before sunrise to well after sunset, from east to west. But he also enjoys the challenges of very different types of photography, such as product shots or real-life street scenes. Composition is critical, he says, and is ultimately what makes a good image in any form of photography.

