AESTHETICS OF ARCHITECTURAL PHOTOGRAPHY: EXHIBITING INNOVATION AND CREATIVITY IN ARCHITECTS AND PHOTOGRAPHERS

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Abstract
Architecture and photography are two major professions that are unique but different with individualistic styles and skills. However, combining artistic skills from both professions can result in a dynamic and visually compelling venture. The aim of this study is to showcase the architectural projects of practicing architects in Nigeria, which have displayed creativity in their design projects through innovation. Guarantee Trust Bank (GTB) is a financial institution that has branches all over Nigeria, and in the past has commissioned several, if not all of its branches to architects to design and supervise such constructions. The bank has a mission of not replicating any of its architectural edifices in any part of the country, thereby making all of its buildings masterpieces in their visual character. This study adopted photography as a method of compiling already completed projects for documentation, exhibition and to stimulate design concepts in other architects, as well as students of architecture that derive inspiration for designs from photographs. The pictures were retrieved online from GTB'S official website and were selected based on three criteria: content, composition and character. Findings from the study reveal that architects and photographers are more versatile and daring in architectural designs as well as photographic shoots; hence both professions showcase innovation and creativity in design.

Keywords: Architects, façade designs, GTB's institutional buildings, photography, Visual aesthetics

1. INTRODUCTION

Architecture and photography are two distinct yet different professional professions with similarities and differences that have helped in advancing the course of both professions. The advent of photography in 1839 (Magagnini and Sardo, 2017) brought about a turn-around in the history and practice of architecture as people around the world began to have visual experience of buildings in every part of the globe without necessarily travelling to the locations of those structures. According to Durham (2019) photography is a principle medium for recording images of the world, as it allows people to capture and frame the moments they considered deeply, so they can go back and take another look. Durham advises that to be a good photographer, one has to be a creative thinker as photography should be a passion, a hobby and a profession. However, (AIA and ASMP 2008) emphasizes that the most productive photographs are those with few surprises while the photographer is on location. Magagnini and Sardo, 2017) conclude that photographical imagery of architecture is evidenced as a complementarity of the two worlds which go beyond their original disciplinary confines to fill in voids and cracks in the other discipline. According to (Jammes 1981; Ackerman 2001), the function of most architectural photographs was for documenting buildings, although a photograph was capable of becoming a work of art. And today, photography is universally accepted as one of the fine arts. Jammes (1981) buttressed that the value of photographs were recognized for supporting the restoration and conservation of refurbished medieval buildings.

AIA and ASMP, (2008) assures that photographic images are the most direct form of communication and without photos, architects would travel distances to see examples of successful designs. Photography is used primarily in the visual oriented fields such as architecture and fine arts as a literal form of documentary illustration. Tok et al. (2010) posits that" architecture is concerned with photography as a tool for optical realist recording and as a means of documenting the immediate material environment". Barbican Gallery London (2014) asserts that "photography and architecture are complex repositories of time". AIA and ASMP, (2008) posits that good architecture that is well represented by good photography, attracts a more affluent and professional readership in publications, while architects benefit by gaining visibility and renown, because architectural designs are not created in a vacuum but within an evolving tradition or cultural milieu, that influences and is influenced by latest designs. Through

photography, Architects started getting more commissions because their projects got wider coverage than before. For example Barbican Gallery London (2014) noted that Mies Vander Rohe's 'the Pavilion', which was designed in 1929 for the International Exposition in Barcelona Spain was to house exhibits, rather the structure became the exhibit itself through photography, as this phenomenon consolidated Mies's reputation. (Ackerman 2001) found that more architects patronized photographers in the second half of the nineteenth century as photographic images of their portfolios served as a means of spreading awareness of their works and attracted clients. At the beginning of the second decade of the twentieth century, architects became less interested in images of historical styles and more interested in the powerful photographs of contemporary works, especially buildings by eminent architects of the Bauhaus and Frank Lloyd Wright.

Aesthetics involves having pleasurable experience after an encounter with an object or view (Tractinsky and Eytam 2012). Moshagen & Thielsch (2010) advocate that many theorists of aesthetics define it as the property of an object that produces a pleasurable experience in observers. Although aesthetics can be experienced by different human senses, visual aesthetics is paramount to this study as it involves using the human sight in accessing and assessing visual stimuli. Architects and designers sometimes got inspiration for new designs from pictures of projects in magazines and books that were available to them and fed their eyes with visual experiences from around the world. For example Photographer Inaki Hernandez-Lasa's love for photography began at a tender age, from beautiful landscapes in Ireland that captured lush greens and majestic seascapes, and had greater attraction for city environments, buildings and materials. Inspiration for photography can spring up from nearly anything, from everyday household objects to natural landscapes, portraitures and the built environment. Magagnini and Sardo, (2017) also observed that the landscape is also a real place that contains memories to draw and reinvent form. Hernandez-Lasa (2018) opines that the ultimate objective of a photographer is to express and convey the different aspects of these buildings while trying to create an aesthetically pleasing image. It appears like image is profound to both architecture and photography and remains an integral part of practice as well. Pelizzari and Scrivano, (2011) described photography as an autonomous art form and an original copy of the built environment.

In Magagnini and Sardo, (2017) observation on architecture, photographs have become a tool for composition as well as representation, while its images offer both figures and backgrounds.

Photography has also played a great role in defining architecture by definitively conditioning projects. Ever wondered what the world would look like without photography? How would the world have viewed architecture from every part of the globe without photography? Architects around the world have concentrated on their act – design and construction of buildings, and have used photography a great deal in showcasing and exhibiting their art, without recourse to acknowledging the power of photography in actualizing their dreams. In the fine arts, like in painting and sculpture, artists are capable of signing on their masterpieces, but in architecture, besides the designer's name, professional seal, and signature on the drawings, the architect's name cannot be seen on the building, especially after construction. Hernandez-Lasa (2018) established how to interpret photography by expressing the architect's feelings and intentions for buildings through the medium of photography so as to present a more intimate view of the building by eliminating distracting elements and their surroundings.

1.1 The Idea of Communication and Representation of the Built Environment

According to Pelizzari and Scrivano (2011) architecture and photography have become two closely interconnected disciplines whose interplay has evolved significantly over time. It further held that photography of architecture is about a complex transcription of a three-dimensional world onto a small flat surface. Pelizzari and Scrivano (2011) argued that "throughout the history of modernism, photography and architecture remained intertwined when new construction projects were published or discussed, but these collaborations raised questions about representation and actual experience of a building". Tok, Kaplan and Taneli (2010) opine that photography has great potentials because it is a method of representing the understandings of the built environment and is often used as a form of illustrative documentation of material aspects of the built environment. It is also considered as an effective method of communication in architectural education because it allows students to represent their awareness of the built environment. Heft and Nasar (2000) had used static or dynamic photographic images in preference studies that required users to evaluate built environments. While Elkins, (2003) interpreted 'reading' of photographic images as a process within a paradigm of visual literacy, Rose (2001) explains that photographs of cityscapes are not 'read' in the way that written texts are read, however, (Harper, 2002) buttresses that 'reading' photographs is a process of interpretation and elicitation. In Tok et al's (2010) view, reading photographs is an intentional

effort which aims at comprehending sensory experience in the photo by capturing the feelings, thoughts, memories and emotions stimulated by engaging with the experience.

Ackerman (2001) observed that photographs are a rich resource which do not only expand the designer's knowledge of familiar historical traditions, but extend the scope of their knowledge to a wide spectrum of historical styles. In Kilston's (2013) words "we define how the public sees the environment, despite the fact that we are anonymous figures hidden behind the projects we shoot". The purpose of this work is to showcase architecture through photography without necessarily knowing who the architects are, just like the photographers of these projects are not known.

The aim of this study is to showcase the creativity and innovation of building forms as exemplified by Nigerian architects who are more or less unknown to many Nigerians. Within this study, a collection of innovative and creative photographs of architectural buildings were selected for exhibition, analysis and sampling of Nigerian architects visual experiences. While this paper's focus is not on the nitty-gritties or fundamentals of photography, such as lighting, aperture, shuttle size and the likes, its concentration is on the relativity of photographical images of architecture to the built environment and how photography enables architecture to excel and prosper by showcasing architectural forms.

2. ARCHITECTURE AS PHOTOGRAPHY

2.1 The Role of Photography in defining Architecture

The role photography has played and is still playing in disseminating information on architectural images is enormous, quite fascinating and all encompassing. According to Barbican Gallery London (2014) "everyone will have noticed how much easier it is to get hold of a painting, more particularly a sculpture, and especially architecture in a photograph than in reality" and as a matter of fact, architecture is inseparable from photography – a visual knowledge that cannot escape photography. AIA and ASMP, (2008) asserts that just as architecture goes beyond construction materials, so also photography goes beyond the mechanics of focus, exposure and composition, as photography requires an aesthetic aptitude for creating a unique and compelling presentation of a physical structure. In ackerman's (2001) words "many photographs, knowingly or not, exploited the aesthetic potential of the medium and portrayed architecture expressively". Munoz (2004) noticed that photography became a universal meta-

language with its own identity that is easily comprehended by everyone, and has been involved with architecture from the beginnings especially conveyed through visual means. Munoz (ibid) quips that the spread of architectural information has increased in recent times and has been through printed and digital media. According to (Munoz, 2004) the first models to be portrayed in the history of photography were buildings, and this is because of the immovable nature of buildings which did not create blurriness like those created by animated beings. Ackerman (2001) also reiterated that subjects that involved both architecture and landscape were favoured in the early years of photography because they did not move, and satisfied growing interests in photographers, and these increased travel and tourism.

While tourism became a guiding force which increased the demand for architectural photography, the huge production of images of Greece and the Middle East in the mid-nineteenth century was as a result of a growth in the culture and industry of tourism. Germen (2008) agrees with Munoz (2004) but that photography remains the only medium that enables architecture to be shared with people who do not have access to these works. While it appears like architecture completely relies on photography to showcase itself, be exhibited to the public and still belong to an iconic culture, it also appears like photography has been assigned the role of capturing and emphasizing attention and reality in architectural structures, and people have come to rely on photographic processed information especially with images than only text messages, but text messages alongside photographic images are more relied on – people have learned to trust blindly on photographs (Munoz, 2004). Additionally, photographs have also become ideal resources in carrying visual information and have been extensively used for research purposes, especially in environment and behaviour studies in assessing the quality of the built environment. However, because drawings created by architects were not so well captured in magazines and books, photography made it magical for architectural expressions, but this has led the architect in assigning or adjudicating its role at the mercy of the photographer. Is it not possible for architects to take up classes in architectural photography or better still bring in photography into architecture education curriculum, so as to enhance photographic skills in architects? While this may be a daunting task owing to the ever busy schedule of architects, (Munoz, 2004) appear to notice that architectural photographers tend to mostly stress creativity and innovation in their snapshots with less emphasis on architectural issues in the photographs captured. But Frampton

(1990) had raised objections claiming that "photography has reduced architecture to mere images and pure scenography, rather than on the more tactile objective of a great tradition of tectonic culture". Although Germen (2008) observed that architectural photographers are sometimes given the freedom to reinterpret, and reconstruct architecture so as to present a novel virtual perception to an audience. While this debate continuous unabated, this study's focus is not to further extend these perspectives of discuss or exacerbate them, but to reiterate it and to point at new directions in use and in proposal of advancing architecture through photography.

Germen (2008) advances that photography is about the only medium that enables architectural works to be shared with people who do not have access to these works. While this may be true, ever wondered that if not for photography, the world would have travelled to India to see the Taj Mahal, to Greece to see the ruins of the Parthenon, and to Rome to see the Colloseum? These would have been practically impossible, especially for economically disadvantaged people who have great love for travelling, art and sight-seeing. Interestingly, photography has advanced further into many fields like cinematography and movie making, and with Photoshop and other editing soft-wares, advances have been made in architectural imagery. For example, in movie making, illustrators have worked with photographers by using platforms like 'matte painting' in representing virtual architectural imagery especially in science fictional films (examples of such works are labelled below as Plates a - e).

Plate a   Plate b   Plate c

Plate d   Plate e

Plates a – e: Examples of virtual architectural imagery that are used in movie making

Germen (2008) opines that photography does not reflect the truth, and this appears true especially when enhancements through editing are carried out on pictures. However, Piotrowsky and Robinson (2001) oppose Germans opinion by advocating that photography only filters reality in a different way, and photographs are pictures that single out a particular view and freeze it in time. AIA and ASMP, (2008) emphasizes that because images play a vital role in defining knowledge about architecture and interior spaces, photography is also important in understanding the built environment, as good photography is a bedrock element of architectural progress. While it appears like photography doesn't have disadvantages, Ackerman (2001) showcased that it misled in many ways especially in its incapacity to represent size objectively, but that photography has no other substitute for experiencing buildings at first hand, thereby increasing the capacity of memories storing visual experiences. In conclusion, (Gill 2014) posits that "we cannot assume that being accessible to the camera means that the built environment can be interpreted easily". Photography can assist architecture a great deal by showcasing building forms in pictures, however, the true experience of a real life building by walking through its spaces, touching walls and sniffing the aroma or smells of a building's interiors cannot be experienced through pictures, as live encounters with buildings depict true meaning of tactile architecture as posited by Ackerman (2001). However, it should not be forgotten that photographs, just like architectural designs are considered as intellectual properties and both architects and photographers own the copyright to the images they create and have exclusive right to their licences as well.

2.2 Visual Quality Assessments using Photographs

Leder et al (2004) affirms that using real artworks in empirical studies have often revealed negative results than using simulations in the form of photographs, maps, and drawings. Photographs of real life settings and sceneries have consistently proven to show positive strong correlations to aesthetic elicitations than using real life settings (Joshi et al, 2012). Joshi's findings appear to further buttress the works of Leder et al (2004) on the use of photographic materials for visual quality assessments rather than using real life settings.

Liu & Chuang, (2014) found that using pictures as the measuring tool in aesthetic research can predict respondents similar responses from the actual scene. Well captured pictures of environmental settings do not only make it possible but easy for respondents, so that they don't have to go through the rigour of complicated environments before such environments can be evaluated. Respondents have reacted positively to colour slides (Seaton & Collins 1970; Kaplan & Kaplan, 1989) and digital representations of selected building images (Casakin & Mastandrea, 2009). Ak (2013) posits that using photographic images and digital drawings have become a usual phenomenon in evaluating environmental quality, indicating that previous works have shown that there are clear similarities between the actual land and the photographs shown to assessors. Mahdjoubi & Wiltshire, (2001) further observed that visual techniques called photomontage and simulations used in visual quality assessments have tremendously encouraged observers' participation in the decision-making process as it gives researchers ideas of the perception of participants' impressions of the environment.

Hiebert (2009) confirms that picture and visual images or photographs play a very key role in learning and environment-behaviour studies. This could possibly explain the old adage "a picture is worth a thousand words", as found in Omale (2017), which explains that a visual image has the capacity to aid in visualization, leading to a better mental imagery and understanding of context, which is capable of conveying more ideas than just verbal or textual descriptions.

3. RESEARCH METHODOLOGY

Photographical images of institutional buildings (those of GTB) were collected online from the bank's official website. GTB's buildings were chosen for this study because of the

bank's philosophy of not replicating any of its structures nationwide – thereby showcasing uniqueness in all of its buildings. Twelve building images were selected online in no particular order or preference and the buildings are displayed or arranged in this paper according to how they were found online. The buildings are shown as photographs that are labelled from plate 1 to 12 within this section. The architects of the buildings are unknown, just like the photographers are also unknown too, however, the buildings are all GTB buildings that were designed and supervised by practicing architects in Nigeria.

The images were analysed using descriptive analysis of qualitative data. The pictures were collected based on three criteria: content, composition and character. Within this study, content refers to the visual arrangement of images on the photographs. Composition refers to the building images and how they flow with the foreground and background within the pictures. Character refers to the individual built forms and how elements on the buildings interact with each other on the buildings' facades. It was observed that all the buildings used the institutional colours of the bank, which are: orange, cream and grey colours respectively, consequently, these three colours stand out in all of the bank's edifices. Other virtual images from CAD were also found online on GTB's websites, but since it could not be ascertained whether the images were constructed, or were designed for competition or modelling purposes, they were discarded and not termed fit for this study.

3.1 Photographical images of Building Samples

Plate 1

Plate 2

Plate 3   Plate 4

Plate 5

Plate 6

Plate 7

Plate 8

Plate 9

Plate 10

Plate 11

Plate 12

Plate 9a

3.2 Analysis of Photographical Contents

For the sake of space, the photographical images are analysed in groups of four. The analyses are based on descriptions from observations as presented in the visual data on the photographs, and the analyses are done based on visual appearance of the contents, composition and character as seen on the backgrounds, foregrounds, unique elements on the building structure, especially

the building form and colours. A group contains four photographs, and the buildings are analysed individually and or collectively.

3.2.1 Group 1 (Plates 1 to 4)

Plate 1

In the background, the sky appears clear, hence creating a platform for the colours of the building to be very visible. A mast appears at the back of the building which suggests that mobile as well as internet connectivity could be available for improved banking services – an indication of modern banking. The presence of trees in the background also showcases vegetation and the presence of life of the natural environment. The foreground shows walkways leading into the building with good landscaping design showing unity and coherence as green plants are seen along with white stones indicating a well planned outdoor landscape design. The structure of the building indicates unity, balance and complementarity in design with cohesion in colour usage which adorns the buildings facades with the official colours of the bank. The building has a unique structural form, the entrance appears welcoming with a cover against the elements which indicates a considerate thought for customers of the bank. The logo of the building appears at the right hand corner of the building just as all other GTB buildings have. Overall, the photograph was well taken and the photographer had considerations for background, foreground and the structure of the building. However, humans who are the users of the building were not captured in the photograph, as well as cars, which is a minus for photographic contents.

Plate 2

This setting appears to be in a highly urbanized area with very heavy vehicular traffic. However, the photographer was able to capture the essence of the building, probably struggling to catch a balance. Due to the heavy vehicular traffic jam, the photographer couldn't capture the entire building, but appears to have managed to pull a shot through. The background and foreground show adjourning buildings with vehicular access in front of the building and no obvious perimeter fence in sight. The building appears to be in a tight spot, however, the architect was able to come up with a unique architectural style that is similar to Frank Gehry's deconstructive architecture, with extensive use of steel and glass which is typical of modern architectural styles. Even with the struggle for space, an exclusive facade which commands

visual attention and showcases structural form with geometric principles is very obvious. The usage of institutional colours of the bank was well planned and considered at design stage. However, landscaping elements are missing, but human figures with cars signifying human activities can be clearly seen.

Plate 3

A tall gigantic and massive structure which showcases monumentality of structural massing in design. Typical design of parliament buildings in the United Kingdom and Russia, however the building showcases unity and balance in design for a modernist architecture, structural stability, depth, massing and balance in the use of cubic forms are exemplified within this structure. Colour application is simple yet daring and the entrance showcases warm welcome which reveals a design thought and concern for customers. The presence of landscaping elements is a plus, but the photographer was unable to capture humans and cars which is a minus for this shot.

Plate 4

The photograph was shot in a highly urbanized and dense area. The angle of shot is exemplarily great, while life was captured around the building through cars and human activities. The building is squeezed in between other high rise buildings and its materials are glass and concrete with steel which are typical materials for modernist architecture. The exclusive use of glass indicates transparency and translucency, thereby making the building appear light. Though the monumental size of the building maybe imposing on new customers, the structure flows with the surrounding high-rise buildings and it captures the essence of uniqueness of structure as in other GT bank buildings. While its colour application appears simple probably because, there was little area to apply paint finishes, the building's facade appear to stand out amongst other buildings.

3.2.2 Group 2 (Plates 5 to 8)

The four buildings are typical examples of the late modernist architecture style that is characterized with extensive use of steel, glass and reinforced concrete. The four buildings appear identical in form except for the building on plate 7 with diagonal walls, but the other three buildings (i.e plates 5, 6 and 8) are simple in form and tend to showcase or apply the "less is more" philosophy of Louis Sullivan, which indicates that the simpler a design, the weightier are

the corresponding output in-terms of aesthetics and functionality. Entrances are simple and easy to identify, colours are few and adhere to the bank's institutional colours. The colour applications for buildings 6, 8 are bold and daring attempts, while that of building 8 (white colour) is simple, graceful, and heavenly with a large part of its curtain walls reflecting the sky and foreground trees. Backgrounds and foregrounds are well planned with landscaping considerations. The backgrounds are busy and interactive with nature and other adjourning buildings, while cars and human figures are seen around the buildings, except for plate 8 which has neither cars nor humans. The use of steel grilles, especially in plates 6, 7 and 8 are exceptional and typical of architects' preferences for architectural elements (Ghomeshi, Nikpour and Jusan (2012), especially as used in plates 6 and 8. While building 5 showcases unity and balance in design, buildings 6 showcases dominance through colour application. Building 7 displays formal massing while building 8 displays upward soaring and vertical movements or motion in design.

3.2.3 Group 3 (Plates 9 to 12)

All the buildings in this group appear unique and appealing in terms of visual assessment of facade appearance, except for the building on plate 10 that appears to be more of the modernist style and should have been better placed under group 2. Be that as it may, plate 9 has a unique superstructure with a different approach for a bank building, through its use of an envelope design that is difficult to tell if the building has windows on its upper floor – it looks like a fabric design. However, the use of green colour which is not among the bank's colours makes this particular bank appear off. However, the landscaping elements appear well thought out and intentional as it seems to demarcate parking area. Cars and human figures can be seen at the approach of the building which signifies the presence of life and human activities. It appears like the photographer took time in preparing for the shot, as adequate space can be seen around the building. Plate 10 appears simple and isolated yet its architectural elements on its forms are typical of the modernist style while trying to achieve balance through geometrical shapes. Its colours appear simple and subtle, yet they speak volumes as they compel observers' eyes towards an attractive entrance. The building on plate 11 is unique in its form which is typical of Frank Gehry's deconstructive architectural style. It appears more like a residential building, though its entrance design is welcoming, the upward sliding and downward cascading perspective lines appear to meet far below the ground level. Its colours appear simple with a near

orange-colour stonework design that complements the orange colour of the bank. The three small window designs on the stonework appear to lead to the logo of the bank which speaks volumes about welcoming all and sundry into the bank. Plate 12 is another unique bank building with northern traditional Hausa architectural elements induced into the facade. The '*zanko*' which is a parapet/pinnacle wall design usually above the roof, protrudes over the building and the local trumpet of northern culture can be visibly seen on the building. Also conspicuously visible and most important too, is the 'Northern knot' which is a traditional symbol of the northern culture. No doubt, it can be easily deduced that this branch of GTB was cited in the northern part of Nigeria. All these make the building a unique and typical GTB building with overwhelming cultural displays on and around the building. These colours appear simple yet they complement each element on the building's facade and tend to accentuate them.

4. DISCUSSIONS

The intermarriage between architecture and photography which resulted in architectural photography has indeed benefitted both professions and the world at large. Architects have gained world renown as their works are seen around the globe, more projects and increased clientele base. Likewise, photographers too have showcased their skills and have also grown a huge clientele base, especially from architects all around the world. As tourists travel around the world too, more architectural projects are gaining popularity through photographed works of architecture, thereby bringing knowledge about architecture to the world's eye. However, the study observed that in the past, architects had completely left the task and skills of architectural photography to professional photographers alone until recently, due to the advent of cell phone technology with digital camera, architectural photographers have lost huge clientele especially amongst their architect clients. Cell phone technology has brought about a turn-around in architectural photography with more architects photographing their projects individually with less effort.

This study agrees with Barbican Gallery London (2014), on the basis that many buildings have also become exhibits through their structural forms and facade appearance, in addition to their functions, especially museum buildings. Typical examples of the museum buildings are Denver art Museum, Solomon R. Guggenheim Museum designed by Frank Lloyd Wright, and

the Walt Disney concert hall by Frank Gehry. Most of the buildings that were used as samples in this study also qualify to fall within the description above especially the buildings on plates 1, 2, 7, 11, and 12. The study also observed that patronage of professional architectural photographers has declined drastically compared to the second half of the nineteenth century which witnessed great patronage by architects in further spreading their works as professed by Ackerman (2017).

Obviously, architecture cannot escape photography as affirmed by Barbican Gallery London (2014), and that is one of the reasons why architecture has come this far in terms of publicity. Of a truth, without photography, architecture would not have spread by half the way it has so far, and knowledge about architecture would have been lost in a way. None of the samples used within this study have been sighted before in real life by the author, but because they were photographed, it became possible for this study to access and assess the buildings visual appearance. Just like in architecture, photography also requires an aesthetic dimension as a prerequisite for a photographer to be good – without those aesthetic skills and inert cravings for beauty, details and composition; it will be difficult to be a good photographer. It suffices to opine at this juncture that all the buildings used as samples for this study reflect the individual creativity and aesthetic abilities of not just the buildings as designed by the architects, but also the ingenuity of the photographers as well as the well taken photographs.

While it may not be completely true that architecture can only be displayed through photography as pointed out by German (2008), buildings do have a life of their own and sighting the buildings, discussing through verbal descriptions and experiencing the actual buildings are also first-hand means of showcasing architecture. This study supports Munoz (2004) position that photographs have become ideal resources in carrying visual data and have also been used extensively for research purposes. The study samples used here are clear examples of how photographs can constitute visual data and spur assessment of facade appearance of the buildings that were captured on photographs.

Within the photographs taken as samples, it is obvious that the photographers observed elements and principles of design (plates). This shows that some basic design principles that are present in art and architecture are also used by photographers when considering objects and elements in a photographic composition. Photographers may also be referred to as designers, since the create objects and have high visual acumen for communication through visual outputs

in design. For examples plates 1, 3, 5, 10 and 12, showcase unity and balance in design, while plates 5 and 6 tend to showcase dominance in design. Buildings on plates 1, 3, 9, 9a, tend to show repetition in design through facade elements. It is obvious that art, architecture and photography are interrelated and share many things in common, especially in elements and principles of design. Furthermore, all three professions are in the visual fields and their products can be visually accessed, assessed and appreciated visually.

5. CONCLUSION

While benefits from the marriage between both professions cannot be overemphasized, it is increasingly obvious that the relationship between both professions is disintegrating in a way, as architectural photographers are no more in hot demand as in the early part of last century. Architects have also expanded on the current situation through large 3D printings as well as a new relationship with other designers in the film and movie industry in developing virtual images for video productions. The new wave is laden with enormous opportunities as architects and designers from all around the world can venture into new designs possibilities. From the analyses carried out so far on the 12 building samples, it appears like the photographers were intentional and overly creative as every building in each photograph indicated individualistic creativity both on the part of the architects who designed the buildings, as well as the contents of the photographs by the photographers. While the uniqueness of GTB buildings are exemplary through innovation in building forms, the structure of each building as well as the colour applications do not imitate each other in any way and are not replicated on any of the bank's buildings nationwide. Findings from this study reveal a great display of creativity and innovation in both the architects and photographers of the buildings. The use of geometric forms on the facades of the buildings and the adoption of simple arrangements of shapes which imitates the 'less is more' philosophy - a depiction of modernist architectural styles, create overwhelming statements on the facade appearance of the buildings. In conclusion, it appears like combining artistic skills from both professions tend to result in a dynamic and visually compelling venture.

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