Modern architectural drawing is interesting, photography is beautiful, the building is just an unfortunate but necessary step in between.

H. S. Goodhart-Rendel, 1937
The object of the wall seen here is to block off the view to the north and east, partly to the south, and to the west; for the ever-present and overpowering scenery on all sides has a tiring effect in the long run. Have you noticed that under such conditions one no longer "sees"? To lend significance to the scenery one has to restrict and give it proportion; the view must be blocked by walls that are only pierced at certain strategic points and there permit an unhindered view.

Le Corbusier
When one travels and works with visual things--architecture, painting, or sculpture--one uses one's eyes and draws, so as to fix deep down in one's experience what is seen. Once the impression has been recorded by the pencil, it stays for good--entered, registered, inscribed. The camera is a tool for idlers, who use a machine to do their seeing for them.

Le Corbusier
So much of what we consider knowledge involves being able to state something in words. But there is another level at which things impact us in a visual way that we really can’t articulate a response to.

Jerry Uelsmann
Architectural magazines, with their graphic and photographic artillery, transform architecture into an article of consumption, making it circulate around the world as if it had suddenly lost mass and volume, and in this way they also consume it.

Beatriz Colomina
Architects live and die by the images that are taken by their work, as these images alone are what most people see. For every person that visits a private house there may be ten thousand who only view it as a photo.

Visual Acoustics - a documentary about Julius Shulman
It is actually the emerging systems of communication that came to define twentieth-century culture—the mass media—that are the true site within which modern architecture is produced and with which it directly engages. In fact, one could argue... that modern architecture only becomes modern with its engagement with the media. Banham noted that the modern movement was the first movement in the history of art based exclusively on 'photographic evidence' rather than on a personal experience, drawings, or conventional books. While he was referring to the fact that the industrial buildings that became icons for the modern movement were not known to the architects from 'direct' experience (only from photographs), the work of these architects themselves has become known almost always through photography and the printed media. This presupposes a transformation of the site of architectural production—no longer exclusively located on the construction site, but more and more displaced into the rather immaterial sites of architectural publications, exhibitions, journals.
I think that every picture in my work is another piece in the puzzle. In some ways this is an encyclopedic approach.

I only pursue one goal: the encyclopedia of life.

Andreas Gursky
There is a kind of an emotional impact that can be felt when you see certain images. It goes beyond communication, as we know it. Once you have seen Weston’s photograph of the pepper, you can’t pass them in the grocery store without thinking about these things as aesthetic objects. His vision took a common vegetable to a new level. That’s the aspect of art that I like.

To me, it’s such a rewarding experience to be able to produce personal imagery and have this kind of visual myth emerge over a period of time, making images that can evoke a different perception of our world. We are unique in that we can invent these realities.

Jerry Uelsmann
The technologically expanded and strengthened eye today penetrates deep into matter and space, enabling man to cast a simultaneous look on opposite sides of the globe. The connection of technology and the eye has led to the simultaneity of the world and a collapse of both time and space . . .

Johani Pallasmaa

It is my greatest pride that the interiors which I have created are totally ineffective in photographs. I have to forego the honor of being published in the various architectural magazines. I have been denied the satisfaction of my vanity. And thus my efforts may be ineffective. Nothing is known of my work. But this is a sign of the strength of my ideas and the correctness of my teachings. I, the unpublished, I whose efforts are unknown, I, the only one of thousands who has a real influence. . . . Only the power of the example has had an influence. The very power with which the old masters had been effective and faster in reaching the farthest corner of the earth although, or especially because, post, telegraph, or newspapers were not yet in existence.

Adolf Loos

To Le Corbusier, man and the world he builds are an invisible unity. Just as man is an outgrowth of nature, so the building, the furniture, the machine, the painting or statue, are outgrowths of man. The builder and his work are interdependent like the snail and its shell. Man enlarges his scope by his works, and the works receive their meaning from man’s use of them. It follows from this Romantic view that man and his creation must be conceived as one integrated organism.

Rudolf Arnheim
The current over-emphasis on the intellectual and conceptual dimensions of architecture further contributes to the disappearance of the physical, sensual and embodied essence of architecture. Contemporary architecture posing as the avant-garde is often more engaged with the architectural discourse itself and mapping the possible marginal territories of the art, than responding to human existential questions. This reductive focus gives rise to a sense of architectural autism.

Johani Pallasmaa

Ideals are produced that are conveyed unconsciously and invisibly in everything from travel books and articles about the home and interior décor, to portraits and photographs of special occasions.

Hans Hedberg
The abstraction of detail, due to 3D modelling, is not considered as a technical limitation anymore but as an aesthetic ideal.

Nathalie Herschdorfer

A 'merely' well thought-out project is no longer enough, because the competition is stiff. Projected pictorial spaces or key images are required to additionally convey the project in an effective and urgent way or at least not jeopardize it.

Philipp Schaeerer
The reputation of the architect as an ‘all-pervasive genius of construction’ is quite definitely a thing of the past. Apart from small building structures, the phases of planning and building have undoubtedly become more multilayered and complex. The current high professional specialization in the building and planning industry reflects this fact. Furthermore, general contractors have assumed the architect’s classic responsibilities, such as tendering, cost planning and construction management. Apart from the creation of a spatial organization as well as the consideration of materials and details, it seems the only discipline completely vested in the architect is the one centred on the image-based development and visualization of the building’s appearance. It is probably due to the architect’s immense increase in the output of picture production as well as the ensuing continuous growth of acquired know-how that the architects are holding on to their discipline and that their role is not curtailed even more.

Architecture is increasingly developed and represented using tools working two-dimensionally and compositionally and this creates a tension between the appearance envisaged by the architect and the final finished building.

Philipp Schaarner
Citat är bland annat hämtade från:
www.philippschaerer.ch
www.uelsmann.net
www.hff.gu.se
Privacy and Publicity av Beatriz Colomina
The Dynamics of Architectural Form av Rudolf Arnheim
The Eyes of the Skin av Juhani Pallasmaa

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