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Marcello Santiago da Silva

Athens Institute for Education and Research

8 Valaoritou Street, Kolonaki, 10683 Athens, Greece

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Marcello Santiago da Silva, Assistant Professor, Estácio de Sá University, Brazil

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ABSTRACT

The main goal of this paper is to establish the connection points between the iconic architecture and the commercial cinema since the fall of the Berlin Wall. This period has been strongly characterized by the economic neoliberalism and the increase of symbolic buildings inside this trade scenario. The fever of "entirely newness" constantly appears in the period, and is a usual request from the desirous customers of an architecture that represents their institution or the place where it is going to be located. Moreover, the fusion between culture and architecture seems to ensure this symbolic condition, adding and creating a kind of design that would represent a new global culture. The social, economic and architectonics aspects of these conditions have already been studied by several authors, like Jameson, Jencks, Moix and Koolhaas, that shows their insights and their data about the relations between market, society and architecture. This work intends to focus in another point of view. Indeed, the main aspect of this paper is less about the discussion on Iconic Architecture or its "starchitects", and more the perception of what kind of building is iconic to the people, and its properties. In this picture, the cinema will be used as a research tool, comparing the sequences where these sort of buildings appear in commercial movies in the period. The specific contribution of this work will be structure from two other different researches that are in progress: The first talks about the formal relations between iconic buildings and IT is being done in Porto School of Architecture, in Porto, Portugal, and the second one is in course in Faculty of Architecture of Estácio de Sá University, in Rio de Janeiro, Brazil, and talks about representations of architecture in the movies, in the same period of study.

Keywords: Iconic Architecture, Cinema, Globalization, Symbolic buildings.

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Introduction

This article seeks to develop a study about the representation and use of architecture by the cinema, as an identifier of the place, either with a symbolic character or as a space reference.

The period of research concerns the contemporary economic globalization, with emphasis on the post fall period of the Berlin Wall to the present day.

The architecture in broad concept is the generator of the place. It is the element that creates the relation between the human species and the space. The search for identifying elements is a condition that has always existed, and that its role has transferred architecture throughout history.

In turn, the cinema and the set of cinematographic works performed are shown as a behavioral collection of this same human species. It functions as a base of information of postures, habits, architectures and also points to trends and new possibilities of creation, composition and construction.

This work intends to cross both universes. Using the collection of works produced in the cinema as a database for reading an architecture model, its variation, and higher or lower pregnancy in the study period.

The architecture, in its diverse representations, permeates the history, the life and the space occupied by the human being in our planet. From the most primitive groups, the moment of the construction or the choice of the shelter, implies in decisions of value that go through the search of an increasing quality of the space, be with respect to the environmental comfort, or in relation to the security generated by the environment.

But another issue have been added in thought construction about what architecture is. The question of establishment of place arises together, or even before, that the practical question of solving functional problems. Architecture is reference. As well as being a safe object, it means being the place where we feel safe. A several developments are possible around this idea of the image, and throughout the growth of social groups, architecture has become more and more a sign, which obviously implies a meaning. This architectural sign then represents through its design, as an icon to itself, and as a symbol a place or a culture.

The Cinema has been a successful tool, since its creation and its transformation in industry in the early twentieth century, not only in the perception and identification of new social sets, but also in pointing out new directions and suggesting new spatial and social possibilities. To bring the stories of the most diverse cultures to a gigantic number of people, the film industry needed to reinterpret and tell these stories in a global setting, identifiable and perceivable by anyone.

As a stage for a large majority of these productions, architecture functions as a setting. It is the place where indeed the film happens, and precisely because of this, is also code and sign, strongly used by writers and directors to compose the plot.

During economic globalization imposed on the world, especially in the last three decades, a structure of cultural globalization also grows. Local cultures gradually merge and blend into a kind of global culture where more than economic exchange, there is an exchange of values and identities in a process that grows

today, driven by tools of sharing and exchange, which Uses a new, easy-to-understand language that allows people from the most varied classes to give opinions in a collective and at the same time punctual way in the most varied subjects in any point of the planet.

Since the beginning of the twentieth century the film industry has been born and grows shrouded in a mix of art and marketing response to the entertainment industry. This profile is close to what was already happening with the theater, operas, and before them, with the circuses, street artists and minstrels.

The main differential imposed on the cinema ends up being its strong capacity to translate itself to large masses, an idea that follows the trend of the second industrial revolution, and that happens in other fields of human activity, such as architecture and photography. This characteristic turns the cinema into a strong tool of cultural miscegenation, increasing the character of cultural globalization, almost a century before the Internet.

In its artistic bias, cinema proposes the new and the unusual, bringing to the unreal of the screen new possibilities of image and constructions. It also functions as a filter of trends and representation of the collective imaginary in a parallel, closed and measurable universe that can be analyzed.

Architecture also has this globalizing role. In the western human diaspora, from the period of the great navigations, the European colonizer takes in its ships a way of living and constructing, and of course imposes it on the colonized peoples, constructing architecture and cities to the mold of the old world by the whole planet, West or east. In contemporary times, architecture, both as an art and as a market response, continues to be used as an object of cultural globalization, in a bi-univocal process of exchanging ideas and measuring possibilities.

The formal mastery of these ideas and trends allows us to assess where the development of architecture is going, whether in its formal response, in its relation to the city or in its imposition as a symbol within the global culture in formation. Cinema, as a representation, can therefore be used as a rule and source of research in the perception of the architecture of our day.

Literature Review

The concept of place is at the base of the structure of this research. The idea that the best definition for architecture arises when we consider its power to establish or transform a place, which is exactly the same as the space where we find reality, shows not only the power of architecture in creating the scene of life but also in the identification of these Many places. On the subject, we find definitive references in the work of Christian Norberg-Schulz, notably in "Intentions in Architecture" (NORBERG-SCHULZ, 1963), where he discusses architecture as part of a system, and shows how architecture transcends the logic of a puerile functionalism. In "Genius Loci: Towards a Phenomenology of Architecture" (NORBERG-SCHULZ, 1979), where he takes an important step toward phenomenology, stating that the architect's task is to create places with meaning while solving the problem of dwelling.

The idea of the building as an urban reference appears in the work of Robert Venturi, as a counterpoint to the purist ideal of modernism, especially in “Complexity and Contradiction in Architecture” (VENTURI, 1966), and later with Denise Scott-Brown and Steve Izenour in “Learning from Las Vegas: the (forgotten) symbolism of architectural form” (VENTURI, 1972), Venturi rescues in part the significant character of architecture.

The architecture therefore functions as memory and reference. The urban context with its wide variety of buildings constitutes a dynamic reading plan where new elements are inserted day by day, changing the image of the city and the references that people have to spaces, places and paths.

The process of constructing an urban identity is of course a slow process that accompanies the construction of the city, and this idea is clear in the work of Aldo Rossi (ROSSI, 1977).

The thinking of the building, or its architecture functioning as an urban framework, fit the definition of landmarks proposed by Kevin Lynch in his “The City Image” (LYNCH, 1960), where he shows how buildings are known and recognized and help people to understand The structure of the city. For Lynch, the basic features of these elements are the clear form, the great contrast with the background, the spatially predominant location, and in some cases the activity associated with the element and the story.

After the fall of the Berlin Wall in 1989, and with China's increasingly rapid approach and participation in the world economy, capitalism asserts itself as virtually the only global economic system. Economic globalization naturally brings a *modus vivendi* of its own, which in the final analysis is also a process of cultural, social and political globalization. Frederic Jameson, in his book, “Postmodernism - The Cultural Logic of Advanced Capitalism” (JAMESON, 1996), describes the relationship and blending between cultural and economic spaces as a feedback loop.

In this way, it is understood that contemporary cultural production is undeniably permeated by the action of the market, especially in mass culture, in a phenomenon that we mean by Cultural Industry, which was presented in a very characteristic way in the last century, especially in the cinema, in the television and music, working in the financing, dissemination and in the production of these artistic fields also. It was then to be considered that gradually, this structure would be migrating to other fields.

On this fusion between architecture and mass culture, Rem Koolhaas traces an image-graphic panorama in his publication “Content” (KOOLHAAS, 2004) of 2004, composing through a sequence of articles and materials, a representative picture of the moment. On contemporary constructive typology, and pointing to aspects of globalization, Koolhaas presents in “Three texts on the city” (KOOLHAAS, 2010), the character of grandeur of buildings, composing a definition of the impersonal building that seeks the character of a symbol of a global culture.

In relation to the treatment of architecture as a symbol, and also the construction of an image that provokes the identity of the construction and its consequent connection to the place where it is built, it is a landmark the

publication of “Iconic Building: The Power of Enigma” (JENCKS, 2005), where Jencks coined the term Iconic Architecture, which is adopted both in academic publications and in traditional media, and establishes a differential treatment to this typology. Jencks still deserves attention in two publications: “The Language of post-modern architecture” (JENCKS, 1978) and “The Architecture of Jumping Universe” (JENCKS, 1997). In the first it establishes the language of postmodern architecture, in contrast to the ideals of modernist architecture, showing a framework of rupture with established language. In the second, it proposes a reading of the framework of contemporary architecture and establishes possibilities and guidelines for architecture in the future.

Finally, the same theme is treated in an important way by the professor and Spanish architecture critic Josep Montaner, demonstrating the conceptual vacuum that is established in modernism and the search of contemporary architects for a new language that translates the current moment of great cultural exchange. Montaner also points out new trends in architecture. Montaner deals extensively with these themes in “Museums for the 21st Century” (MONTANER, 2003) and *Modernity Overcome* (MONTANER, 2001).

The Cinema as Database

Cinema was born as a product of science. In 1891, Thomas Edison invented the kinetoscope, which without projecting the image, allowed to see a film produced by a sequence of photos recorded in cellulose. Edison does not register this patent, which allows the brothers Auguste and Louis Lumière to create the cinematograph, and produce the first paid display of films on December 28, 1895. This date was accepted as the moment of the emergence of the cinema as we know it today. Indeed, this first exhibit featured films made in the everyday of people, and they set a record of a moment.

Cinema has since become a collection of human representation and behavior. On the one hand, the representation of the real, indispensable for the understanding and identification of the work by the spectator, and on the other of art, fiction and the projection of trends.

Christian Metz in his work “The Significance in the Cinema” (METZ, 1972) points to the phenomenological approaches in the cinema, especially for questions of impression of the reality in the cinema and establishment of a cinematographic language. This work also deals with the question of semiology in cinema, relating aspects of reality and its representativeness in the screen.

The book “Sound-Image in Cinema” (ADELMO, 2014) is a work that relates the projection of the image and its connection with sounds, and is built on the work of the German Fritz-Lang. The book provides a historical review of the question of sound in cinema, but is especially interesting in the analysis of Fritz Lang's movie *Metropolis* (1927), built on futuristic architectural scenarios, which depict a kind of superlative of the modernist proposal.

Marly Bulcão in “Luz camera philosophy” (BULCÃO, 2013) organizes a collection of essays on several films that analyze the images as a reference point and human perception in the cinema imaginary.

Methodology

The first step was the choice of a representative matrix of films from the turn of the 20th century to the 21st century, which on the one hand denotes an observable period of research that allows for analysis and conclusions, and on the other, a set of significant market responses that compose the universe of contemporary cinematographic language, both in its assembly and in the use of the image;

The other aspect was the definition of the observable and measurable parameters that can be verified in each film, and that create a sufficient data set for later critical analysis; These parameters should allow us to identify the use of the architecture as a symbol, if there are real references, or if the architecture is being used only as a scenario (for fiction films, futurists or dystopian realities), if there is a media intention to promote what The architecture represents, indicating a process of cultural dispersion or cultural globalization.

The set of the chosen movies was divided among the group of researches, who verified in each movie, the presence of symbolic architecture scene by scene, quantifying and qualifying each parameter analyzed.

From this information, an initial database with movies, architects and buildings was created that allowed the tabulation and analysis of data and pointing out conclusions and possible new developments of the whole research.

Results

Construction of the Analysis Matrix - Period

The period of analysis, as already mentioned, represents the contemporary period known as the period of economic globalization, which began after the economic and geographical dismantling of the communist bloc, whose historic landmark was the fall of the Berlin Wall in 1989 to the year of 2015 when the research was proposed.

Construction of the Analysis Matrix - Movies

The films that make up the first base of analysis were collected according to general parameters that implied in the film perception by the largest possible number of people. In addition, considering the idea of cultural globalization, we were forced to establish, in the best possible way, a kind of global panorama of the analyzed films, crossing in the best way possible films of greater popular response and films of greater response in niches or in groups Specific.

The first parameter of analysis for films was certainly its result of highest grossing. In this aspect, the 20 largest highest grossing in the world and the 10 largest box offices in Brazil were included for each one in order to establish a global analysis and a more focused analysis for the case of Brazil specifically. To this set was added an analysis of the internet, in a simple search conducted in

Google, from the year of launch and the word "Movies". Duplicate films were not considered. In addition, the films won the Golden Lion in Venice, Golden Bear in Berlin and Palme d'Or in Cannes. It was also added the filmography of the North American filmmaker Woody Allen, due to the great worldwide recognition and especially for the sequence of films realized in great cities of the world from the years 2000, like *Match Point* (2005), *Scoop* (2006) and *Cassandra's Dream* (2007) in London, *Vicky Cristina Barcelona* (2008) in Barcelona, *To Rome with Love* (2012) and *Midnight in Paris* (2011) and *Magic in the Moonlight* (2014) in Nice. These films have been added to the many others filmed in New York.

Table 1. *Quantity of Movies and Periods of Analysis*

	1990/96	1997/02	2003/09	2010/15	Total
Highest grossing worldwide (20 per year)	140	120	140	120	520
Highest grossing Brasil (10 per year)	70	60	70	60	260
Woody Allen	7	6	7	6	26
Golden Bear	6	6	7	6	25
Golden Lion	6	6	7	6	25
Palme d'Or	6	6	7	6	25
Google	34	24	33	19	110
Others	269	228	271	223	991
	51	50	166	87	354

From this first set of 991 films were established exclusion criteria, considering that several films in the list could not be related to the object of the research analysis. From the initial group were excluded animation films, movies mostly recorded in studios, science fiction films set in non-urban or completely fictitious locations, historical or religious films set in places without prominent architecture, films in indoor settings or suburbs without invocation to Exceptional architecture, war movies or other set in forests, oceans and isolated islands. The remaining 354 films were classified to prioritize the observation, considering the extension of the database and the limitations of the research. In this way, they were classified from 1 to 5, where 5 would be the films that are most likely to show the architecture as a symbolic representation, representing a city, representing a company or institution.

Construction of the Analysis Matrix - Architectures

The buildings that make up the analysis base are, therefore, referential buildings in the urbans mesh. The intention is to identify the use of these constructions in the films, creating scenarios and identifying urban places. Furthermore, to projecting themselves as architectural symbolic elements, these constructions retain traces of historical and social importance which contribute strongly to its use as a symbolic element.

The primary parameters for the composition of the analysis matrix were divided into two large interrelated groups, one for the buildings, called *Architecture* and the other for the analyzed *Movies*.

Table 2. *Architecture and Movie Parameters*

Architectures	Movies
Building	Title
Date of Inauguration	Country
Address	Director
Appearance number in movies	Writer
Appearance time in movies	Release year
	Building
	Building - number of scenes
	Building – time of appearance

It was necessary to establish parameters that allowed to understand the use of the image of the buildings as a symbol and to establish relations of appearances both by the location of the building and by the nationality of the film.

The main idea and hypothesis of this article was to study the existence or not of a certain variation during the period that allowed to understand a possible increase in the use of the architecture with symbolic intention in the films, using films them as globalized cultural representation.

The movies were used like ruler or a balance to understanding the architecture use for this purpose. Therefore, it was fundamental to perceive this variation throughout the period of analysis, establishing criteria that allowed this judgment.

Discussion

The analysis of the data obtained follows two aspects that will allow us to understand, on the one hand, the increase in the use of symbolic buildings in contemporary cinema and, on the other hand, to estimate the participation of the various actors in this scene. Although with a limited analysis defined by a under construction database, it will allow us to evaluate more accurately in the future.

The study period was subdivided into 4 groups which that allowed us to verify more clearly the variation both in the number of scenes and the time that the building appears projected.

The first period between 1990 and 1996 analyzed 19 films and averaged 4.05 scenes and 35.21 seconds of projection per film. The average per year analyzed was 11.00 scenes and 95.57 seconds of projection.

The 19 films analyzed in the second period, between 1997 and 2001, presented a small reduction in the average, compared to the first period with 3.00 scenes and 23.63 seconds of projection per film. The annual average was 9.5 scenes and 74.83 seconds of appearance of the buildings in the film.

The third period between 2003 and 2009 verified 20 films and presented a significant increase in relation to previous periods, with an average of 15.55 scenes

and 88.75 seconds of appearance per film and average per year of 44.43 scenes and 253.57 seconds of appearance.

Finally, the fourth and last period was analyzed 20 films, in which remained the upward trend of the previous period although with a small reduction in average. A total of 9.25 scenes and 43.85 seconds were per film in average, with an average of 30.83 scenes per year and 146.17 seconds on screen.

The analysis of the data by the annual average per each period, allows us to perceive the upward trend, from the period 2003-2009, with a slight decrease for the following period. However, the similarity of growth of both scene and duration shows that there was no increase or perceptual decrease in the time that the building appears on the scene.

Figure 1. Scenes Average by Period

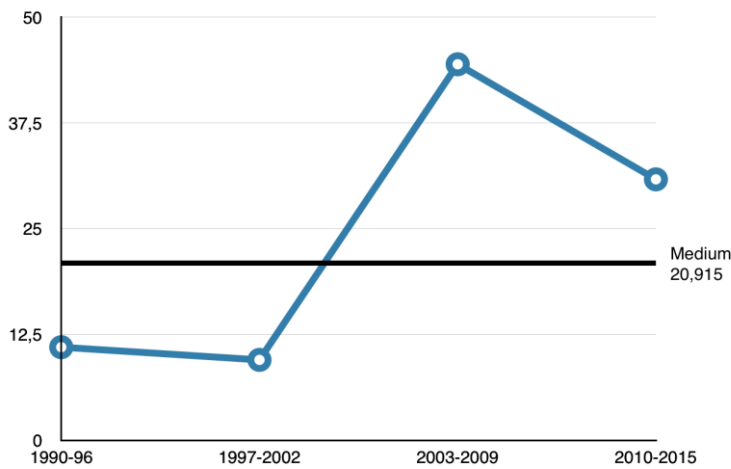
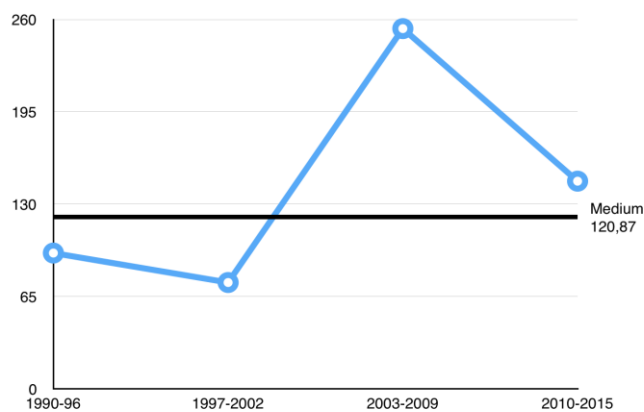


Figure 2. Duration of Scenes Average by Period



The observation of the chart for the set of 78 films distributed over 26 years also allows us to notice and conclude a definite increase, not only in the number of the scenes with buildings, as well as in the duration of time that remain being shown.

Figure 3. *Chart Number of the Scenes by Period*

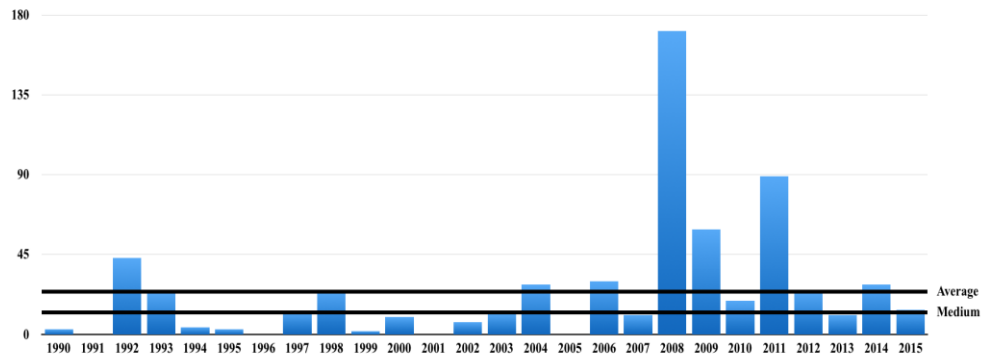
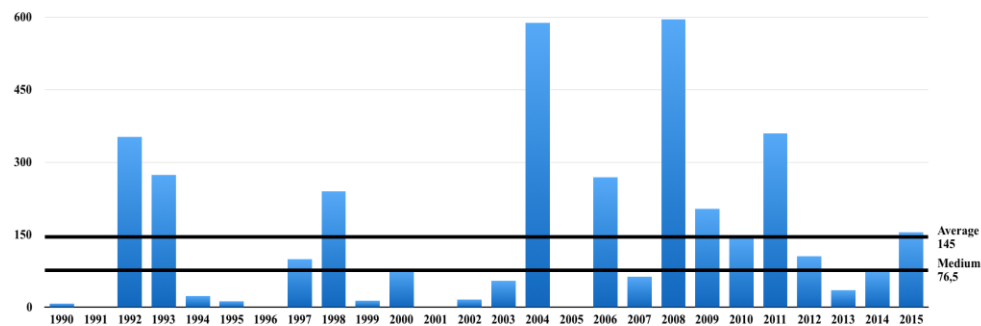


Figure 4. *Chart Duration of the Scenes by Period*



The point where the graph shows a significant increase is near the turn of the millennium, moment of great expression for the iconic architecture, and the height of globalization and positive moment in the world economy. We must also consider the gap between the completion of the project and its actual opening. More than that, it is necessary for the building to find its popular response as a symbol, to be known and recognized, and from that condition be used by the cinema as support and lever of identification in the process of recognition of the place or any other intention of the director with the use of that building.

Old buildings with huge recognition and extensively used for this purpose, such as the Empire State Building (Shreve, Lamb & Harmon) and Chrysler Building (William Van Alen), lead the number of appearances in the scenes, placing their architects with the largest number of scenes In research. However, architects and contemporary architecture, even with buildings built much less time, already appear in a significant way in the research.

The Canadian architect, naturalized American Frank Gehry appears in third position with 40 cataloged scenes which include the Guggenheim Museum of Bilbao, the Beekman Tower in New York and the Walt Disney Concert Hall in Los Angeles. The British Sir Norman Foster appears in the fifth position, totaling 23 scenes cataloged with projects like the HSBC Tower, and the Millennium Bridge among others. The Spanish Santiago Calatrava appears in the sixth

position, with 22 recorded scenes in the research, mostly filmed in the Cities of Arts and Science of Valencia, Spain.

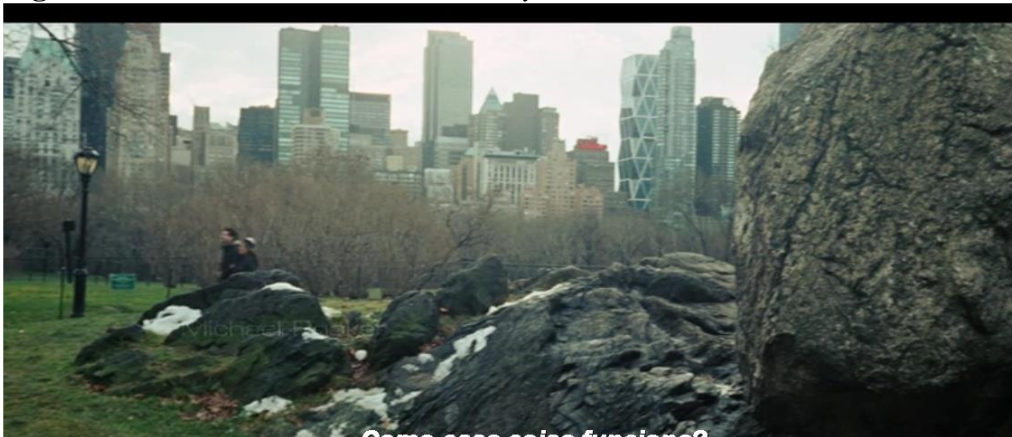
Figure 5. *Walt Disney Concert Hall – Los Angeles – Architect: Frank Gehry*



Source: Screenshot of the movie “Get Smart” (2008), at 1h 40’ 36”.

Several contemporary architects are included on list of scenes, where they lend their architecture and trait as scenery in the design of the script, helping the conception and the formation of the imagery in the cinema. Ieoh Ming Pei, Cook + Fox Architects, Michael Graves, Oscar Niemeyer, Jorn Utzon, the duo Herzog & de Meuron and Cesar Pelli appeared in more than one scene in the research as a whole.

Figure 6. *Hearst Tower – New York City – architect: Sir Norman Foster*



Source: Screenshot of the movie “Jumper” (2008), at 0h 8’ 32”.

Like cinema, and music before the cinema have had their popular appeal triggered by a process that, on the one hand promotes and on the other feeds on their idols, architecture seems to go through a similar process where the celebrity of the architect helps promote the work, and the project in turn, helps to promote the architect. Cinema is part of this symbiosis, because it uses the characteristics of

the architecture work in its composition at the same time as it promotes, and consequently, its author.

The analysis of the values obtained does not allow us to establish conclusively and definitively this process, either in the aspect of the use of the image as an urban reference, or in the question of cultural globalization or in the *modus operandi* of contemporary architecture. The variety of analyzable parameters, and especially the fact that the sample is located in a narrow temporal range, added to the fact that the analysis is done at the same time that the process is happening, does not allow us this conclusive analysis.

But the research is extremely valid to point out trends and establish possible paths for both cinema and architecture, since it is established as the first analysis, albeit in a reduced universe.

Conclusions

Architecture as a referential element is nothing new since its existence. In fact, it is one of the main characteristics of the buildings, considering that any architecture it is symbol and reference at least for a person. Also, not new is the architecture as a reference for a group of people throughout history, since ancient times being used, especially to control this same social group, with exponents in religious architecture and the construction of administrative buildings and government headquarters, in all existing forms of government.

Indeed, the question elaborated in this article, brings the process of use in architecture through a large media, capable of provoking and responding at the same time to demand of a cultural globalization that exists today. Whether in earlier moments of humanity, the processes of domination by the force and colonization of other geographic spaces, took the architecture in the baggage with similar objectives of cultural diaspora. Nowadays it happens in a subtler and less violent way, using diverse media bases, among them the cinema here approached.

Nowadays, the architects therefore, seek the new. The imaginary construction of a set that can differentiate and establish itself as the urban monument as already described by Aldo Rossi (1966, p. 92) or as a striking point, as analyzed by Kevin Lynch (1960, p. 53) in "The Image of the City".

But the new goes beyond the insertion of formal elements differentiated in the structure of the city. It is necessary to respond to the cultural and geographical demand of each place in a unique way, although reinterpreted. The project development exercise that emerges from this context is beneficial to architecture, and is in fact a response to this process of globalization that functions not as a full imposition of the most powerful economically or the strongest over the weakest but as an Exchange, where the needs and the local culture are studied and allow the elaboration of an architectural response, although symbolic for that place.

The cinema is, therefore, at least in this work, a mirror of this reality. As shown, we can verify the increase in the use of the symbolic architecture, widely known as iconic architecture (JENCKS, 2005), during the analyzed period. Cinema is built partly as a response to the existing cultural demand, and in part

provoking another news ones. If we admit that the growth of appearances in the films is directly related to the increase of constructions of this type around the world, and that this process in turn, is also a response to a certain demand

The different or the new is applied with constancy and becomes a usual answer. More than that, it begins to become a model, and like any model, establishes an application curve that we believe began with cultural buildings, especially museums and public buildings connected to communication and exhibition, but answers are already observed in several other programs, including the housing architecture. The answer to architecture is both individual and global. Individual when constructed from local constraints and global when produced by architects of different origins and when it seeks to create a parallel of identifiable contemporary language, although in the most distant points of the globe.

By this process, other human representations have also passed that seek to balance the artistic trait and functional response, such as fashion and design, for example, before architecture.

The proximity of events does not allow us to identify yet whether there is a way to create a trend or style, or if we only go through a kind of eventual coincidence, located as an exception in contemporary architecture. In fact, a time gap is needed for the correct critique of this information, which can be verified more rigorously, on an expanded database, in the future.

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