

## **Spectacle Urbanism**

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## SUMMARY

This article addresses the current and rapid transformations that have occurred with the imposition of new "urban consensus" and also the new rules that replaced "modern planning" - strongly characterized by State actions and domination, by strategic or "competitive planning between cities" which is intended to be flexible, but highly permissible. Therefore, we detect the phenomenon of the glamor of the market economy and the emergence of the unique thinking of cities defined as a kind of common conceptual matrix at the origin of new urban strategies that multiply throughout the world, globalizing and homogenizing cities considering culture as the identity anchor of the new urbanism of the spectacle at the expense of social well-being. Idealizing the new aesthetics of architectures in this new urban scenario grafted on artificialities, we toured cities impacted by calendars of major events, such as the city of Munich, due to the 2006 World Cup, and the city of Rio de Janeiro due to the World Cup in 2014 and the Olympic Games in 2016 successively, to elucidate the purposes of new ventures that excel in intense communication and promotion with a view to building an adequate image for the city through the image making policy or the city marketing strategy launching the city into the world, or rather, selling the city.

**KEYWORDS:** Strategic planning. Urbanism. Spectacularization. City marketing. Gentrification.

## 1 INTRODUCTION

Lately, the football stadium has become one of the most media-friendly buildings with a sporting character, with worldwide visibility, such as the one built specifically for the World Cup in Munich in 2006, with its surprising image, like a huge lit tire with a chameleon character (sometimes in blue, sometimes red and sometimes white), alluding to the solid heavy volume that refers to the arena of the Coliseum in Rome. Thus, Lima Carlos (2016) endorses that culture together with sport and urban "modernization" have become the main and irrefutable persuasive arguments before communities for the revitalization of urban areas. The mass culture that for Choay (2011) now requires the intervention of a substitute to remedy the absence of real culture, giving the city an artificial attractiveness that makes it visible and desirable. For the author, there is the formula of specialists, "culture would not know how to do without the media" (RIGAUD apud CHOAY, 2011, p.35). When deployed in peripheral areas, these places have a sense of crisis and more easily accept transformation. Therefore, "convincing the advantages that mega-events can offer to society is fundamental" (SANCHÉZ, BIENENSTEIN, MASCARENHAS, OLIVEIRA, 2012, p.234). Always associated with bold projects that make use of the latest technology resources, the promotions of these initiatives invariably make use of a large and seductive media apparatus that seeks to disseminate only the supposed positive impacts, necessarily omitting their negative impacts on cities.

Under these persuasive imagery perspectives, it is fitting to contextualize Debord (2003) "[...] The language of the spectacle is constituted by signs of the reigning production, which are at the same time the principle and the ultimate purpose of production". And in this way, the show presents itself "[...] as something grand, positive and indisputable [...] Its only message is 'what appears is good, what is good appears'" (DEBORD, 2003, p.15- 17) and thus, the promotion and dissemination of an urban revitalization initiative for major events arise, based on the "unique thinking of cities", using the seductive media apparatus that includes a profusion of images, where Swiss architects Jacques Jacques Herzog and Pierre de Meuron, also already winners of the Nobel Prize for architecture in 2001, who are "confessed advocates of branded architecture" (ARANTES, 2010, p.102) and became famous for the New Tate Modern in

1990, in the latest achievements of the World Cup and Olympic Games, signed several stadiums with spectacular effects.

At the Allianz Arena, for the 2006 World Cup in Germany, the apparently conventional homogeneity, built in reinforced concrete, added to its monumentality makes the rounded monolithic block gain a heavy, massive look. However, at the same time as the arena becomes heavy, its inflatable thin membrane pads seem to create the necessary surface to float, as the membranes don't touch at ground level. We can say that the signature of the individuality and singularity of the work was in charge of the lighting, which while it is usually inside the building, in the stadium, because the membrane has up to 98% of light permeability, it is possible to design a light show for the exterior and the architecture of the spectacle to the world. FIGURE 1. It can even be intentionally closed as some kind of technical imagery masterpiece, however, the isolation of the building must be highlighted, which translates into urban fragmentation providing the absence of spatial nexus or functional articulations that can initiate a discourse of connective urbanity, being a much more adequate answer to the problems of contemporary urban design. FIGURE 2.

**Figure 1: Allianz Arena Stadium changes color according to the teams that play**



Source: <http://news.thomasnet.com/MTallianzarenacombo.jpg> Access in: 12/21/2020.

**Figure 2: Urban design on the stadium envelope**



Source: <https://aga.arq.br/artigo/estudo-de-caso-estadio-allianz-arena-munich/> Access in 01/17/2021.

In urban intervention for old centers or outskirts, "planners and administrators" (COSTA, 2009, p.14) have sought to attract to rehabilitation, the animation of open areas with the reform of public squares, colorful embellishments with an emphasis on paintings. from the facades of the buildings, stimuli in attractive events that combine the traditional with the festive, stages of festivals, parties, restaurants, nightclubs, art galleries, craft shops, celebrations, cultural entertainers, "the purpose of the latter is to prepare visitors for the creation of a convivial atmosphere [...]" (CHOAY, 2017, p.224) which constitute the new forms of urban interventions, "put on stage and converted into a scene: lit, made up, dressed, for the purpose of beautifying and media" (CHOAY, 2017, p.224) or Mise en sc n  and scenography, as stated by Fran ois Ascher (1995, p.257), which have become key words in what has been done more modernly in urban design.

Unfortunately, from this perspective, the resources found are being transformed into tourist attractions. N brega and Pettinati (2016) state that cultural tourism is a social phenomenon, therefore, when it finds a location that has the requirements to promote itself, the challenge shifts to the sphere of formulating compatible public policy strategies, being the guiding principle of these sustainability policies. The government often assumes in this activity a public-private partnership of an entrepreneurial character, and thus, all obstacles and risks are associated with speculative development, as opposed to properly planned and coordinated planning. "In many cases, this meant that the public sector took the risk, and the private sector took the benefits [...]" (HARVEY, 2005, p.173). In this sense, Harvey also emphasizes that urban "governance" has more value than urban "government", by allowing the reorganization of urban life by a coalition with great economic strength, playing the role of only a facilitating and coordinating role. This entrepreneurial posture, of shared urban development, made urban development possible in several cities around the world.

## **2 OBJECTIVES**

Given the new links between the state and private initiative in contemporary city interventions, urban characteristics are adapted to new uses, new audiences and new aesthetics, engendered by a superficial urban intervention model that neglects cultural meaning and links of sociability in the daily life of the community.

Therefore, with this article, we come to demonstrate the transformations and urban trends that have been taking place in cities as a result of strategic planning and its arduous and perverse consequences, such as the spectacularization of urbanism and city aesthetics, gentrification and exploratory tourism.

## **3 METHODOLOGY / METHOD OF ANALYSIS**

The bibliographic contributions were necessary to filter the controversial subject in the literature that have opposing opinions and criticisms regarding the management of strategic planning. But it is not the objective of this article to exhaust only the management aspect in urbanism, but to understand the architectural demands that are required by its urban marketing, especially with regard to star system author architectures, and thus, question the possibilities of these projects of intervention in the contemporary city are prioritizing its own personalization, in a degree of freedom of formal expression, emphasizing the scenography through the identification of the urbanism of the spectacle.

We make use for reflection with cases chosen for this research: initially with the Allianz Arena for the World Cup in the city of Munich, emphasizing that lately, the soccer stadium has become one of the buildings with a sporting character, with the most media coverage of world visibility, so that thus, it should be noted that the promotion and dissemination of an urban revitalization initiative for major events arise, which are based on the "unique thinking of cities", using the seductive media apparatus that includes a profusion of images, and the revitalization of the Zone Port of the city of Rio de Janeiro, where we detect the phenomenon of the "glamorization" of the market economy and the emergence of the unique thinking of cities, confirming the new urban strategies that multiply throughout the world, globalizing and homogenizing cities considering culture as the anchor of the new urbanism of the spectacle at the expense of social well-being.

## **4 RESULTS**

### **4.1 NEW AESTHETICS - DEMATERIALIZATION AND DISMANTLING**

What matters here is that even creating denser, simpler and compact volumes, making the projects apparently contained and more solid, we find the architects intensively exploring the separation and displacement of the set of facades and surfaces of their volumes, creating disintegration and dismantling, "the treatment of 'skins' to their limits" (ARANTES, 2010, p.103). This is the key to understanding trends.

We must understand that it is the prevalence of the surface over structures, where “the volumes of closed surfaces then illustrate another aspect of the abstraction of late capitalism, understood as the way in which it dematerializes [...] without signaling spirituality in any traditional sense” (JENCKS, apud, JAMESON, 2001, p.202) and transforms it into a seductive media image. “They make it possible to break the mass, density and apparent weight of a fifty-story building” (JENCKS, apud, JAMESON, 2001, p.202). Therefore, we see that post-modern architecture wants to reduce the weight of the mass, making it lighter, the surface, consequently, becomes smooth in volume and contour – “the difference between the brick and the balloon” (JAMESON, 2001, p.202).

Arantes (2010) states that there is a structural differentiation that allows the surface to be freed from any functionality other than that of adhering to the merchandise as a “beautifully prepared” skin, not just as a wraparound protection, but as a “real face to be seen” before from the body of the merchandise itself. Thus, as an enunciation, the surface becomes, a new commodity, and “incomparably more perfect than the first” (HAUG, 1996, p.75), and it detaches itself from this, disembodimenting itself and running around the world as a “colorful spirit of the merchandise, without strings” (HAUG, 1996, p.75). It would be the era of surface architecture mediated by media architecture - the cult of the "skin" of the work, and for now, we can say that there is a fetish of valuing "transparency", with glass representing lightness and technological improvement.

And according to Richard Weston (2008), given the leading role that environmental sustainability has assumed in contemporary debates, new glass constructions had to be technologically updated,

About ten years ago, when the issue of global warming became a public concern, many predicted the end of all-glass construction. Today, layered façades and 'smart skins' that combine various types of high-efficiency glass, automatic shutters, solar panels and other elements to let the sun in or out, control the passage of daylight and conserve thermal energy, are gaining ground as one of the most energy efficient forms of construction (WESTON, 2008, p.227).

But we know that trivializing the facades as “mere” skin surfaces of seductive media images is far from their real purposes that they can fulfill in a more functional and sustainable way in architecture. They can fulfill the function of thermal and acoustic insulating, solve insolation, adequate openings of ventilation and lighting gaps and consequent generation of lower demand in the cost of generating energy for the building, as the study of the facade together with the implementation of the building will bring these values of environmental comfort, for example, and not just the architecture of surface images as we have interpreted them.

#### **4.2 NEW GOVERNMENTS - URBAN “GOVERNANCE”**

Vainer (2010) states that to identify the origin of the city models and hegemonic urban planning currently practiced, we must “[...] understand that the offensive of neoliberal thought had a profound influence on urban policies”. Thus, Lima Carlos (2016) endorses, stating that the

Washington Consensus (1989) was the defining moment for structural adjustment, among all peripheral and central countries, which reconfigured and equalized national economies. In this way, the process imposed new “urban consensus” and also new rules that would also replace the “modern – comprehensive planning”, strongly marked by directive actions of the State, by strategic planning or “competitive market” that dresses as flexible.

Since then, contemporary cities have undergone rapid transformations since the 1980s and emerged as the new protagonist on the world stage in the face of these new global economic processes, reinforcing an unprecedented importance, now, of its location as a differentiated product with visibility and an attractive image, promoted by an urban marketing action to renovate and animate a certain area of the city and attract investors to these new urban locations.

Considering that the traditional urban planning policies practiced until the 1980s were already outdated to help cities face the challenges imposed by the transformations of globalization, they ended up creating the possibility of a new type of urbanization, in the elaboration of a new planning urban, now called strategic planning.

Dismissing classifications such as new generation or third generation urban planning, Arantes (2000) considers that there is no break in continuity with the previous line of modern urbanism. “If there's anything new, it boils down to management, as the new jargon says, now openly entrepreneurial [...] which led it, not by chance, to resurrect the discarded vocabulary of planning” (ARANTES, 2000, p. 12-13).

For Harvey (1996), the city also appears as a company, which he called urban management entrepreneurship, “productivity, competitiveness, subordination of ends to the logic of the market are the elements that govern urban entrepreneurship, in this case” Harvey (1996, p. 49). For Harvey, the thesis is that there is no more alternative, “[...] there seems to have emerged a general consensus throughout the advanced capitalist world that positive benefits have to be obtained by cities that assume an entrepreneurial behavior in relation to development economic” (HARVEY, 1996, p.49).

Strategic planning brings new “approaches of action on urban space, based on management, participation of different social actors and on a global city project, in which the urban project assumes the position of a tool for territorial transformation” (SOMEKH; MARQUES, 2007, p. 3) imposing measures and projects aimed at “corporate well-being” at the expense of “social well-being”.

Strategic planning, “this city project” (VAINER, 2000, p.78) focuses on a particular region, or areas characterized by urban and decaying industrial voids, with the aim of an immediate appropriation of the territory by globalized business interests, constituting revitalized, rehabilitated, revalued, requalified, renovated urban spaces, regardless of the name given to the process that brings together international capitals that invest and incorporate a robust, personalized and differentiated architecture, associated with a certain urbanism of the spectacle, “living on the lookout for occasions [...] to do business. Since what is for sale is an unprecedented product, the city itself” (ARANTES, 2012, p.1). FIGURE 3

**Figure 3: Fertile territory for mega ventures in Northeast Brazil**



Source: AUTHOR, 2008

Therefore, responding to the dynamics of the contemporary city, by offering more flexibility in terms of strategies, actions and physical interventions, it needs to create the bases to sell the specific attributes that constitute "the most valued inputs" by transnational capital, thus,

[...] as soon as a region of the world articulates itself with the global economy, boosting the local economy and society, the indispensable requirement is the constitution of an urban center with advanced management and services, invariably organized around an airport International; a satellite telecommunications system; luxury hotels, with adequate security, secretarial assistance services in English; financial and consulting firms with knowledge of the region; regional and local government offices capable of providing information and infrastructure to support the international investor; a local labor market with qualified personnel in advanced services and technological infrastructure" (BORJA; CASTELLS, 1997 apud VAINER, 2000, p.79) - emphasis added).

And it is not surprising that under these circumstances, in the assembly of new urban strategies and, by extension, in the gentrified spaces of a business city, not only defined as a business city, now transformed into a homogeneous city and, as Arantes says (2000), "polished" city, what is done in one place is the same everywhere, "a unique customer service script, like any fast-food restaurant." (ARANTES, 2000, p.24),

For these and other considerations, when one talks today, left and right, about "making the city", such an understatement is well worth the question: who actually "makes the city"? The answer, at least from the 90s onwards, seems unequivocal: naturally, large companies, with the usual mediations, of course, therefore, the same landscape everywhere, or better, without counting the simulacra on the periphery, the same landscapes of power [...] in global cities like New York and London: there is nothing surprising about this, as the redevelopment of the central areas of the two cities did not by chance fall into the hands of the same financial institutions, the same mega-



developers, from the same offices as the star system, which in turn prepare the ground by order of the usual multinational headquarters. And so on, they go to the big multinational corporations, trying to persuade us that the real protagonists of the world scene are – who would say... – the cities, or rather, cities whose configuration is favorable to the heritage valorization that most interests the such firms in the present stage of productive transnationalization (ARANTES, 2000, p.24-our emphasis).

#### 4.3 NEW ATTRACTIVENESS – URBANISM OF THE SPECTACLE

In this new context, in the areas of images, urban marketing and representation, the city appears as a commodity city, which refers to the object-city or thing, constituting a new luxury object, where, paradoxically, it also appears as a subject, in the sense of seeking and promote all the attributes to beautify, innovate and spread. This, too, is the new identity that the city took on, which left the passive form of an object and took on the active form of a subject, in the form of a company. VAINER (2000)

Under the same neoliberal capitalist perspective, Arantes (2000, p.67-68) detects the phenomenon of the “glamorization of the market economy” and the emergence of the “unique thinking of cities”, as a kind of “common conceptual matrix in the origin of new urban strategies” in which culture is the integrating and articulating element of the new urbanism. The author also states that culture emerged as a persuasive “identity anchor” (ARANTES, 2000, p.16-17) of the new way of making the city, spreading museums around the world, which excel in intense communication and promotion of an adequate policy of image making and “sale of cities”.

Thus, it was directly influenced at the time by the calendar of major World Cup events in 2014 and successively in 2016 with the Olympic Games, the city of Rio de Janeiro, which in the middle of its old center and Port Zone opened three museums in the the same neighborhood (Rio Museum of Art – MAR, 2013; Museum of Tomorrow, 2015 and the AquaRio Oceanarium in 2016) and also the implementation of a permanent ferris wheel, in 2019, being the largest in Latin America, as shown in FIGURE 4 all included in the tourist industry, in a contrasting scenario with the needy community in the background increasingly absent from the seafront, such is the city marketing strategy with the objective of submitting the city to the world and renovating in a more permissive way for the entire real estate market the port zone region.

**Figure 4: 88 meter high Rio-Star Ferris Wheel**



Source: <https://agenciabrasil.ebc.com.br/geral/noticia/2019-12/rio-inaugura-hoje-maior-roda-gigante-da-america-latina> Access in: 01/17/2021

At that point, each city is a potential place that can be explored in order to contribute to global capital; certain expansive and degraded urban morphologies, architectural typologies of skyscrapers together with permissive neoliberal mechanisms favor the new transactions of rentier transnational capital that start to be invested anywhere. MONTANER; MUXI (2014). Lima Carlos (2016) also states that capital, aiming at maximum and faster profitability, the inflow of floating capital was able to distort the core of societies and shape the legislation of cities, according to their interests.

Due to this competitiveness, the production of an emblematic image of the city, through the “urbanism of the spectacle”, Maricato (2012 apud ARANTES 2012, p.1), becomes essential in the urban planning strategy.

Urban marketing becomes important in the construction of an attractive image of the city and in the city project, where the strategic plan is to promote and give visibility and interest to a certain part of the territory in order to enhance it. Harvey states that “image becomes very important in competition, not only around brand awareness, but also in terms of [...] responsibility, quality, prestige, reliability and innovation” (HARVEY, 2005 apud CAVALCANTI, 2008, p.35).

Hence, the rationale for one of the crucial elements becomes the project that guides the intervention and, in this sense, it is consequently the investment and appreciation in internationally renowned architects for the development of personalized and unique projects, not to say, daring and revolutionary, as an essential strategy for the attractiveness of urban marketing, considering on the one hand, “spatial and urban quality would be one of the assets to ensure the success of renovation initiatives, redefining the urban hierarchy in favor of the region (PANERAI; MANGIN, 1999). (SOMEKH; CAMPOS, 2005) - emphasis added.

From this moment on, important names in architecture started to be committed to their exclusive designs assisted by electronic programs and the latest and highest resources virtualization, “the architect, in turn, becomes an image producer” (CHOAY, 2017 p.244), exposing them as a symbol of globalization, synonymous with a state-of-the-art high-tech design, a media figure promoting complex and revolutionary facades, “while meeting the

demands of non-material goods in affluent societies, they also spread images more persuasive than convincing” (ARANTES, 1993, p.40).

As the author emphasizes, on the focus on the participation of renowned architects in strategic planning, who mobilize the renowned star system of international architecture, in order to create large monuments with unique and innovative forms that serve as support for the consumption of culture and the reanimation of the public life. FIGURE 5.

**Figure 5: Museum of Tomorrow. international architect Santiago Calatrava**



Source: <https://www.viajenaviagem.com/2016/01/museu-do-amanha-dicas-para-visitar/> Access in: 01/17/2021

Everything converges to the molds of making the city in the discourse of strategic planning, and for that, all these pharaonic projects cover the patriotic monumental urbanism according to Vainer (2000), “the new triumphal arches of transnationalized capital” (VAINER, 2000, p. 94). The author makes it clear that the techniques of architecture were specialized and interdisciplinary with urbanism and economics, and that we also came to add the relationship with the advancement of technology and the digital revolution, to mobilize the population with the feeling of crisis with the aim of to foster civic patriotism, being another recipe for the new management of cities.

#### **4.4 OLD AND NEW PARADOXES - GENTRIFICATION OR PLACEMAKING? / MUSEUM OF TOMORROW OR OUTDATED?**

The idea of qualifying the public space and making the environments more spectacular often brings specific experiences to these places, that is, even though it does not come from a direct relationship of cause and consequence, there is a very fine line between the concept of placemaking that it promotes the cities and gentrification that drive out the local resident community. Thus, it appears that after urban revitalization, in some places the cost of living increases a lot, and thus, there is a contradiction in the community. Primary equipment is not valued and implemented for the local population, which accelerates detachment. However, by definition, gentrification is the cultural, economic and social valorization of a location or a neighborhood, “ennobling it”. Placemaking is the process of planning quality public spaces that

contribute to the well-being of the local community. The impacts on communities are very different.

The concept of placemaking originated in the 1960s, with activists such as writers Jane Jacobs and William H. White developing innovative ideas about creating cities to serve people by focusing on the importance of lively, inviting neighborhoods as well as it served as an antidote to the functional and rational modernist urbanism in force at the time.

The term gentrification, on the other hand, was coined by British sociologist Ruth Glass in 1964. The first definitions of gentrification are more focused on the issue of the real estate market and on the replacement of the poorest population by the new middle class. Bidou-Zachariassen (2006) argues that Glass describes the flow of people by citing the example of the Islington neighborhood in north London, where modest, old-fashioned cottages were taken when their permits expired and turned into elegant and expensive residences.

Neil Smith (2006), as a geographer, is more emphatic in the gentrification process when he points out the physical change of local housing, which he defines as “social sanitation” with the rehabilitation of areas so that the middle class can inhabit them, not involving just a social change. The preparation of this land is a phenomenon that generates an increase in the cost of living and real estate speculation.

According to Smith (2006) and Bidou-Zachariassen (2006), the terms "renewal", "revitalization", "requalification" and other derivatives serve to neutralize criticism of gentrification phenomena and try to camouflage future negative consequences, making more acceptable to urban change, where the requalification of space would be democratic. “With the ennoblement and new constructions in the old city centers, what remains of the particularly ruined, vernacular single-family residence is revised as a landscape and invested with cultural power” (ZUKIN, 2000, p. 87). Thus, landscape is transformed, giving material form to the difference between cultural and economic power.

The ennoblement process happens when a group appropriates characteristics of the local community and assumes a perspective of both, imposing its identity, imposing new cultural characteristics, converting the vernacular into a contemporary spectacle, occurring spatial and cultural appropriation, showing the inversion of socio-spatial identities. A region becomes devalued, depleted and becomes “dangerous” without investments in the primary basic services that the community needs. On the other hand, the aura of the ensemble that could be grafted by capital investment, modifications, the growth of buildings different from the local culture, which will probably stimulate the expulsion of the community.

This process is widely discussed in the Port Zone of the city of Rio de Janeiro, where, according to Lima Carlos (2016), there were the urban consequences of the adherence of successive city administrations to the neoliberal strategy of urban development based on strategic planning aimed only at business opportunities, transforming -a salable product capable of providing advantages to large national and international investors. The large operation had the unrestricted and unprecedented permissives with economic and political support from the federal government. FIGURE 6

Castro; Gaffney; Novaes; Rodrigues; Santos and Santos Junior (2015) agree that the analysis of the spatiality of the urban restructuring project linked to this World Cup and Olympics project indicates a direct submission of public policy to private interests, mainly linked to the

real estate sector, to large companies of public works, financial conglomerates and the tourist sector. From the beginning, the popular classes are seen by neoliberal entrepreneurial governance as an obstacle to the process of capital accumulation. Thus, the Port Area has caused removal from the community and real estate appreciation. Simultaneously, new social interest projects are used to resettle local populations who are encouraged to leave their homes. "In general, the government uses as a justification for the removals the supposed public interest of the works being carried out and that would benefit everyone living in the city", and the State still uses in its favor "the fact that the communities are located in the intervention areas or risk areas that could not be built upon" (CASTRO; GAFFNEY; NOVAES; RODRIGUES; SANTOS E SANTOS JUNIOR, 2015, p.20). The authors thus conclude that such interventions are legitimized, first, by the discourse of development and social legacy and, secondarily, by the discourse of public order and security, land illegality or environmental risk.

Keeping the focus on interventions in the Port Zone, Lima Carlos (2016) draws our attention to the bold architecture of the Museum of Tomorrow that symbolizes the future, translating ambitions with the sustainability of the environment and cities, in the face of climate change. Therefore, in a nonsense, several skyscraper buildings are built with glass towers with gauges of up to fifty floors, incompatible with the environment that is protected by law, since 1987, the Area for the Protection of the Cultural Environment (APAC) of the Neighborhoods of Gamboa, Saúde, Santo Cristo and part of the Center. In agreement with Lima Carlos, there is no doubt that "tomorrow" in the city of Rio de Janeiro will be disturbing and we will probably question the notable progressive impacts on the community, landscape and environment arising from the densification and verticalization of constructions.

**Figure 6: Ennoblement of the Port Zone of the city of Rio de Janeiro disfavoring the local community**



Source: <http://uia2020rioexpo.com/> Access in: 01/17/2021

## **5 CONCLUSION**

The elitist character of the requalifications we have covered served to demonstrate that the relationships between public space and images of the contemporary city today inevitably go through the process of urban spectacle, which is one of the main reasons both for the denial of conflicts and divergences in the contemporary public space and for the impoverishment of the experiences in these spaces and, also, by the denial, emptying,

elimination or concealment of the vitality of the most popular and vernacular spaces in cities, transforming themselves into media and enhancing an urbanism of the spectacle.

The Allianz Arena, as an imagery stadium for the World Cup in Germany and the Port Zone with the set of supposedly cultural apparatus that forms its new identity anchor formed by the Museum of Tomorrow, the MAR Museum, the AquaRio Oceanarium, the RioStar Ferris Wheel and the graffiti mural, “ethnicities”, by the artist Eduardo Kobra, which until 2017 was elected the largest in the world, by the Guinness World Record (World Record) with 3 thousand square meters, fit into this context, and it is confirmed that we detected the phenomenon of the glamor of the market economy and the emergence of the unique thinking of cities defined as a kind of common conceptual matrix at the origin of new urban strategies that multiply throughout the world, globalizing and homogenizing cities, considering culture as the anchor of the new urbanism of the spectacle to the detriment of social welfare.

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