

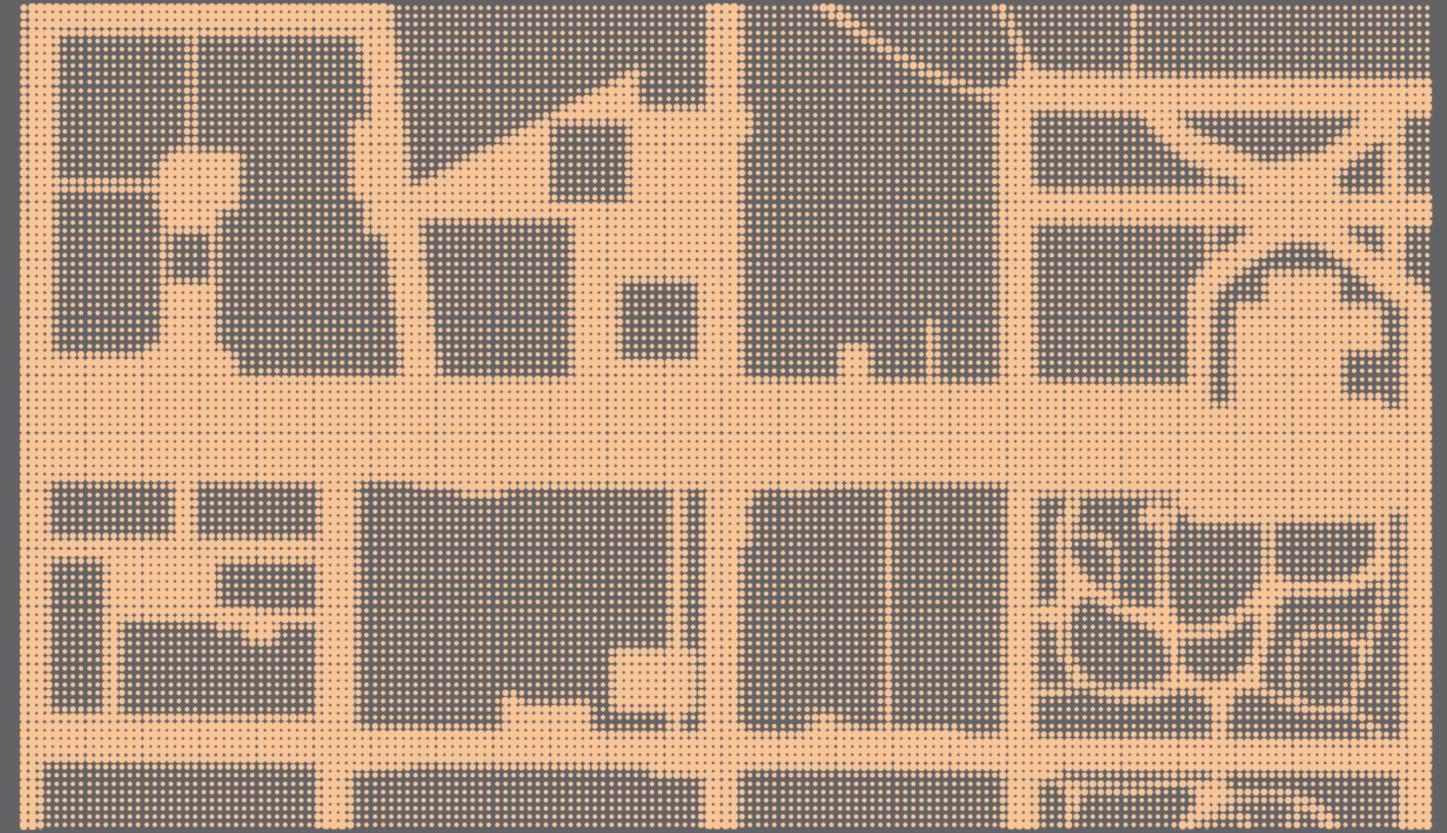
The building-city relationship, which links the architectural dimension of urban space to the urban dimension of architecture, so-called *plug-in*, constitutes the common thread of the ideas presented in this research. This also covers the topic about urban centralities and collective spaces in the context of the urban development of Avenida Paulista in São Paulo. The thesis considers that urban centres assume new forms and dynamics. Such is the case of linear centres, organized by rectilinear structures of boundless growth that structure designs, flows, activities, infrastructures and a set of notable buildings connected by a complex network of collective spaces. As it happens in Avenida Paulista, these are often characterized by miscegenation and express the hyper-connected ways of life in modern society.

These premises, developed throughout the different chapters, are based on analyzes of relevant theoretical references from Brazil and Europe, as well as on documents, photos, regulations, plans, projects and information taken *in situ* and organized in graphic diagrams at different scales, without ever losing sight of a historical perspective. Likewise, they show the value that the avenue acquired as a *locus* of experimentation for the international architectural and urban avant-gardes, expressed in its original project from the end of the 19th century and in its different stages until it became the epicenter of the metropolis. Finally, the new forms, strategies and guidelines of contemporary collective spaces are highlighted, which have created intensities and permeabilities across the ground floor beyond the parameters of functionalist and traditional cities.



arquia / tesis 44 (EN)

Renata Priore Lima



THE AVENIDA PAULISTA
AS A LINEAR URBAN CENTRE
Collective Spaces, *Plug-ins*
and Urban Interfaces

Renata Priore Lima



Renata Priore Lima (São Carlos, São Paulo, Brasil, 1977) earned a PhD in Urban Planning from the Department of Urban and Regional Planning, Barcelona School of Architecture (Escuela Técnica Superior de Arquitectura de Barcelona), Universitat Politècnica de Catalunya (LUB, DUOT-ETSAB, UPC, 2016). She has also earned a degree in architecture and urban planning from the Universidade Federal de Santa Catarina (UFSC, Brazil, 2003) and a Master's degree in Theory and History of the City from the Universidad de São Paulo (IAU-USP, 2007). She works as an architect in urban planning and landscape designs and has collaborated in designing squares, parks and urban developments. Since 2005, she has taught planning, urban design and landscape at the Universidade Paulista (UNIP). She has also taught the subject "Caminar Barcelona (Barcelona on foot)" and in urban design workshops (DUOT-ETSAB, UPC).

She is the author of several publications and has participated in international conferences and competitions, including the International Student Urban Competition for Shanghai Railway Station Area as a member of the UPC Team, where she received an *ex aequo* second prize with the Massachusetts Institute of Technology (MIT). Currently is engaged in research on contemporary urban development, the relationship between cities and buildings, and new centralities in São Paulo and other major cities, she has also given conferences at different universities and supervises final projects for undergraduate degrees. She was awarded the Manuel de Solà-Morales European Prize on Urban Planning 2019.

THE AVENIDA PAULISTA
AS A LINEAR URBAN CENTRE
Collective Spaces, *Plug-ins*
and Urban Interfaces

Renata Priore Lima

arquía/tesis 44 (EN)

THE AVENIDA PAULISTA AS A LINEAR URBAN CENTRE

Renata Priore Lima

EDITOR/ PUBLISHER

FQ. FUNDACIÓN ARQUIA

c/ Barquillo, 6, 1º Izq. 28004 Madrid

fundacion@arquia.es

fundacion.arquia.com/ediciones/publicaciones

EDITORIAL COORDINATION

Yolanda Ortega Sanz, FQ

TRANSLATION

Beth Gelb, Spanish-English

GRAPHIC DESIGN COLLECTION

Folch

GRAPHIC DESIGN AND LAYOUT

gráfica futura

PRINTING AND COLOUR SEPARATION

Artes Gráficas Palermo

© published by Fundación Arquia, 2020

© texts, own authors

© drawings and photographs, own authors

© Cover: Avenida Paulista, collective spaces.

Drawing by Renata Priore

Printed in Spain

ISBN 978-84-121748-3-0

DL M-29339-2020

IBIC AM (Architecture)

FUNDACIÓN ARQUIA BOARD OF TRUSTEES

CHAIRMAN

Javier Navarro Martínez

1ST VICE-CHAIRMAN

Alberto Alonso Saezmiera

2ND VICE-CHAIRMAN

José Antonio Martínez Llabrés

TRUSTEES

Carlos Gómez Agustí

Fernando Díaz-Pinés Mateo

Montserrat Nogués Teixidor

María Villar San Pío

Naiara Montero Viar

Daniel Rincón de la Vega

Purificación Pujol Capilla

Javier Ventura González

DIRECTOR

Sol Candela Alcover

The publisher/editor and the Fundación Arquia Board of Trustees are not responsible for the opinions, comments, judgments and content presented by the authors, as well as the lack of veracity, integrity, updating, rigor and accuracy of the data provided.

This publication has been promoted by Arquia Bank.

No type of reproduction, distribution, public communication or transformation of this work is permitted without the prior consent of the owners, unless otherwise stipulated by law. Contact CEDRO (Spanish Centre for Reprographic Rights) if you need to reproduce any part of this book (www.conlicencia.com; +34 91 702 19 70 / +34 93 272 04 47).

arquia/tesis 44 (EN)

The PhD thesis entitled *Plug-in: Urban interfaces in new linear centers: Paulista Avenue case study*, supervised by Estanislau Roca Blanch, was defended at the Barcelona School of Architecture (Escuela Técnica Superior de Arquitectura de Barcelona, ETSAB-UPC) on December 19th 2016 with an academic committee composed of: Josep Parcerisa Bundó (ETSAB-UPC, chairman), João Pedro Teixeira de Abreu Costa (Universidade de Lisboa) and Amílcar Torrao Filho (Pontifícia Universidade Católica de São Paulo). It was distinguished with the *First Prize in the 2nd Manuel de Solà-Morales European Urbanism Prize 2019*, organized by Barcelona Urbanism Laboratory, LUB, ETSAB-UPC, whose jury was formed by Marcel Smets (chairman), Matthew Carmona, Montserrat Nogués Teixidor (Fundación Arquia trustee) and José González-Cebrián (secretary).

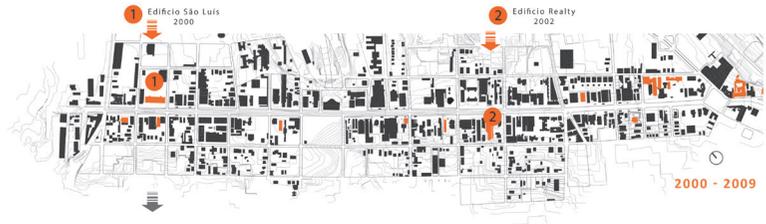
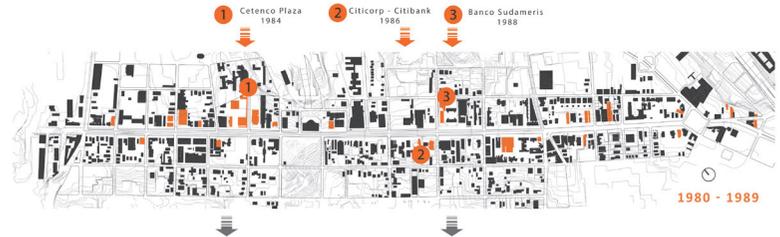
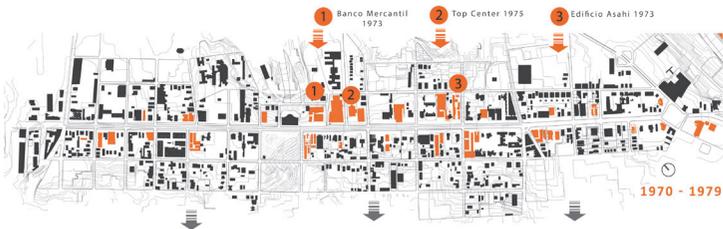
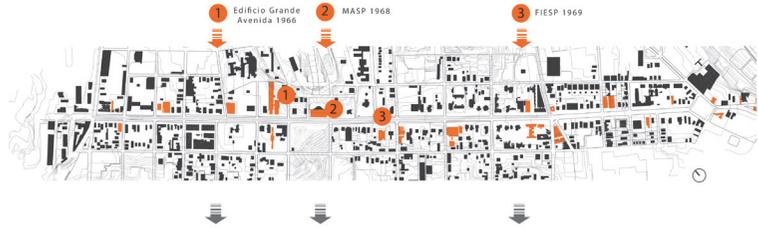
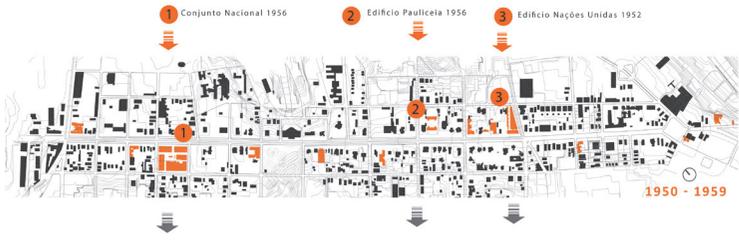
This edition has been printed on Gardamat Ultra 115 gr and composed on typography Graebenbach and Lyon.



Fundación Arquia prints their series on paper with FSC® certificate (Forest Stewardship Council®) which ensures that its materials come from well-managed FSC® certificated forests and other recycled sources. By the consumption of FSC® paper we promote the conservation of forests and their responsible forest management and consumption.

TABLE OF CONTENTS

7	FOREWORD
	Estanislau Roca Blanch
11	INTRODUCTION
28	1. THE BEGINNING OF SÃO PAULO'S URBAN PLANNING CULTURE
58	2. THE URBAN DESIGN FOR THE AVENIDA PAULISTA
76	3. A CITY OF BOUNDLESS GROWTH AND THE MODERN CONFIGURATION OF THE AVENIDA
100	4. THE CENTRALITY OF THE AXIS DEVELOPS
134	5. A NETWORK OF CONTEMPORARY COLLECTIVE SPACE AND ITS <i>PLUG-INS</i>
177	EPILOGUE
180	APPENDICES
197	ACKNOWLEDGEMENTS



FOREWORD

Estanislau Roca Blanch¹

In essence, urban spaces are based upon their civic qualities, their multifunctional uses, and their role as spatial receptacles of the desires and ambitions of citizens: people who value these spaces for the opportunities they provide for meeting, building relationships and transaction.

The community finds its place par excellence in the city's streets and squares. It tends to leave home and experience life in public spaces although this experience has not always been the same over the course of history, nor has its collective meaning.

While in pre-modern times public space reflected a powerful collective identity and cohesion in society, this blurred as of the 19th century. With the advent of public opinion and the quest for consensus-building in society regarding common goods came a change in paradigm. Over the course of the 20th century, the collective sphere weakened further and, what's more, in that context, the meanings that public space continues to convey most likely lie in its relationship with the purposes chosen for it.

Furthermore, what is usually considered to be good public space is greatly appropriated by the community although contemporary forms of appropriation may be highly varied. Spaces, generating social activities are of utmost importance and can be fostered through planning and design (of public space). Yet meanwhile, *place-making*, that is, the community's involvement in producing and managing public space, is gaining in significance.

Likewise, the *festivalization* of public space (booming in societies with a high demand for cultural leisure) lead to massive appropriations of public space comparable to the large-scale political demonstrations and religious celebrations of yesteryear.

Sociologists and anthropologists alike seek to discern the specific aspects of everyday life that public space currently offers. Two central issues are passivity in perception and indifference vis-à-vis others. For various reasons, both have been gaining ground over the last two centuries. More optimistically, contemporary public space continues to be a place to find strangers with very different life-styles in cosmopolitan cities. Reservation, distance and preserving anonymity govern these encounters. Thus, public space offers fertile ground for social subversion and conflict inherent to urban life, as opposed to the desires of established powers to plan and design this space to be able to control it.

Furthermore, a host of contemporary trends oppose traditional urbanity as well as the civic experiences commonly related to public space. Social and spatial segregation foster forms of privatization and exclusion that have been gaining ground in collective spaces (from transport hubs to shopping malls) which, due to their functional characteristics, shape accepted behaviour. At times, the commercialisation and thematization of space tends to reduce the community to

1. Full professor of Urban Planning at the ETSAB-DUOT, UPC.

The **Arquia Foundation** (Fundación Arquía) was established in 1990 as a non-profit institution with the aim of promoting cultural, social, welfare, professional issues and training in the field of architecture, construction, design, urban planning and, in general, everything related to the profession of architects.

The arquía/tesis (arquía/theses) collection focuses on the publication of the awarded PhD dissertations in the *Arquia Foundation biennial architecture theses competition* and *Manuel de Solà-Morales European Prize* for urban planning theses. All of these publications together comprise a collection of salient theses that have distilled of in-depth research in architecture with original and unpublished contributions to the issues addressed. In other words, by making valuable material that would otherwise be difficult to access available to the public, these published thesis go beyond the strict scope of their area of specialization and become of general interest to the discipline of architecture.

Latest published books

arquía/tesis

- 40 *Bekleidung. Los trajes de la arquitectura* (ES, 2015), Óscar Rueda Jiménez
- 41 *Estrategias y efectos de escala* (ES, 2019), Luis Suárez Mansilla
- 42 *Informed Matter* (ES-EN-PT, 2019), Ignacio Borrego
- 43 *Event in a World as Juxtaposition* (ES-EN, 2020), Amadeu Santacana
- 44 *The Avenida Paulista as a Linear Urban Center* (ES-EN, 2020), Renata Priore Lima
- 45 *Infra-thin Actions* (2020, ES-EN), Evelyn Alonso Rohner

arquía/temas

Architectural research projects, monographs of architects, translations of masterpieces and treatises on architecture and urban planning.

- 40 *La liberación vanguardista. Nuevos principios formales en el arte y la arquitectura del siglo XX, 1901-1931, Vol. 1-2* (ES, 2018), Juan Antonio Cortés
- 41 *Dibujos de Arquitectura y Ornamentación de la Biblioteca Nacional de España. Siglo XIX, Tomo III, Vol. 1-2* (ES, 2018), catalogue and research project
- 42 *Destino Barcelona. Arquitectos, viajes e intercambios, 1911-1991* (ES, 2018), Josep M. Rovira, Enrique Granell and Carolina B. García (ed.), research team GRHACCI
- 43 *José María García de Paredes, 1924-1990* (ES-EN-PT, 2019), Ángela García de Paredes (ed.)



