146 - DESIGN AND ORGANIZATION OF THE URBAN AREA OF PUBLIC HOLIDAYS IN MANAUS

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Manaus is a town that grew around a fortress, a fact common in many cities, has been turned into town, and went from town to town. It was not planned initially. The fort was built to protect the region from invading expeditions.

After founding of the city of Bethlehem (from the fort's corner in 1616), the land of the Rio Negro became the target of expeditions that brought soldiers and missionaries. These mailings sought to ensure the lands that were beyond the limits of the Treaty of Tordesillas and imprison Indians, not only to be used as slaves in Bethlehem, but to be brought to the indigenous villages (clusters formed initially by the Jesuits to catechize the Indians, teaching them a new culture). This work of the Jesuits acted as a balance between the prisons and the effective settlement of the region, since the soldiers return with the Indians caught and the Jesuits would be installed in villages. But around 1661, the Jesuits began to be expelled from the region.

In the same period, the Dutch began to attack the Orinoco and the Spaniards at Johnstown. The State Government of the Grand-Para had then built a Fortress to defend the Rio Negro and Solimoes.

The strong, which led to the city of Manaus was built in 1669 and was named the Fort of Sao Jose da Barra in Rio Negro. Around you have met several groups of Indians, Indians and military began the village now to be called space's Bar.

The construction of fortress brands also the arrival of "civilization", a culture that is needed and that, after time, determine the habits of the city. The teacher Otoni Mosque, citing the historian Jose Ribamar Bessa Freire, speaking on the symbolic aspect of the construction of the strong:

[... 1 historian Jose Ribamar Bessa Freire says that the fortress was built on an Indian burial ground and interprets this act as "a suggestive fact loaded with symbolism that, as a picture, summarizes the whole process by themselves colonial." No doubt, the image is very strong and can be interpreted as the real intention of the Portuguese in the relationship, native demonstrations. (MESQUITA, 1999, p. 2-4).

Professor Mario Ypiranga talks about the work of the Jesuits in that period: There were, diligent, the missionaries and officers, watching and discipline the wild. And under these two disparate forces were carried out on the ground adjacent to the strong, the village of Barra, simple village badly organized that tetipares transmitted barbaric impression of promiscuity. (MONTEIRO, 1948, p. 33)

When talking about the streets, remember the words of Ypiranga Munford, when referring to the planning of the first cities. Nothing more natural, the city is being organized:

In colonial times the street is just the way without expression, falling within tone of the aesthetic, opened in absentia walkers' feet of green spots in the bush, or by the urgent need for convenience, often to shorten distances (MONTEIRO, 1948, p. 51).

The Bar's place is slowly changing in this provincial period.

But some urban improvements are implemented, as the opening of streets and squares, and the construction of bridges. According to Mario Ypiranga (p. 55), the Plaza as grounds, public arises in that period. It also says that the streets and alleys were resident in the name of evidence or the most striking event. The political changes in 1833 promoted to the rank of the post town, which is to be called then Mana Village, remaining as capital of the new district (p. 29). By that time, the town had European-style houses, according to reports from travelers. and eleven streets and a square, possibly the Dom Pedro II Square. From 1848, when the town is elevated to the rank of city, with the name of the Bar of the City of Rio Negro, and with the elevation to the post of the Amazon province, in 1850, the region begins to receive many foreigners:

the region began to arouse a growing international interest, attracting large numbers of travelers researchers, chroniclers, scientists and adventurers who eventually released the reports of its investigations and observations on various aspects of the city. (MONTEIRO, 1948, p. 29).

The city is changing its appearance and people, their habits:

The streets are being widened, aired by the need for buildings, transit of pedestrians, cars from driving or transport of water at home. Are open squares with the organic shape of a city and that in future remote were grounded, because some of them were placed in pots, others in mouth-to-wolves. (MONTEIRO, 1948, p. 62)

Professor Mario Ypiranga (p. 130-131) also speaks about the "Arruador" which would be a substitute for engineering or technical urban, who served since at least the period of the Village of Manaus. The dial it up the boundaries of districts and alignments of the houses.

From the lifting of the category of Amazonas province, a fact that occurred in 1850, but effective in 1852, with the arrival of the then President Joao Baptista de Figueiredo Tenreiro Aranha, the city began to suffer important changes. Information on public works of this period was drawn from the work of Anthony Horowitz, The Amazon in the Imperial era (1989).

In March 1868 were released some measures in relation to urban planning, such as the ban on cutting of trees, poles and bushes of more than five palms in creeks and streams, under penalty of fine. He was also forbidden to dig, dig mud, throwing sticks, trash, rotten organic material or any material that could affect the purity of water. It was forbidden to wash clothes and animals in streams of Waterfalls large and small.

The changes could be observed mainly in the city center, where the most modern systems were installed, as streetcars, electric power, theaters, city squares and trees decorated with sculptures and monuments. Costa explains why the goddess of change in this area:

The main area of investment during the decades of 1890 and 1910 was the center of the city. His recovery made by known factors: transportation, streets and paving, lighting, water pipes, sewers etc. Finally, urban services, which, added to the proximity of the workplace, made this area the preferred place for the people of the city (COSTA, 1999, p. 98).

Regarding squares commented: "The squares, the landscape, the broad avenues were intended to bring social function dimension elitizado public a sector of the population" (Idem, p. 94). According to Selda Vale da Costa, the role of the public squares was to get the richness of a minority. "The tours of streetcars on Sunday were a diversion for many families. “Manaus is glamorous streetcars are route from exquisite buildings, squares decorated"

(COSTA, 1996, p. 7).

But among the poorer classes insisted on using the space, the squares were to stage rallies and celebrations after victories, even this "privilege" also be denied because the government is united the interests of the elite, or better, this class had determinations of public power. During the general strike of 1919, tells us to Professor Luiz Pinheiro Ugarte (1999), various sectors claiming the completion of 8 hours of work. After a truce sought by the government, this applies a stab at workers, taking them the right to assemble in the squares to organize in protest to entrepreneurs, most Brits.

It was a city built for a specific group, to suit the taste prevailing at the time, looking up, with it, erase the image of town indigene. Expropriation is the use of space much of the population. But the ostentatious cycle comes to an end printing drastic changes, according Agnelli Bittencourt, who witnessed this period:

During the years of the War of 1914-1918 and the following period, with the global economic slump, Manaus entered into crisis. Much more than a thousand residential buildings no rent it was common request, please, someone who occupy a house, free of charge, at least to keep it.

During this period, of course, virtually nothing was built. Only the Governor Pedro de Alcantara Thompson acquired the Palace Scholz, Rio Negro Palace today, for its own seat (a first!) of the State Government, in 1918, for two hundred tales of kings(BITTENCOURT, 1999, p. 46).

The period from 1920 to 1967 is considered by many historians as the period of the city in crisis. Manaus was living the end of the cycle of rubber, in the period before the installation of the free zone. But for the teacher Aldemir Jose de Oliveira (1999), this is indeed a time for celebration. Professor Jose Vicente, in his work Manaus: square, coffee, college and film in years 50 and 60 (2002), also follows this thought and presents the public life pulsed in this period.

With the expansion of rubber, the whole town has had to adapt and modify its structure to that moment. People also had their ways and customs adapted to the richness of the period. However, not everyone participated equally applicable; the vast majority of crumbs lived and was isolated from the changes that the city could offer.

During this period, many tried to build a homogenous landscape, rich and glamorous, expelling the poor of that scenario. This can be seen in the literature about the period of rubber and especially the photographs and postcards of the time. It is a city organized and planned, the result of a technical and rational urban planning, which, to open the broad avenues, build palaces, cafes and theater sweeping out of the city rich, the poor population.

With the decline of rubber, this city of rich results in the city of the poor came to the surface and the contrasts and conflicts before cushioned. The city in crisis for the rich is the party of the poor for access, the right to access city_ this was facilitated by the scull by trams, buses later, the rafts and small boats. Until the 40s, the sculls were the only form of public transportation for students and neighborhoods of San Raimundo. In the 50s, the alternative transportation was 50% cheaper by bus. As for trams, more than transportation was lifestyle, entertainment, meeting point. Among the entertainment was the bat, take the tram in motion and then jump, and make wax, putting glass on the tramway rails to transform powder. After the streetcars the bus came and the first private company to mass transit Manaus was the Ana Cassia in Waupés Boulevard in the neighborhood of Bromyard.

The port, in the staircase of Remedios, was the arrival point for many people from the interior to the capital. In the 50's, the boats anchored in the floating city, which, for those who came, I gave the impression of passengers bad, improvised and ugly.

The streams before that worked as a recreation for the elite extractive consolidated it as meeting places and party for much of the population. In that space and time that everyone seemed equal. People play it more, because it was required less time to work. It was a period of proliferation of clubs throughout the city, offering festivities ac, adults (with the recommendation of elegance for men and good women conduct), and morning sun of the young, from 10:00 to 12:00, Sunday, with free admission.

In the sports area, in addition to football (which until the 60s was amateur), was in the neighborhood of Bromyard (in the block formed by the streets Santa Izabel, Urucará and Silves), the Velódromo. It was a stage with broad avenues and squares of skating for several sports. In it happen in racing cyclists and motorcycles, of which participating runners from all over Brazil and abroad. The Velódromo was built in the late nineteenth century and worked until the 50's.

From 1957, began to happen to the Amazon Folk Dance Festival, held initially in the General Osório Square (today's field of Military College), then moving on to the ball square of the Suframa. The religious parties also found more space. Add Catholic festivals and other events outside the church. One of the milestones was the center of Jeanne Galante ubuntu "located on the road climb of San Jorge, who had an important role in expansion of the city, because it was from the terrace, which began the occupation of the northwestern part of the city, culminating with the Construction of bridge over the Grand Igarapé da Cachoeira and opening the road to Ponta Negra "

In the cultural area that marked this period was the club's Dawn, appeared to November 22, 1954. The members (intellectuals, musicians, writers) are proposed to offset half a century of backwardness in the area of literature and arts in the city. Another event was the film, originally shown for the elite on Teatro Amazonas and Polytheama and later popular in places more accessible and also in public squares.

As for public works, Professor Agnelli Bittencourt said:

[...] Dr. Araujo Lima, when Mayor (1926-1930), promoted the beautification of the gardens of the Capital, with the completion of some public works, such as the Clock of Avenida Eduardo Ribeiro, next to the building of the Post Office, in addition to the demolition of many exist in peri-urban slums, many covered with straw (BITTENCOURT 1999, p. 46).

Manaus was losing the characteristics of village and was transformed. During the rubber period in the cosmopolitan city with do an urban structure following European standards. The city center was designed for the elite. With the decline in production gum the urban area received new uses. The main square was turned into a collective environment. New adaptation happens when the deployment of the free zone, where the structure needs to adapt to new patterns of trade, the era of skyscrapers. The historic center turns into the mall and, with the decline of some companies, becomes stage of informal trade. The center suffers major damage is reinvented and have no population.

Today, the area's Historic Center is going through some speeches. They are projects such as Belle Époque, which is restoring some old buildings and giving them use, the squares are also being overshoot, but this process is often not careful, and the intention to improve, it is misread the posts and works. Even the selection of which is restoring an arbitrary act, which provides for the retention of certain milestones, while others, equally important, are fadados the disappearance. The speeches made in the urban fabric do not follow a continuous thought, but its ideas of individual administrators.

Each period of history asks transformations. The needs are changing, man evolves. With this, turns everything around them, and the city is a reflection of all these changes. And as she goes assimilating these changes, we may well use the words of Argan "no city was ever the invention of a genius; the city is the product of an entire history that it crystallizes and expresses" (ARGAN, 1990, p. 244). The various historical periods in the city of Manaus are crystallized in the works. Supplementing, we can use Munjord, which describes the way:

In fact, from its origins, the city can be described as a structure specially equipped to store and transmit the material

civilization and condensed enough to admit the maximum amount of facilities to a minimum of space, but also capable of extending that structural allows you to find a place to serve as a basis to changing requirements and more complex ways of growing a company and its heritage accumulated (MUNFORD, p. 38-39).

As for open spaces, the square not disappeared in the baroque city, just won a new urban purpose. Until then it had been used for residential purposes. In the Baroque, the square served to lump people of the same office and position, or better.

The new squares, in fact, met the need of a new upper class, or rather a whole series of requirements. They were originally built for aristocratic families and merchants, with the same standard of living, the same habits. If the uniform facades of the square concealed differences of political opinion and religious beliefs, had perhaps, in the seventeenth century, need extra precisely this kind of discretion mantle of class, hide their differences, rivalries and enmities emerging: noble people showed a common front of class , Who politely hide their ideological differences and party. Those who had lived in a square, for that simple fact, achieved a distinction extra, and presumably could have a coach and horses...

The open spaces of the square were not designed, in fact, as places to walk and relax the muscles in the open, as are used these days; were before, places of parking for vehicles [... 1 Those open squares, as well, Could itself lead the guests to a big party, in carriages, without causing excessive congestion (MUNJORD, p. 429).

In the eighteenth century, the garden squares have become common, without the visible social barrier. After three revolutions: English, French and American, who knocked the centralized power, the state may seize power again. The new city layout should promote the power of the state, which can be seen in the construction of Washington, for which it was called, Munjord second, the Frenchman Pierre-Charles L'Efant.

L'Efant believed in his own words, that the way to take possession of an entire district and improve it to the principle bequeath a great idea to promote the patriotic interest ": thus, even their squares should be transformed into sanctuaries with sculpted figures, "to invite the youth of successive generations to pass the paths of those wise men or heroes who thought their country should celebrate" (MUNJORD, p. 437).

The squares and streets of Manaus won elements (monuments, names, sculptures), referring to figures in the political moment, in the Republic time. As in all Brazil, won works to celebrate the Republic.

Resulted by industrialization and urbanization, the space is used as a commodity. Dominated the exchange for possible use, although all commodities has its monetary value and use. The way the city is altered. The streets become straight and wide and there is more concern about the harmonization of buildings, squares and monuments. Will begin a period of speed in your eyes and walk on. On the move in the modern city, James Hillman says:

Noting the public spaces of the center of Manaus and their works, to understand the reverse current trends of public art, because it does not undertake long-art objects in public places. The pieces found are for another time it is not meaningful to most people, because they know their own history. The urban transformation as inevitable, ultimately destroy the references that people try to make the seats. On the process of urban transformation that causes incessant transformation in society, Ana Fani A. Carlos says:

Their lives are changing with the same rapidity with which plays the city. The post of party, the meeting almost disappear, the number of children playing in the streets declines - the children are hardly seen; the pieces of the city are sold in the market as goods; trees are destroyed, squares turned into concrete [.. .] On the other hand, the people in town seem to lose their own references. The image of a big city today is so mutant is similar to that of a large crane, in fact, the massive presence of these, the crushers; the mixers give us the limit of processing which is subjected daily to the city. (CARLOS, 2001, p. 19)

In this regard, Nicolau Sevcenko speech that, at a time when the company hits its highest level of technology and economic growth, we face a crisis of moral values. And this crisis is done by the reigning instantaneously, an "ethics of this practice," which highlights only the "defined this immediately" and forget the past (SEVCENKO, p. 39). Without attention to the past, destroy up the seats and life reigning in them, compromising the references of people and the history and memory of these places. These changes have yet another reason to be:

[...] the space of the city is the ideal instrument for externalization of power. The rulers are not enough landmarks built, obelisk of wins, alluding to its government buildings. It interferes with the image of the city, because it recorded, indelibly, the perpetuation mark (MARTINS, p. 189).

This mark today is with the interference, sometimes no scruple public places and in their works. The removal and placement of objects from one place to another is a characteristic not only of our city; but the city has modernized and press by this delay. The lack of care for the works and monuments reflects the carelessness with the history and the memory of the city.

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DESIGN AND ORGANIZATION OF THE URBAN AREA OF PUBLIC HOLIDAYS IN MANAUS
ABSTRACT

After founding of the city of Bethlehem (from the fort's corner in 1616), the land of the Rio Negro became the target of expeditions that brought soldiers and missionaries. The fort, which led to the city of Manaus was built in 1669 and was named the Fort of Sao Jose da Barra in Rio Negro. The constructions of fort brand also the arrival of "civilization", a culture that is needed and that, after time, determine the habits of the city. The Bar's place is slowly changing in this provincial period. It was a city built for a specific group, to suit the taste prevailing at the time, looking up, with it, erase the image of town indigene. Appropriated less is the use of space much of the population. The period from 1920 to 1967 is considered by many historians as the period of the city in crisis. Manaus was living the end of the cycle of rubber, in the period before the installation of the free zone. People also had their ways and customs adapted to the richness of the period. The port, in the staircase of Remedios, was the arrival point for many people from the interior to the capital. This mark today is with the interference, sometimes no scruple public places and in their works. The removal and placement of objects from one place to another is a characteristic not only of our city; but the city has modernized and press by this delay. The lack of care for the works and monuments reflects the carelessness with the history and the memory of the city.

LA CONCEPTION ET L'ORGANIZATION DE LA ZONE URBAINE DE JOURS FÉRIÉS À MANAUS
RESUMÉ

Après fondation de la ville de Bethléem (à partir de l'angle du fort en 1616), la terre de Rio Negro est devenu la cible d'expéditions qui ont amené des soldats et des missionnaires. Le fort, ce qui a conduit à la ville de Manaus a été construit en 1669 et a été nommé le Fort de Sao José da Barra à Rio Negro. Les constructions du fort marque également l'arrivée de "civilization", une culture qui est nécessaire et que, de temps après, de déterminer les habitudes de la ville. Le Bar est la place de la lente évolution de cette période provincial. Il a été une ville construite pour un groupe spécifique, en fonction du goût qui prévaut à l'époque, la recherche, avec elle, d'effacer l'image de la ville INDIGENE. Est moins ouvert de l'espace une grande partie de la population. La période de 1920 à 1967, est considéré par de nombreux historiens comme la période de la ville en crise. Manaus vivait la fin du cycle du caoutchouc, dans la période précédant l'installation de la zone franche. Les gens aussi ont leurs us et coutumes adaptés à la richesse de la période. Le port, dans l'escalier de Remedios, a été le point d'arrivée pour de nombreuses personnes de l'intérieur vers la capitale. Cette marque est aujourd'hui à l'ingérence, parfois aucun scrupule les lieux publics et dans leurs oeuvres. Le retrait et le placement des objets d'un endroit à un autre est une caractéristique non seulement de notre ville, mais la ville a modernisé la presse et par ce retard. Le manque de soins pour les oeuvres et monuments reflète la négligence à l'histoire et la mémoire de la ville.

CONCEPCIÓN Y ORGANIZACIÓN DE LA ZONA URBANA DE LOS DÍAS FESTIVOS EN MANAUS
RESUMEN

Después de fundación de la ciudad de Belén (a partir de la fortaleza de la esquina en 1616), la tierra de los de Río Negro se convirtió en el objetivo de las expediciones que llevó a los soldados y misioneros. El fuerte, lo que llevó a la ciudad de Manaus fue construido en 1669 y fue nombrado el Fuerte de Sao José da Barra en Río Negro. Las construcciones de fuerte marca también la llegada de la "civilización", una cultura que se necesita y que, después de tiempo, determinar los hábitos de la ciudad. El Colegio de Abogados del lugar está cambiando poco a poco en este período provincial. Se trata de una ciudad construida para un grupo específico, para adaptarse a los gustos imperantes en el tiempo, buscando, con él, borrar la imagen de la ciudad indígena. Consignados menos es el uso del espacio gran parte de la población. El período de 1920 a 1967 es considerado por muchos historiadores como el período de la ciudad en crisis. Manaus estaba viviendo el final del ciclo del caucho, en el período anterior a la instalación de la zona franca. La gente también tienen sus usos y costumbres adaptados a la riqueza de la época. El puerto, en la escalera de Remedios, fue el punto de llegada para muchas personas del interior a la capital. Esta marca de hoy es con la injerencia, a veces sin escrúpulos los lugares públicos y en sus obras. La retirada y colocación de los objetos de un lugar a otro es una característica no sólo de nuestra ciudad, pero la ciudad ha modernizado y prensa por este retraso. La falta de atención a los monumentos y obras refleja la negligencia con la historia y la memoria de la ciudad.

CONCEPÇÃO E ORGANIZAÇÃO DO ESPAÇO PÚBLICO URBANO DE LAZER EM MANAUS
RESUMO

Após a fundação da cidade de Belém (a partir do Forte da esquina em 1616), as terras do Rio Negro passaram a ser alvo de expedições que levou soldados e missionários. O forte, o que levou à cidade de Manaus, foi construído em 1669 e foi nomeado o Forte de São José da Barra do Rio Negro. As construções da fortaleza também marcaram a chegada da "civilização", uma cultura que é necessária e que, após o tempo, determinar os hábitos da cidade. O Bar do lugar está mudando lentamente neste período provincial. Era uma cidade construída para um grupo específico, para atender o gosto dominante à época, olhando para cima, com isso, apagar a imagem da vila indígena. Apropriou menor é a utilização do espaço grande parte da população. O período entre 1920 e 1967 é considerado por muitos historiadores como o período da cidade em crise. Manaus vivia o fim do ciclo da borracha, no período anterior à instalação da zona franca. As pessoas também tiveram seus modos e costumes adaptado para a riqueza do período. O porto, na escadaria dos Remédios, foi o ponto de chegada muitas pessoas do interior para a capital. Essa marca hoje é com a interferência, algumas vezes inescrupulosa em locais públicos e em suas obras. A remoção e colocação de objetos de um lugar para outro é uma característica não só de nossa cidade, mas a cidade se modernizou e prima por este atraso. A falta de cuidados para as obras e monumentos reflete o descuido com a história e com a memória da cidade.