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SANTA ANITA: THE CITY OF LOVE

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Abstract: The present work aims to describe and give light to the model of a city created by the Amazonian writer Mário Ypiranga Monteiro. Character of great scientific respectability who dedicated a large part of his existence to building a dream city which he named Santa Anita. For this, we also seek to draw a parallel between the symbolism of cities built by man for their use/experience and their relationship with this work in particular. This is an experience report of the present author who, during a period of her professional life, maintained direct contact with Santa Anita, family members and the writer's works. It is a descriptive research and is supported by an oral report by his wife and daughter and by bibliographic material that deals with the life and work of Mário Ypiranga. Since 2006, the model of the city of Santa Anita has been on display at Galeria do Largo, in Largo São Sebastião, in the center of Manaus (Amazonas).

Keywords: Mario Ypiranga. Santa Anita. City. Place. Memory.

INTRODUCTION

Studying "Santa Anita" is not a simple task, its complexity can resemble a system for changing social behavior. Its transition between the imaginary and the symbolic, the utopian place and reality cannot be understood only by the simple message expressed in its image and concept. but as a dialectical process capable of capturing the true essence and meaning of its concept and its creation.

In the wake of this dialogue, it is possible to elucidate that utopias are applied to life in a way that makes the world possible, and in this sense, Santa Anita is evoked as a city under the perception of Mário Ypiranga Monteiro (1909-2004): professor, lawyer, journalist, folklorist, poet, geographer, writer with more than two

hundred published titles and awarded works. His perception of the city does not in itself represent the local reality, as for him his city-created is a place of memory and belonging that is fragmented between time and space, being himself the subject of the place.

The fuel of his entire existence was passion. Passion for letters, for his homeland and for his life partner. Since the beginning of his career, Monteiro has built his career by planting his roots in the Amazon, where he established his knowledge in the locus of building an Amazonian identity.

Meticulous and observant of his own time, he produced for the future, since generations that succeed him and research the Amazon do not fail to pass through his work and cannot fail to list titles by the aforementioned author in his bibliography, as Arthur César Ferreira points out. Reis (MONTEIRO 1965, p. 15) citing his important work *Amazonas Theater*: "his books are praised, clarify, reveal the analyst and are a fundamental contribution for us to know the rigor of our cultural foundations, from the political fact to the collective manifestation that we can find in regional folklore books".

Monteiro produced tirelessly within a cosmogonic vision identifying social agents, mythical, political and ethnic elements, tracing an intellectual map of Amazonian culture. He is recognized as one of the greatest writers on the Amazon and considered an 'amazonologist'¹ of fruitful production.

By understanding the author's collection as a citizen's right to enjoy cultural assets, the State acquired and collected the model of the city of Santa Anita. In addition, it is also highlighted how its productive use was made and its contribution to the rehabilitation of Largo de São Sebastião, a historical and traditional reference point in the city of Manaus, in the surroundings of the main building that is the Teatro Amazonas.

1 Individual specializing in or studying Amazonian issues.

That said, the present work is the result of readings, discussions and close professional contact between the author and the works of the author and his family, highlighting the dream city of Santa Anita. In 2006, the author was assigned the responsibility of receiving the collection, resizing it in an expository way, restoring, ordering, directing the recovery and reinstallation services in a public place; in addition to opening an exhibition together with another collective art show (*Visões Contemporâneas*) by Amazonian artists presented at the same location, opening on August 11, 2006.

METHODOLOGICAL PROCEDURES

This article is an experience report based on a professional period, specifically in which the author had contact with the collection of Mário Ypiranga Monteiro, between the years 2007 to 2013 – since 2005 she has been director of Galeria do Largo. During contact with the collection, the author conducted interviews with the writer's wife and daughter. In the midst of the meetings, it was possible to have access to the author's never published writings, which contain reports that were used for the writing of this work.

In addition, bibliographic material already produced on Monteiro was used for the work, as well as other authors such as Weber (1999) and Munford (2007) from which the categories are discussed: city, community, citizens and utopia. Not only, before going into the description of Santa Anita, we also briefly introduce the character Mário Ypiranga Monteiro and the reasons that led him to create the dream city.

THEORETICAL FRAMEWORK AND DISCUSSION

The timeless text does not allow us to forget the meanings that emerge from the words in the construction of an understanding of the

sense of utopia that makes the world more tolerable. The reference to the study of utopias, in this case, is due to the understanding of the creation of Santa Anita as “the ideal place” or “the good place” idealized by Monteiro.

In “The History of Utopias” Munford (2007), it can be seen that the purpose of utopia was, in its time, to eradicate the massive aberrations unleashed by the catastrophes of war, “almost all utopias are implicit criticisms of the civilization in which they live. they frame and also represent an attempt to reveal potentialities ignored by the institutions in force or buried under a thick crust of customs and traditions” (Ibid., 2007, p. 10).

The conception of cities and their categories crosses history, and these can be defined in different ways, from settlements to what is known today, whose foundations involve extensive geographical, social, economic and historical studies. In the work “*Concept and categories of city*”, Weber (1999) concentrates a broad study of the economic nature of cities, analyzes its relations and influence with the political-administrative concept in the development of the associative character of the urban “community” and the status qualification of “citizens” in the West, and, finally, the absence of concepts of “community and citizens” in the East.

When presenting the story of *Santa Anita: the city of love*, it is appropriate to look at the conception of that city with its fundamental assets based on the perception of everyday life, whose reading makes one realize concepts such as community, human relations, natural assets, territorial division, common places, access to education, health, work, public and private services, circulation, law and citizenship, as well as all the constitutive elements of a city in modern times, the times of Monteiro. In addition to what Santa Anita is proposed, it is also an allegory that celebrates Love by hiding life stories in its corners, in addition to

the complementary playful distraction of its author, the same one that advanced in time of its own age, defying a centenary.

MÁRIO YPIRANGA MONTEIRO, THE MAN IN LOVE

Son of Francisco Monteiro and Maria de Souza Monteiro, he was born and died in Manaus on January 23, 1909 and died on July 9, 2004. He was married to Ana dos Anjos Monteiro and together they had four children. All of his studies were carried out in Manaus, where he graduated with a bachelor's degree in legal and social Sciences from the Faculdade de Direito do Amazonas (1946). He was also a member of the Brazilian Bar Association, Amazonas section; holder and president for some years of the Geographical and Historical Institute of Amazonas (IGHA); titular member and president in several mandates at Academia Amazonense de Letras (AAL); member of the *Geographical Society* of Lisbon; member of the National Geographic Society; correspondent for *Sociedad Folklorica de Mexico* and *The American Academy of Political and Social Science*; in addition to having integrated over 40 others from cultural and scientific entities, such as the National Institute for Research in the Amazon. In the set of images in figure 1, there is the writer and beside his inspiring muse, wife and mother of his children.

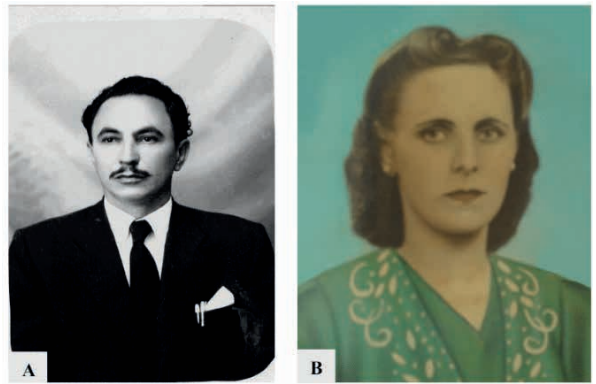


Figure 1. A. Mário Ypiranga Monteiro; B. Ana Ypiranga (or Anita).

Source: Images provided to the author by the couple's daughter, Marita Ypiranga (2020).

During his professional career he was also a lawyer, teacher, historian, geographer, folklorist and journalist, Monteiro published extensively - more than 200 written titles, some of which were published in Europe. His books are mainly about the Amazon, whose contents present the reader with chronicles, essays, poems, folk research, history, law, essays, literary criticism, poetry, geography, arts, sociology, anthropology and memory. Among so many titles, the complete study on the construction of the Teatro Amazonas stands out as a result of more than 40 years of research, initially published in scattered volumes - the first of the five volumes was released in 1965. all volumes in 2003, published under the auspices of the State Government through the Secretary of State for Culture, with revision, annotations and additions revised by the author (MONTEIRO, 2003).

Other titles worthy of mention are *Fases da Literatura Amazonense*, in two volumes edited by "Universidade Federal do Amazonas" (UFAM) in 1977; and the *script of Amazonian Folklore* - in two volumes - produced by Sergio Cardoso in 1964, just two among the many considered indispensable for those who study Amazonian culture. Other works can also be

cited, such as those shown in Table 1:

Works	Reference year
Ajuricaba	1932 essay for the Vitória-Regia Magazine, year II, n°. 09
History of the streets of Manaus	1948
The Spy and the King	A Chronicle of the 1950s
The captaincy of São José do Rio Negro	1953 National History thesis
General Geography	2nd Cycle, 1958
Carimã: Pubertatsritus der Tucano Indianer	from 1960
The Muhraida	Published in Jornal de Letras in 1966
The influence of intellectuals in the evolution of Brazil	Published in 1968
Facts of Amazonian Literature	Published in 1976
Sentimental praise of the Amazonian animals – Between biology and folklore	Published in 1981
a harmful book – Ma forêt au bord du grand fleuve	Published in 1985
Manaus Foundation	Book in four editions published in 1985
Great Cobra	A legend written in 1996
Iurupiara and its principles	Published in 2001

Table 1. Some works by Mário Ypiranga Monteiro.

Organização: Guimarães (2020).

It must be noted that these titles were extracted from an extensive bibliography that begins in 1932 and reaches 2002 with the author still alive, but exceeds in some *post-mortem* titles, just to illustrate the productive and varied career of a writer.

In the midst of this intense literary production, the exercise of teaching, combat journalism, politics and activities in cultural institutions, one can identify in Monteiro's life and work that linear time is measured by the circular time of the repetition of things, that is, the author's day to day was not common, he did not follow a routine based on waking up, working, etc. According to an interview

conducted with the author's wife in 2006 and unpublished written records that are in the family's possession, the city of Santa Anita consumed 48 years of the author's life in its construction. Gradually, measuredly and, as it appears, sometimes in fun and isolated and solitary leisure, sometimes in gratitude and demonstration of love.

As Monteiro talks about his memory, he reports the beginning of Santa Anita's creation and associates his childhood memories: "perhaps I was stimulated by the occurrences of early childhood" (*Fragments of Monteiro's writings given by the author's family in 2006*). For Monteiro, the awakening of his upbringing occurred when he remembered that his father owned a railway set acquired in the old German Bazaar, located in the old center of Manaus.

During the contact with the writings that are in possession of the family and their daughter Marita Ypiranga, it was possible to identify how Monteiro refers to his memories about some events related to the creation of the city of Santa Anita:

When Loja Quatro e Quatrocentos opened and right after the Lobrás store, my attention was drawn to a metallic set (rope locomotive and a wagon), with oval torque, reduced. At that time, he was already married and had three young children. Set up on the dining room table, my children and I were content to watch the train go by without other ornaments, not even a passenger station. I solved the problem by carving the deviations and a section (roundabout) in thick cardboard. I took the prototype to the tinsmith on Avenida de Eduardo Ribeiro and he executed in tin what I wanted. Things got better, but a passenger station was still missing. I made the station (two) and now all that was missing were the users, who were cut out of cardboard. One day the rope snapped and the locomotive retired. ended up in the trash (*Fragments of Monteiro's writings given by the author's family in 2006*).

And then the best thing happened, one night, while my wife and I were in line to buy tickets for Cine Avenida, she, a little surprised, said to me: "Look over there". We were right on the sidewalk of my friend Antônio Mattos Areosa's shop, and I stood on one foot and the other, it was an electric railway set (I still have it), with a locomotive, combine type wagons, oval binary, and a rustic station. What served me. The next day, very early in the morning, I was already at the store. I purchased two cases with locomotives of different models and freight cars, a non-stop product from Atma Paulista. From there the model grew. At my request, friend Antônio asked for two more cases, because I felt the need for more rails and pairs of detours (*Fragments of Monteiro's writings given by the author's family in 2006*).

The difficulty arose with the lack of fixed space, as assembling and disassembling the set when the table was required did not work. It was when my daughter-in-law Geralda Guimarães Monteiro reminded me that her brother had a tennis table, which he no longer used. The table came to solve the problem. The model became larger and permanent (*Fragments of Monteiro's writings given by the author's family in 2006*).

The name of my miniature city is SANTA ANITA, in honor of my wife Anita, who helped me a lot with the assembly. For more than forty years I have been acquiring material for the city of Santa Anita. I have in my collection 133 locomotives, 133 passenger cars and 557 freight cars. The city is made up of 14 modules measuring 1.10m X 1.10m, assembled with 7.70m X 2.20m (*Fragments of Monteiro's writings given by the author's family in 2006*)

For the purpose of exposing and stimulating the creative process of young people, recording part of the author's life and seducing families in the requalification of Largo de São Sebastião, the model was acquired by the State Government through the Secretary of State for Culture at the end of 2005. On this occasion, an understanding

was signed between the writer's family and the State, that there would be the purchase and sale of his important private library for public use, to be placed under research conditions.

After the death of the writer Mário Ypiranga Monteiro, the city of Santa Anita was acquired by the Secretary of State for Culture. Restored, it has been on permanent display since August 11, 2006, at Galeria do Largo, in Largo de São Sebastião, in Manaus.

THE REPRESENTATION OF LOVE IN A MODEL

Certainly, when conceiving and creating the model that would later come to represent the city of Santa Anita, Monteiro did not seek foundations in science, since the stimulus for this creation is given, first, by the memory of his childhood that occurred in the city of Manaus nestled in a humid tropical forest where it has always lived. This way, he established a deep connection with the sociocultural concepts that cities behave within their walls. City can be defined in many different ways, but it is in any case a closed settlement (at least relatively), a town and not one or more isolated dwellings (WEBER, 1999).

Although the city of Santa Anita by Mário Ypiranga Monteiro is just a model stuck on wooden tables, it is a miniature representation of a city with all the social, urban and political organization. It is made up of 14 modules of 110cm x 110 cm, making a total of 720cm x 220cm. It can be said that Santa Anita is a planned complex having in its physical composition: housing, public places, churches, school, library, hospital, church, market and communication networks. Offers public transport services in an automated train and tram system, electricity with underground network, fire department, post office, as well as exhibits car circulation, paved streets, traffic signs with traffic lights, bridges, tunnel, sidewalks and trees.

In its geographical composition Santa Anita is flat and divided by a central elevated, where there is a ski resort and cave, it also has a river with waves. It is organized with living areas, entertainment centers with cinema, library, circus and sports complex with a football field, without missing a manufacturing center. It is also relevant to highlight its more than 3,000 inhabitants and its social landscapes, Santa Anita is a contemplative city where the observer will come across everyday scenes common to any other urban center as he looks around, such as: weddings, putting out fires, regular train circulation.

After a few years of observation, working in a room located exactly opposite the space where the model is located, it is possible to say that in Santa Anita life pulsates. People are represented by tiny miniatures in the exercise of various routine activities, and the longer the observer gazes at the city, the more he discovers the existing economic, social and cultural organization. This is the nature of the imaginary city of Monteiro, but there are, however, other possibilities of cold analysis on the initial characteristics of purely quantitative concepts, or from a sociological point of view as a cluster of contiguous houses that form a city without the interactions and the associations of its inhabitants, and here and there, a reference that brings it closer to the author's birthplace.

It is known that to constitute the nature of a city, the elements described need to be more than the gathering of contiguous dwellings, they need the constellations of mutual knowledge of the inhabitants and neighborhood associations and their social conveniences. They need the correlations of senses and organizations of customs and traditions, and also to this, what is perceived, the author attends in his concepts of organization of this city that was only his and his, and became of the world, but, still thus,

within a context where empirical studies do without theoretical ones, and in order to get closer to Monteiro's imaginary, it is necessary to distance oneself from the movements that perpetuate cities as such in order to understand the symbolic context of their creation mediated by the author's imaginary - whose freedom of poetic expression breaks with the limits of reality.

In the symbolic context, the approach of Santa Anita is made as a subjective representation of love, that devoted love that Monteiro had for his wife, life partner with whom he was until the end and whom he called Anita. In principle, the story of the couple's initial history is taken from when Monteiro met Ana, taken from many conversations obtained at the time with his wife and daughter Marita for the restoration of the city and what would be the long-term exhibition: "Santa Anita City".

The express synthesis of this testimony indicates that at the age of 18, still a student at Ginásio Amazonense, Mário would always pass by Ana's house, still a girl of only 7 years old. When Ana turned 15, Monteiro asked a friend to arrange a meeting between the two, as he had already made several attempts to achieve this goal, without success. That said, the astute friend got the date and the passionate poet asked her to date. This did not mean any ease in the couple's life, as Ana's mother, a Portuguese woman named Maria Cabral, had other dreams for her daughter and did not allow them to date. With Ana's frequent escapades, without further explanation, Dona Maria began to severely punish Ana, forbidding her to leave her house and making dating impossible. From then on, curiously, the couple in love only communicated through letters and notes. Two years passed and the daring poet, far from his beloved, proposed an elopement so that they could get married (*Report by Ana and Marita*

in conversation with the author in 2006)

Proposal made and accepted, Monteiro began the notary preparations and while the documentation was running in the Court of Justice, the passionate poet articulated the escape plan. Very generous and with a good network of friends, he asked one of them who worked for the city's energy company, *Manaus Tramways*, who, under word of honor, assumed the commitment that on May 21, 1938, at 7 pm, the lights of the city of Manaus were turned off so that, at that time, Monteiro could rescue his beloved. The obedient friend contributed to this love story and at the right time did what they had planned (*Account by Ana and Marita in conversation with the author in 2006*).

When the lights went out, Ana ran away from home, finally going to meet her lover who was waiting for her at the intersection of Rua Joaquim Nabuco and Rua Lima Bacury, and, three days later, on May 24, 1938, at 4 pm, at the Palácio of Justice, before Judge Dr. Manoel Anísio Jobim, Mario Ypiranga Monteiro (28 years old) and Ana dos Anjos Cabral (17 years old), finally, confirmed the purpose of the marriage, repeated the yes, and sealed a love that would last 66 years (*Account of Ana and Marita in conversation with the author in 2006*).

This beginning of their married life, worthy of a great cinema novel, but true and without fanciful retouching, reflects and portrays the reality of the ideological process of creating Santa Anita in the form of Bakhtin's thought (1981, p. 31) for whom "everything what is ideological has a meaning and refers to something located in itself", because the physical body of Santa Anita, strictly speaking, can be perceived as a symbol of the ideal city where imagination becomes the way to reach reality. In the set of images in figure 2, one can observe some of these physical elements of Santa Anita that proposes to represent the

real.



Figure 2. A. Fire brigade putting out fire; B. Church; C. city circus; D. Car traffic around the church.

Source Guimarães (2020).

The images seen in the model "are not concrete things, but are created as part of the act of thinking. Thus, the image we have of an object is not the object itself, but a facet of what we know about this external object" (TRINDADE; LAPLANTINE, 1997, p. 10). Even so, in this imaginary field, we cannot say that the social landscapes of Santa Anita are passive, even in the case of a model, since they consist of different moments in the construction of an alternate mental universe and where the imaginary evokes the symbolic to express love. Monteiro ideal. It is also possible to consider that the city of Santa Anita is a product of human action whose nature is constituted of the subject and object relationship where "the imaginary representation is charged with affectivity of creative and poetic emotions" (TRINDADE; LAPLANTINE, 1997, p. 25).

The love devoted to his companion Ana - or Anita - was silently woven in the construction of the model, which also cannot be said that the representation of a city in this exhibiting form can be broadly constitutive in the sense of the concept of social phenomenon, however,

it can be treated as the representation of a symbolic good.

THE CREATION OF “CIDADE SANTA ANITA”

In the different complementary readings of this text, we sought to find the oscillatory movements of the concepts of the city in the different contexts researched, from the origin and formation of cities in Antiquity, to a worldview in the definition of utopia by Munford (2007) as “the absolute human hope” applied to re-dimension the world as “the good place” or “the non-place” precisely to understand the concepts of cities, how they behave in different historical periods, as well as to understand the definition of city under the artistic eye of Mário Ypiranga Monteiro when creating Santa Anita.

Once the city of Santa Anita was received, it was based in Largo de São Sebastião, integrating the rehabilitation project of this highly relevant urban space for the local urban memory and sociocultural reference for the Amazonian society. In 2006, it began to be installed and restored by a multidisciplinary team that brought together professionals, such as: architects, electrical and electronic engineers, model makers and other assistants, consuming hundreds of hours of patient work. Always observing the reinstallation of environments created by the author, revision of the lighting network, rail lines, circulation of electric cars, cleaning of parts, design and composition of the scenery and bases for installation.

After the restoration, the exhibition was open to the public permanently - or for a long period - on August 11, 2006. The collection was exhibited together with two halls suitable for art exhibitions, at Galeria do Largo, in Largo de São Sebastião, in Manaus – Amazonas, where he remains.

The Galeria do Largo, as a complex for visual

arts and Amazonian cuisine, was opened with the exhibition *Contemporary Visions* with works by Amazonian artists Jair Jacqmont, Sergio Cardoso and Otoni Mesquita, together with the exhibition City of Santa Anita, in the upper part. It is an “attraction for visitors of all age groups, especially for children, as it is a miniature toy park invented by Professor Mário Ypiranga Monteiro, who dedicated it to his wife” (AMAZONAS, 2016, p. 229). From 2005 to 2017, it received 106,805 visitors, and therefore, the city remained on display along with important works by 89 other artists and the vision of 10 different curators (Ibid., 2016). It is also worth mentioning that since the administration of Eduardo Braga (2003-2010) - during which this acquisition took place - to the current administration of Wilson Lima, the exhibition has remained open to consumption by inhabitants and tourists, with the same objectives. initials.

SANTA ANITA: RIGHT AND CULTURAL CITIZENSHIP

The detachment of the author and his family in making this important asset available to society as a whole and to visitors who arrive at Largo de São Sebastião as a point of reference for the history and tradition of Manaus, opened up the possibility for the public authorities to be able to express, therefore, in addition to others used and that can be observed in the period 1997-2017, the observance of citizenship and the common right of all to enjoy cultural goods. Without this detachment on the part of Monteiro and his family, and without the set of actions that presided over the presence of the State at the time in this sector - determined to observe the principles of expression of art made available to citizens, indiscriminately - either for broader purposes of citizenship, for education, leisure or entertainment, the city of Santa Anita would not be accessible to the

social group nor would it have played such a relevant role.

In this sense, citizenship is taken as the highest expression of the right with the constitutionally foreseen responsibility of joint action by public authorities and society to guarantee and enjoy cultural assets. By citizenship, Rosa (1951, p. 157) understands that it is the “individual taken in the bonds of social solidarity”. And on this, Mendes (2012) reports, where he makes a clear expansion of current times in which he tones the concept as the right to benefits by the State where the citizen has not only the right to have freedom in relation to the State, but to enjoy this freedom through State action (Ibid., 2012) - presented here according to the constitutional binding of the right to culture.

Regarding the above, where it is understood as an obligation of the State to provide access to cultural assets, it is observed that after 1988, the content of the current Constitution infers that such attribution must also be the joint responsibility of the Public Power with the collaboration of the community of promote and protect the Brazilian cultural heritage through any and all forms of safeguarding and preservation recognized by the original constituent as forms of expression: ways of creating, doing and living and artistic creations, which must be the object of promotion, dissemination, democratization and defense. In the sense of the right to culture “which does not necessarily occur as a producer of the same, but which can be, as has been said, intertwined as a receiver, consumer or user” (CARÁMBULA, 2010, p. 161).

The widest possible access to knowledge and cultural expressions referred to in the Freiburg Declaration², containing cultural expressions as stated in the 2005 Unesco Convention, according to which “are those that result from the creativity of the individual, groups and societies, and that have cultural

content”, which refers directly to the symbolic sense, to the artistic dimension, and values, referred to by Meyer-Bisch and Bidault (2014) and which can be identified, naturally, in the case of city of Santa Anita (Ibid., 2014, p. 79).

The sentimental, artistic and cultural memory in the broadest sense of Mário Ypiranga Monteiro, claimed this position of the State, whether in terms of the bibliographic collection he gathered over the course of many years publishing research, books and conferences of his work or in the dream city of his live - Santa Anita.

The right that stands out here is that of cultural citizenship, that is, culture as a citizen's right, not in conformity with political speeches, but in the practice of government actions, opening opportunities to all for the formation, construction, promotion and enjoyment of rights. cultural goods. Explained, in a broader sense, as the right to produce, participate, get informed, train, experiment, exhibit, project oneself, expand rays of knowledge and artistic action, verify the recognition of values inherent to the social group in its most broad dimensions - the pursuit of joint construction of public policy for the cultural sector

Thus, it is in this context that the body of work of professor Mário Ypiranga Monteiro is inserted, be it the city of Santa Anita, his research, the acquisition and release of his private library for public consultation, as well as the projection of disseminating, editing and promote debates on research that has not yet been published, especially in the field of folklore that are part of the collection acquired by the State in tapes, films, photos, notes, records on Afro-Amazonian culture, folkloric dances and religiosity, for example.

It is important to note that its collection is located in a special place for urban history and in the vicinity of where Mário had lived for years and worked on studies on the Cathedral

2 UNESCO Universal Declaration on Cultural Diversity and other relevant universal and regional instruments

of Manaus and the Church of São Sebastião. It is true that it was no longer the classic point of the heyday of the rubber economy, nor even what is marked as “a city with a European urban proposal, [...] paving of Portuguese stones, exposing the Amazonas Theater, of art and refinement in dress” (BRAGA, 1998, p. 6), not even that of later times, which in the “30s/40s lost its flourishing but preserved its charms and cosmopolitan and bucolic profile”, it was almost urban chaos around its most important built assets (Ibid., 1998, p. 6).

From what is known about the complex procedure adopted for the rehabilitation of Largo de São Sebastião - until then deteriorated in use and worn out in its buildings, without being able to be enjoyed according to local tradition as a meeting and leisure point, being of relevant social representation by the monumental neighborhood - the Teatro Amazonas, the Monument to the Opening of the Ports and the church of São Sebastião, which are urban facilities that are more than centuries old and of high importance for the city of Manaus. During the phase in which the government, through the State Secretariat for Culture, decided to expand and consolidate the rehabilitation and restoration services for these spaces, which began in 2001 (administration of Governor Amazonino Mendes), the installation of the city of Santa Anita in Galeria do Lago - one of the properties recomposed at the time for temporary exhibitions - would have, as it did, a decisive contribution to the enhancement and qualification of the environment.

In this case, it is possible to say that not only did the city play a role in respecting citizenship and the right to culture as a good for all, but, first and foremost, the very environment in which it operates answered this important question after the qualification and rehabilitation proceeded.

FINAL CONSIDERATIONS

Santa Anita is not just a model in itself, we can look at it with its more than three thousand dolls that represent people, its trains, the houses built there, the public services it offers, the river, the “mountain” the stations of the year distributed throughout, the everyday scenes are part of an apparently simple scenario. But its composition leads us to believe that it is an allegory to the survival of Monteiro himself, since he never finished building the city, he always changed and started building it again with the support and strong presence of Ana or Anita as he called his wife. wife. It was for this support that Monteiro gave it the name of the city, which brings us to Ítalo Calvino (Year) in “*Invisible Cities*” - a narrative composed of 55 (fifty-five) cities distributed in five chapters where all the cities narrated by the character of Marco Polo have a female name.

The transposition of Monteiro’s creative imagination to Santa Anita recounts the author’s own story between starting and starting over, where inspiration expands his knowledge about his literary production and the human essence - what he was looking for was in himself, revealing the past that goes back since his childhood. The city itself is like a tale where the narrator allows the reader to discover the urban *ethos* and the codes of civility present in the city and is also a seduction proposal for visitors, in the requalification of São Sebastião square.

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