

**Territorial aspects and temporality on the distribution of monuments of
Campo Grande, Mato Grosso do Sul**

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ABSTRACT

This study's objective is to analyze cultural, material and immovable goods that are a part of the Cultural Heritage of Campo Grande, Mato Grosso do Sul, Brazil. In order to do that, a document and bibliographical review about the city's cultural heritage was made. This study refers to monuments that, aside from being cultural, material and immovable goods, bearers of their particular immateriality, are characterized by their functions of guiding the community in the urban fabric, enhancing the city landscape, concentrating symbolic elements, and disseminating memory, which stimulate inhabitants and dwellers of a certain place in a way or another. Considering the stated content, it was possible to identify the existence of an irregular distribution of the 66 monuments in Campo Grande's territorial space and, in what pertains to creation of new monuments, to observe that, over time, their production can be divided into six distinct periods, by taking under consideration factors of production, historical context and themes addressed.

KEYWORDS: Historical heritage. Monuments. Memory.

1 INTRODUCTION

The theme of this research is the distribution of monuments in Campo Grande, state of Mato Grosso do Sul, Brazil, focusing on territorial aspects and temporality. The objective is to investigate cultural, material and immovable goods that are part of the city's Cultural Heritage.

This study emerged in the wake of the new global policy proposed by the United Nations in 2015, and had as starting point the 2030 Agenda for Sustainable Development, which aims to increase the world's development and improve the life quality of all the people based on 17 Sustainable Development Goals (SDG), which are broken down into 169 goals to be achieved through joint action at different levels of government, organizations, companies and the society as a whole, at international, national and local scopes.

The 11th goal, Sustainable Cities and Communities, target 11.4 establishes that it's necessary to "strengthen efforts to protect and safeguard the world's cultural and natural heritage". In this way, one of the competences of the cities is to take care of their heritage through the promotion of basic services that guarantee the life quality of their inhabitants, therefore, it's the local government's responsibility to protect its natural and cultural heritage.

Based on this premise, this paper arose from the observation that a certain portion of Campo Grande's monuments are not under the protection provided by the municipality's legal devices, especially the Plano Diretor de Desenvolvimento Urbano Ambiental de Campo Grande [Campo Grande Urban Environmental Development Master Plan] (PDDUA) (DIOGRANDE, 2019), which, in its turn, to achieve the aimed concept of city, has the preservation of natural and cultural heritage of the municipality as structural axis, as well as the respect for its history and people.

Due to the above, it is necessary to produce and store more information about the monuments. In order to do that, this paper was elaborated with the objective to broaden the understanding about the emergence of Campo Grande's monuments through history, exploring some of these artifacts from their origins up to their relations with the cultural and social contexts in their respective times.

To establish that the subject of this article are cultural, material and immovable goods part of the Cultural Heritage of Campo Grande, Mato Grosso do Sul, a document and bibliographical review was made about the city's cultural heritage.

It is understood that the results of this investigation may contribute by adding knowledge about monuments, which are available to support the basis of public policies and the construction of protective legal devices related to these cultural goods.

2 HISTORICAL AND CULTURAL HERITAGE

The definition of heritage adopted by the Charter for the Preservation of Quebec's Heritage (1980) was developed by the Committee on Terminology of the Quebec Association for the Interpretation of the National Heritage. The charter defines heritage as the "combined creation and products of nature and man, in their entirety, that make up the environment in which we live in space and time" (ICOMOS, 1982).

Therefore, heritage is considered a good that belongs to the community, which translates into a precious heritage and, just as it was received, can and should be left to the enjoyment of future generations, translating into an invitation for collective recognition and participation.

According to the United Nations Educational, Scientific and Cultural Organization (UNESCO, 2002), the 7th article of Universal Declaration on Cultural Diversity establishes that cultural heritage is the wellspring of creativity, as all creation has its origin in tradition. It also claims that heritage must be preserved, enhanced and handed on in all its forms, granting access for future generations and aiming at allowing testimony of human experiences and aspirations to feed creativity in all its diversity and provide dialogue between cultures.

The heritage of a people or territory – a set of natural and/or cultural goods that a certain sociocultural group identifies with and recognizes specific and particular values inherited from ancestors – should, therefore, be preserved, valued and handed on in all its manifestations to future generations, enabling them to obtain a testimony of aspirations and experiences lived by their ancestors; and here is the primacy of sustainability.

Heritage is divided into natural and cultural goods. Natural goods are those built by natural forces, such as geological, hydric and vegetable formations, among others; cultural goods are those built through human abilities, such as works of art, architecture and knowledge (both popular and erudite), among so many others created by humanity. Regarding materiality, cultural goods can have material nature, those that have tangible constitution, or immaterial nature, when their subjective formation results from intangible elements (BRASIL, 1988).

Monument is an historic structure or site of exceptional character, notable for its importance in the development of a civilization or a community, as well as for its uncommon qualities of form, style or function. There are monuments projected by architects, sculptors and painters that were built specifically to honor or commemorate an occurrence, occasion or historic character. Other monuments are relics of the past that resisted the test of time and were preserved by society as community emblems and reminders of the memory of a people (IPHAN, 2009).

3 CAMPO GRANDE'S MONUMENTS

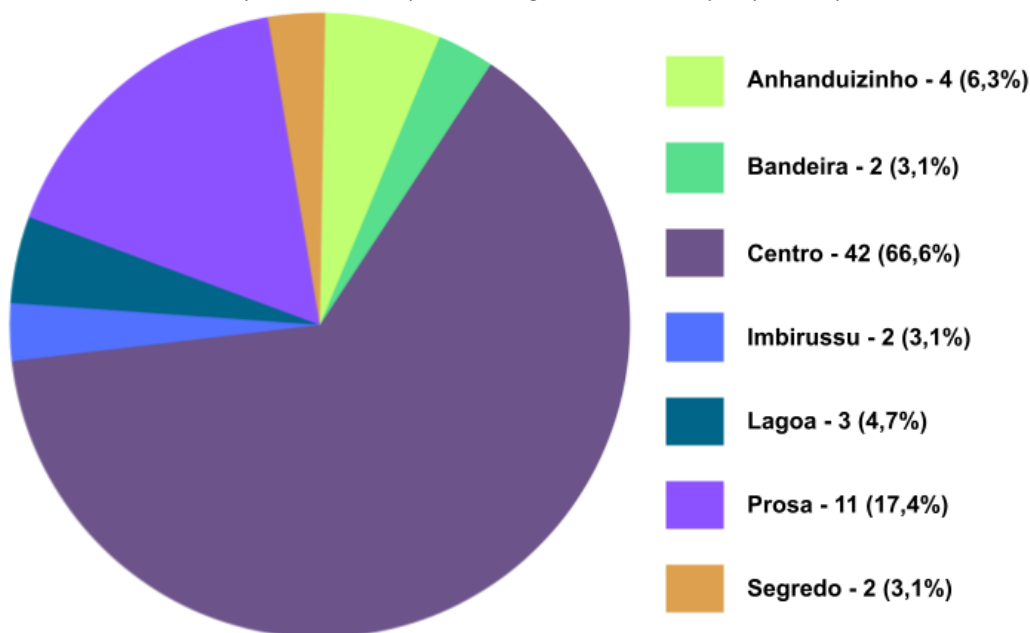
According to the Charter of Krakow, published by the International Conference on Conservation (2000), monument "[...] is an entity identified as a bearer of worth and forming a support to memory. In it, memory recognizes aspects that are pertinent to human deeds and thoughts, associated with the historic time line and still within our reach".

The municipality of Campo Grande has 66 monuments, of which four were not considered due to insufficient data, which means that they will not be a part of this study as information about their inaugural acts or time of creation couldn't be obtained or identified.

Therefore, the monuments Busto do Dr. Fernando Corrêa da Costa [Bust of Dr. Fernando Corrêa da Costa], Monumento à Força Expedicionária Brasileira [Monument to Brazilian Expeditionary Force], Marco Rotário [Rotary Landmark] (Rotary/Lions Clube) e Marcos de Inauguração de Obras Governamentais [Government Constructions Inauguration Landmarks] weren't included on this study, which concerns 66 monuments.

Most of Campo Grande's cultural goods are distributed at the central region of the municipality, which has its territory divided into seven urban regions. The higher concentration of monuments are in urban region Centro, with 66.6% of the total, area that coincides with the oldest occupations in the city, followed by urban region Prosa, which has the equivalent of a quarter of the quantity of monuments in urban region Centro (PLANURB, 2022).

Chart 1 — Quantity of monuments per urban region of the municipality of Campo Grande-MS



Source: elaborated by the authors (2023).

Although none of the urban regions present a lack of monuments, the five urban regions with the lowest quantity of these goods are Anhanduizinho, Bandeira, Imbirussu, Lagoa e Segredo. Together, these regions have only 13 monuments, number that represents less than a 1/5 of all Campo Grande's monuments, that is, less than a 1/3 of the total of monuments that can be encountered at urban region Centro. Due to the exposed, it can be asserted that an inequality exists in the territorial distribution of monuments in Campo Grande.

For the management of its physical-territorial spaces, Campo Grande has a Master Plan (DIOGRANDE, 2019), defining a urban-environmental development policy that aims to respect the city's social functions to organize its development — of which stand out the guarantee of the right to a sustainable city, participatory democratic management through representative entities, and fair distribution of benefits and losses coming from the urbanization process — and which is structured around the concept of a compact and polycentric city, based on preservation of the municipality's natural and cultural heritages, respecting its history, minimizing social and

economic distances between social classes and the idea of an independent, articulated, modern, intelligent and safe city, with management and inclusion policies.

Campo Grande Urban Environmental Development Master Plan, established by Complementary Law nº 341, from December 4, 2018 (DIOGRANDE, 2019), defines in article 31 the Zonas Especiais de Interesse Cultural [Special Zones of Cultural Interest] (ZEIC). According to this legal device, this modality of spatial management was defined by the presence of cultural heritage and is made up by four distinct categories, in order to avoid the loss or the disappearance of its characteristics.

The Master Plan distributes the ZEICs into four categories. The first one, named Special Zone of Cultural Interest 1 (ZEIC 1), has 30 material and immovable cultural goods landmarked by municipal, state or federal legislations. The second category, ZEIC 2, has 294 material, immovable, and not landmarked cultural goods, but which have architectural, scenic or urbanistic relevance to memory or to local identity. Although they don't have a landmark act and, consequentially, aren't in a landmark book, they are listed and identified, which guarantee their protection.

Special Zone of Cultural Interest 3 (ZEIC 3), the third category defined by the Master Plan, includes four architectural, urbanistic or scenic sets characterized by their historical importance to the city. Lastly, 19 *loci* dedicated to preservation of collective memory, those that Pierre Nora (2009) names as places of Memory, form the Special Zone of Cultural Interest 4 (ZEIC 4). About memory and forgetting, Van Lonkhuijzen (2022) states that,

“based on the definition of memory as feminine noun, synonymous with remembrance, recollection of past times, monuments or historical facts, {...} memory is formed by the dialectics between past and present, individual and collective, but, mainly, is always carried by living groups and, because of that, is found always in evolution, open to the dialectics of remembrance and forgetting.” (Van Lonkhuijzen, 2022, p. 489, own translation).

Although Campo Grande has 66 public monuments (ARGUELHO, 2022; PLANURB, 2022), just two of them are landmarked (DELVIZIO; MATIAS, 2022): the Obelisco [Obelisk], located at Avenida Afonso Pena, first cultural good landmarked by the city, which happened only in 1975, but inaugurated during the city's anniversary celebrations, in 1933; and the monument symbol of Universidade Federal de Mato Grosso do Sul (UFMS), projected in 1970 by the artist Caetano Fraccaroli and landmarked – belatedly – in 2006.

These findings point to the municipality's public policies on heritage protection, which don't prioritize this representative type of Campo Grande's historical-cultural heritage. It's also noted that, of the 347 cultural goods covered, recognized and protected as cultural heritage by the municipality through the Master Plan, just the two abovementioned are recognized as Cultural Heritage, receive the due protection through the aforementioned management device and are characterized as ZEIC 1, as they are landmarked by the municipality.

Although in conformity to the definition of monument in the Charter of Krakow, here monument isn't referenced in its broad sense, in other words, this study won't cover all types of architectural works, such as churches, industries and architectural complexes, since, actually, the term monument is given as designation to all natural or cultural goods of great relevance (CONFERÊNCIA INTERNACIONAL SOBRE CONSERVAÇÃO, 2000).

In this study, monuments, aside from being cultural, material and immovable goods, bearers of inherent immateriality, are understood as characterized by their functions of guiding the community in the urban fabric, enhancing of urban landscape, concentrating symbolic elements, and disseminating memory, stimulating inhabitants and dwellers of a determined place in a way or another.

Therefore, the aim is an acknowledgment of this set of public monuments, in order to broaden the knowledge about the process of installing these goods in the urban fabric, identifying the concentration and scarcity of emergence of monuments in Campo Grande's urban perimeter throughout the years.

The 66 monuments covered in this study were produced just over little more than a century of history, as the first monument emerged in 1922, and the last, in 2022. The study of the emergence of these artifacts over the years reveals periods of production more or less intense interspersed with different historical and cultural contexts, in which all the territories are ineluctably immersed and influence the thematic scope of the works produced.

Because this study refers to the emergence of new monuments, monuments posteriorly demolished were also considered. Furthermore, the data is cumulative and portrays the total of monuments produced in Campo Grande.

The quantity of monuments produced in each decade of the 20th and 21st centuries is heterogeneously distributed. It is also possible to observe periods of low production, from 1920 to 1939 and from 1950 to 1969, a period of stagnation, from 1940 to 1949, a period of recovery, from 1970 to 1989, and also a period of high production, from 1990 to 2009. This way, it's possible to analyze the appearing of monuments and relate them to their historical moments of emergence.

Considering the importance of recording the presence of other human groups in the area, according to Cabral (1999), Campo Grande's original lands possibly were the dwelling place of Terena, Caiapó and Guarani indigenous peoples. However, in 1872, a group of settlers at the margins of Córrego Prosa received the visit of a mineiro from Monte Alegre called José Antônio Pereira, who, liking what he saw, brought all his family, household members, and slaves, a group of 62 migrants, and started an occupation project at the region. In 1899, the campsite was elevated to village status, which posteriorly became the city of Campo Grande.

Oral history also points to the existence of a black community coming from Mineiros de Goiás established at the former Cascudo region, now urban region Segredo. The group was composed by descendants of Eva Maria de Jesus, also known as Tia Eva, and some quilombolas contemporary to José Antônio Pereira's occupation (Cabral, 1999).

According to Maciel (1999), on August 26, 1899, the place was elevated to village status, an act decreed and published in August 1899, and already in the first decade of the 20th century, according to Oliveira Neto (2005), it was marked by great news: the first regulations to guarantee good urban coexistence (1905); a Plano de Alinhamento de Ruas e Praças [Street and Square Alignment Plan] (Rocio), from 1909, which defined the downtown urbanization; and the elevation to seat of Comarca [District], in 1910. However, the plan didn't include the black community of Tia Eva descendants, whose members were also contemporary with the first territorial occupation of the lands and already established at Cascudo region.

Oliveira Neto (2005) also notes that, in the next decade, with the Rocio implemented and the news about the future arrival of the railway, a promise of growth altered the logic of urban occupation, and the natural attractiveness of occupying the margins of Córrego Prosa lost

strength to the magnetism of the area where Estação Ferroviária da Estrada de Ferro Noroeste do Brasil [Estrada de Ferro Noroeste do Brasil Railway Station] was located, which saw an increase in the circulation of people and wealth at its confluence. Because of that occurred a spread of buildings on the recently designed streets. Several periodicals were launched, and, in August 1914, the first train parked at Campo Grande's Railway Station.

According to Arruda (1997), the train brought development and progress, shortened distances, intensified migration, and opened the doors to immigrants who arrived in Brazil coming from all over the world. By the end of the decade, in 1918, Campo Grande was elevated from village to city. It was at this time that the first military building was set up in the region. In 1919, the minister of War, João Pandiá Calógeras, distributed federal military troops throughout Brazil, and Campo Grande became home to the 11th Military Circumscription of Mato Grosso. The installation process of the manifold military buildings occurred, with intensity, throughout all the 1920s and the beginning of the 1930s, however, military quarters and their respective contingents continued to increase throughout the 20th century.

At the beginning of the 1920s, Bairro Amambaí [Amambaí Borough] was created (1921) (ARRUDA, 2001), the first suburban borough in Campo Grande. In 1922, during mayor Dr. Arlindo de Andrade Gomes's administration, trees — today centennial — were planted in the traffic island at Avenida Afonso Pena, and the construction of Passeio Público [Public Promenade] was initiated, today Praça Ary Coelho [Ary Coelho Square]. A bandstand was built at the center of the Public Promenade, but it was demolished in 1957. In 1924, radio signals reached Campo Grande and the city already had electricity (MACIEL, 1999). Four years later, in September 9, 1928, a bronze bust of João Pandiá Calógeras was inaugurated, the city's oldest monument still in existence (MORAIS, 2013).

According to Arruda (2006), Campo Grande received, by the end of the 1920s, the first asphalt paving on one of its streets, Rua 14 de Julho, and it can be said that the importance of this street was boosted by the construction of the Public Promenade. The beginning of the garden construction was so important at the time that it entailed the relocation of the city's commercial center from Avenida Calógeras, where it was structured, to Rua 14 de Julho, sealing its position as the main street or commercial street. From then on, the municipality began to have a significant population increase in subsequent decades (PLANURB, 2022).

In the troubled years of the 1930s, due to the Revolução Constitucionalista [Constitutionalist Revolution], people called for a new constitution and fought against Getúlio Vargas authoritarian provisional government. This movement had reverberations in the South of Mato Grosso, such that in 1934 a representation of the sul-mato-grossenses required to the Assembleia Constituinte [Constituent Assembly] that Mato Grosso should be separated between north and south. The representation also demanded that the south should become the Estado de Maracaju [State of Maracaju], that the name of Vespasiano Martins should be considered for first governor, and that Campo Grande should be the capital of the new state, but such requirements weren't accepted.

During the 1930s three monuments emerged, an increase compared to the two monuments built in the prior decade. This can be considered in light of the fact that the territorial extension was still limited. The artifacts built in this decade were the Coreto da Praça Cuiabá [Cuiabá Square Bandstand] (1930), built close to the region of military quarters, the Relógio Público da Rua 14 de Julho [Rua 14 de Julho Public Clock] (built in 1933 and demolished

in 1970), and the Obelisk (1933), the last two created by the influence of then Colonel Newton Cavalcanti, although all of them had in common the military character.

According to Arruda (2012), Saturnino de Brito's office elaborated a new plan for Campo Grande in 1938. Territorial occupation at the time was restricted to Rocio (original downtown area), Bairro Amambaí and Cascudo region, today Bairro São Francisco [São Francisco Borough]. This is the scenario of the 1940s, period that left mark as the beginning of the verticalization process, that, by surpassing three stories, broke the limited height template of existing buildings (COSTA, 1999).

With the establishment of Estado Novo and Vargas dictatorship, in addition to the Second World War, which would last until 1945, the 1940s represented stagnation in the production of monuments, as no public monument was inaugurated in Campo Grande at the period. This suggests that this fact occurred because due to the war and post-war period, since at no other time has such inertia been repeated throughout history.

The 1950s began in a dramatic way. Campo Grande's mayor, Ary Coelho, was murdered (FERREIRA, 2008), and this caused a collective commotion in the city. A bronze sculpture to pay homage to the mayor was commissioned and inaugurated in 1954, in addition to a bronze bust — the latter without inauguration records. Despite this, it is known that the two works of art were produced by the same artist, Luiz Ferrer, which is why both were inaugurated at the same time. The monument in posthumous tribute to José Antônio Pereira was also built in this decade. Lastly, the old bandstand at Praça Ary Coelho was demolished in 1957 to make way to the Fonte Luminosa, built in the same year.

In the 1960s, although there was no stagnation in the emergence of new monuments in Campo Grande, there was a decrease in inaugurations when compared to the previous decade, as only the Busto de Vespasiano Martins [Bust of Vespasiano Martins] (1969) was inaugurated.

Reflecting on historical context makes impossible not to take into account the year 1964 and the Golpe Militar [Military Coup], the Ato Institucional [Institutional Act] nº 5, from December 13, 1968, the subsequent military dictatorial regime, the censorship and everything else that history portrays about this period. Costa (1999, p. 12) describes the scenario of the 1960s as a period in which "[...] the population seems to feel the weight of distrust and fear, typical of moments of exception [...]" and adds that, despite establishing itself as an economic power in the State, Rua 14 de Julho started to suffer a process of sociocultural decline, marked by the decadence of movie theaters, footing¹ and social gatherings in bars, and, lastly, in the schedule of traditional parties around Rua 14 de Julho Public Clock, which consisted of some civic and military parades and a cheerless annual Carnival.

The subsequent decade was marked by the celebrations of José Antônio Pereira's centenary of arrival to the lands that would become Campo Grande. According to Costa (1999), the State University, today Universidade Federal de Mato Grosso do Sul (UFMS), was created in 1972; the population grew on a daily basis, and new unplanned boroughs were added to the urban fabric. In 1977, the Federal Government determined that Campo Grande was made capital of the state of Mato Grosso do Sul, through Constitutional Law nº 31 (MATO GROSSO, 1997), and Harry Amorim Costa, then engineer and director general at Departamento Nacional de Obras de Saneamento [National Department of Sanitation] (DNOS), was appointed the first

¹ The practice of courting during a walk or walk through the city streets, common at the time.

governor of the new state, as the population had lost the right to elect the governor between the years 1966 and 1981 of the military dictatorship.

The 1970s were marked by the demolition of a local monument, the Rua 14 de Julho Public Clock, in July 19, 1970. At the same year, another giant monument was built, the Symbol Monument of UFMS, popularly known as “Paliteiro”, and after that another four monuments were inaugurated: the bronze bust of José Antônio Pereira (1972), the sandstone sculpture A Família [The Family] (1976), the Vespasiano Barbosa Martins sculpture (1978) and the Monumento em Homenagem aos 70 Anos da Imigração Japonesa no Brasil [Monument in Honor of 70 Years of Japanese Immigration in Brazil] (1979). This decade revealed a noticeable increase in the production of monuments when compared to any of the previous ones, characterizing the tendency for the following decade.

This increase in production did not result directly from Campo Grande’s condition as capital for two reasons: the first, Campo Grande became capital in the last third of the 1970s, and the second, none of the monuments had themes that alluded to the creation of the state of Mato Grosso do Sul. It is also worth noting that none of the monuments produced from 1960 to 1979 presented cultural themes.

The 1980s brought political alterations that implied profound changes in the lives of Brazilians. It was a time of political opening, amnesties and commitment to reconquering democracy. The panorama of those times had great crowds of people united to call for democratic elections, the Diretas Já civil movement. This decade had the last president elected indirectly by the National Congress and the first to be elected by direct vote since the Military Coup in 1964. A Constitutional Assembly culminated in the present Brazilian Federal Constitution, promulgated in October 5, 1988.

A part of the monuments produced in this context in Campo Grande was apparently incompatible with the aspirations of the population. For this statement is considered the social mobilization that involved several agents, from different sectors of society, in a struggle for political opening and in opposition to the oppression of a military government that imposed a dictatorial regime, with limitations to personal freedom and free expression.

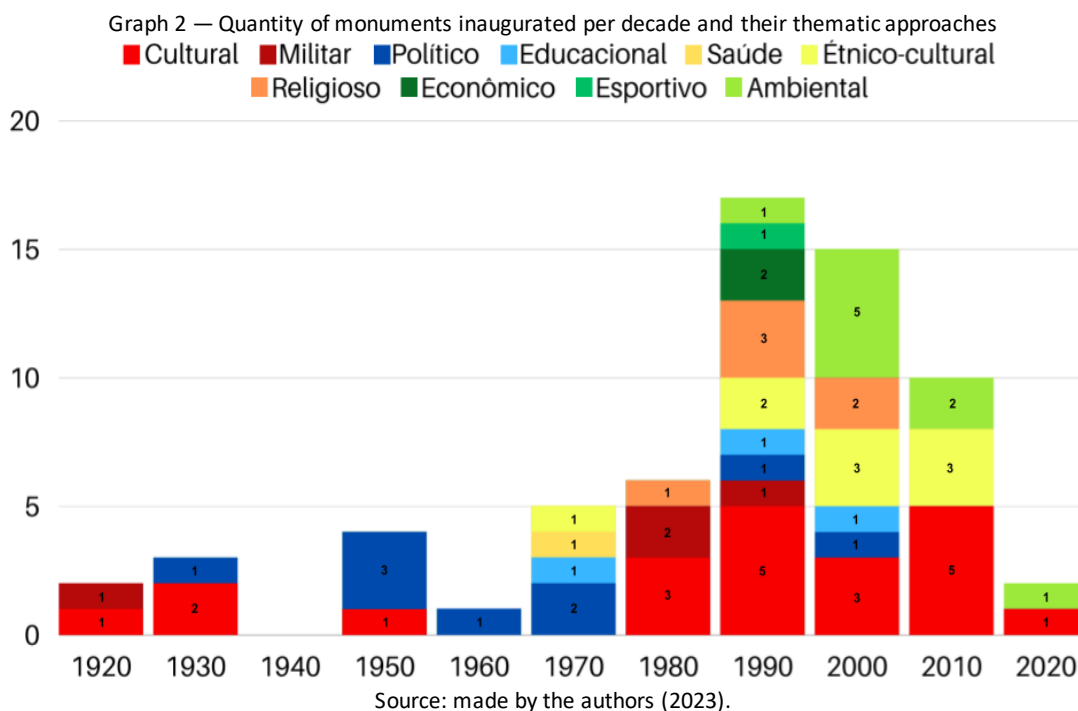
Therefore, it does not seem coherent that two of the five monuments produced in this decade portrayed clear messages of praise to the military. The monuments North American T-6 (1984) and Busto de Tiradentes, Patrono da Polícia Militar [Bust of Tiradentes, Patron of Military Police] (1984) were built on the last year of the Military Regime. Also in the 1980s were inaugurated the monuments Família de José Antônio Pereira [José Antônio Pereira’s Family] (1980), Espaço Infinito [Infinite Space] (1988) and Vibração Cósmica [Cosmic Vibration] (1989), both works of kinetic-visual sensorial art by visual artist Yutaka Toyota, and the tribute paid by the Salesians to São João Bosco (1988), a work with a religious message, produced in memory of the centenary of the Catholic saint’s death.

With the end of military dictatorship, important constitutional rights were established by the Federal Constitution of 1988, such as freedom of expression, freedom of belief, freedom of professorship, human rights, and the protection of indigenous peoples and quilombolas.

The 1990s began with the population eager to communicate and to overcome the fears acquired over so many years of censorship and repression, which help to explain the reason why, in this period, the quantity of monuments produced tripled in comparison to the previous decade — 17 monuments were inaugurated in this period. More monuments were built in the

1990s than throughout the entire historical series up to 1980, and more than half of them were inaugurated on the first half of the decade.

Considering the context of the 1990s, Brazil hosted Rio-92, which brought considerable advances to the world in the Environmental area, leaving Agenda 21 as legacy. In this period occurred another notable shift in paradigm in themes, message and public that monuments intended to represent, as, in general, they proved to be more plural in their thematic approach in comparison to previous decades (Graph 2).



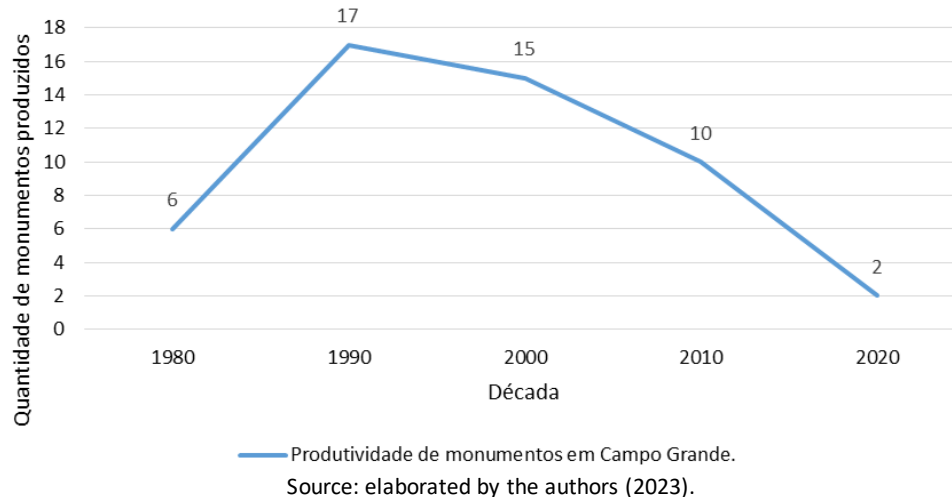
Between 1990 and 1994 were produced Monumento a Santo Antônio [Monument to Santo Antônio] (1991); Monumento Cabeça de Boi [Ox Head Monument] (1992), that four years later would be replaced by another monument with the same name and theme; A Lua [The Moon] (1992) e Los Amantes (1993), both by artist José Carlos Silva (Índio); effigy in honor of Pedro Pedra (1993); Monumento ao Índio [Monument to the Indian] (1993), unfinished work by architect Roberto Montezuma; Lei de Deus — Os Dez Mandamentos [God’s Law – The Ten Commandments] (1993); and effigy in honor of educator Luiz Alexandre de Oliveira (1994), work posteriorly stolen.

Between 1995 and 1999 were inaugurated O Espiral [The Spiral] (1995); Preto Velho (1995); Monumento aos Desbravadores [Monument to the Desbravadores] (1996), work by artist Neide Ono; Ox Head Monument (1996), made by artist Humberto Espíndola replacing the monument of the same name inaugurated in 1992; Monumento das Araras [Araras Monument], by artist Cleir (1996); Monumento aos Pracinhas [Monument to the Pracinhas] (1999); and bronze bust of Harry Amorim Costa (1999).

In the 2000s, the monuments were installed in larger quantity in the second half of the decade, leaving the legacy of 15 monuments built throughout this period and bringing some new features. The data in Graph 3 reveals that, although more monuments were produced in the 1990s, they presented more plural features in terms of the themes covered. For its part, the 2000s stood out for the substantial increase in the production of monuments with thematic

approaches related to environmental issues, which, in total, represent a third of the decade's production.

Graph 3 — Quantity of monuments produced in Campo Grande from the 1980s to the 2020s (non-cumulative quantity of monuments over the decades)



Graph 3 also shows that the period between 2000 and 2009 was marked by an increase in production of works with themes related to ethnic groups and their cultural elements. This group represented 20% of the production of the period, and it was in this decade that the reconstruction of the old Rua 14 de Julho Public Clock took place, this time located in the traffic island at Avenida Afonso Pena, corner of Avenida Calógeras. Monuments were produced in larger quantity in the second half of this decade.

In the first five years of the 2000s were produced the monuments Pantanal Sul (2000), by Renato Barbosa de Rezende; Réplica do Relógio Público da 14 de Julho [Rua 14 de Julho Public Clock Replica] (2000); Themis (2002); Busto de Tia Eva [Bust of Tia Eva] (2003); Cará (2004) e Cavaleiro Guaicuru [Guaicuru Horseman] (2004). Between 2005 and 2010 were produced the monuments Íris Ebner (2005), O Aprendiz [The Apprentice] (2005), Memorial a Francisco Anselmo de Barros [Memorial to Francisco Anselmo de Barros] (2006), Harry Amorim (2006), multiple sculptures at Praça Pantaneira [Pantaneira Square] (2007), Estátua do Papa [Pope Statue] (2007), O Beijo [The Kiss] (2008), São Francisco de Assis [St. Francis of Assisi] (2008), Torii (2008) e Monumento ao Sobá [Monumento to Sobá] (2009).

Among the monuments produced in the period from 2010 to 2019 are Índia Terena [Terena Indian] (2012), Nihal (2012), Relógio das Flores [Flower Clock] (2012), the busts of Marçal de Souza and Marta Guarani (2014), A Artesã [The Artisan] (2014) and Guampa de Tereré (2014), six new works in total. The second half of the decade shows the emergence of only four new monuments, among them, Manoel de Barros sculpture (2017), Memorial ao Imigrante João Figueiredo [Memorial to immigrant João Figueiredo] (2017), Memorial Ferroviário [Railway Memorial] (2018) and, due to the requalification on Rua 14 de Julho, the Memorial Relógio da 14 [Rua 14 de Julho Clock Memorial] (2019) was built at the exact place where, in 1933, the old public clock was located.

In the 2010s, the tendency of increase in production lost momentum. In this period were built only 10 monuments. The data in Graph 3 reveals a tendency of decrease in the production of new monuments in Campo Grande. The tendency of increase in production

decade by decade is observed since the 1960s and reached its peak at the end of the 1990s, as shown in Graph 2. Furthermore, from 2000 onward, the production of monuments has a decrease in the 2000s and start to show a decline throughout the following decades.

The 2020s began marked by the Covid-19 pandemic. The first case registered in Brazil occurred in February 26, 2020, and in March 11, 2020 the World Health Organization (WHO) declared the Covid-19 outbreak a global pandemic (CUCINOTTA; VANELLI, 2020). From then on, during a very difficult time for all humanity, customs and social relations were altered. The cultural sector — considered in its aggregating nature, like other sectors — had to reinvent itself, even with public meetings suspended. In 2021, occurred the inauguration of Memorial à Cultura Paraguaia [Memorial to Paraguayan Culture] (2021), at the Associação Colônia Paraguaia de Campo Grande, and, in 2022, just one monument was inaugurated, the Jaguaretê (Image 1) monument, located at Santa Fé borough.

Image 1 — Jaguaretê monument



Source: photo by the authors.

Therefore, regarding the production of monuments, the 2020s practically maintained the tendency observed in the previous decade. Up to 2023, two new monuments were produced in Campo Grande, Memorial to Paraguayan Culture (2021) and the steel sculpture Jaguaretê (2022), by artist Marcos Rezende, located at Praça Santa Fé [Santa Fé Square] and inaugurated in December 8, 2022.

4 FINAL CONSIDERATIONS

Considering the content presented, it was possible to identify the existence of an irregular monument distribution in Campo Grande's territorial space and, regarding the creation of new monuments, to observe that, over time, the production of monuments can be distributed

into six periods, when three factors are considered: production, historical context and thematic approach.

The first period (1920-1939) dates back to the cycle of implantation of military quarters in Campo Grande. During this period, five monuments were produced, and although the themes were predominantly cultural, the production spirit was political and military. The second period (1940 to 1949) was marked by the Second World War development and the post-war period, leaving no sculpture as legacy of its time and being marked as a period of stagnation in the process of creation of monuments in Campo Grande. A similar period was no longer observed throughout history.

The third period dates back to the 1950s and was characterized by a larger quantity of monuments produced than in previous decades. In this period, the predominant theme was politics, mainly influenced by the death of the then mayor Ary Coelho (1952), a fact that generated public commotion and influenced the production of three of the four monuments built.

A fourth period was identified between 1960 and 1979. Initially, this period presented a decrease in production of monuments in the second decade, and an inversion and increase in productivity was observed afterwards. The specified interval of time was marked by the military dictatorship and the suppression of personal, political and expression freedom, which began in 1964 and endured throughout the 1970s. In this period, six monuments were produced, with themes predominantly of political nature.

The fifth period began in 1980 and lasted until 1999, characterizing a greater evolution in the expansion of production throughout the entire historic record. In this period took place the end of the military regime, the beginning of the country's redemocratization process, the promulgation of the Federal Constitution and the beginning of the environmental and ecologic themes move to a prominent position in discussions, marked by pluralization of thematic approaches in monuments.

The sixth, longest-lasting and last period was characterized by a tendency of decline in the production of monuments from 2000 onward, still enduring to the present day. It was characterized by the overlapping of monuments with cultural, ethnic-cultural and environmental themes in place of monuments with political and military nature.

Lastly, this research intended to contribute to the acknowledgement of periods which, by interrelating territorial distribution, factors of time, production and theme of monuments, define the historic moments of emergence of these cultural goods.

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