

The influence of Neoclassicism in Brazilian Architecture from the French Mission

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1. Introduction

The paper presented here is, in part, part of ongoing doctoral research on the Line of History Research Comparative Education Program's Graduate School of Education in Federal University of Ceará. The research talks about school architecture in the History of Education included integrating the approach that has been growing in recent years about the material culture of school, in turn, from the possibility of studying new objects propitiated by the Cultural History.

Having as study object schools created and built in the 1920s, presents the national context of education and architecture in the late nineteenth and early twentieth century in Brazil, addressing the architectural movement in vogue at this historic moment. In this sense, for this article, we highlight European influences in Brazilian Architecture, both in relation to building design as the process of "modernization" of Brazilian cities.

With the French Artistic Mission, which visited Brazil in 1816 at the invitation of King John VI, came artists and architects, as the foreign engineers who laid down here, bring concepts of architecture and construction, among which the introduction in Rio de Janeiro neoclassical trends that would be adopted at the Imperial School of Fine Arts in Rio de Janeiro.

The historiography on the subject makes references to the architect Grandjean de Montigny, who arrived in Brazil with that *French Mission*, and later, the first holder of the chair of architecture at the Imperial Academy of Fine Arts. During this period, most professionals working in the design of the buildings were engineers or architects classical foreign training.

There is controversy that the influence of Montigny would radiate or not the entire country, or be restricted to Rio de Janeiro, as the authors contend that in other cities such as Belem, Recife and Fortaleza, the French influence would be from the Capital of the Empire, but other influences as we shall see.

2. The Modernization of Brazilian Cities

In historiography that focuses on the development of Brazilian national identity in the Republican period alongside the process of modernization of cities, we highlight some authors who have medical professionals, engineering and education as "articulating the process of modernization of Brazilian society" - "Missionaries progress, "emphasizing, specifically Rio society in this period, whose watchwords were banners of a " new era ", constituting themselves as" fundamental values and instituting this season, "as they sought to formulate an overview and a model for the country in the belief that "a national project" that

[...] wanted to seal this as a watershed between the past condemned as synonymous with delay and inertia, and extolled as a symbol of future promising potential for the 'national redemption' (Herschmann, Kropf and Nunes. 1996: 7)

This speech by the new that reached yet in many respects, improvements that could be characterized in "progress", to use the term of the time, had to some extent, the commitment to maintain and "fundamental continuity with the traditional order of which the structure of Brazilian society "(Herschmann, Kropf and Nunes. 1996: 9). Even with scientific purpose, they were the professionals in Medicine, Engineering and Education, this discourse is articulated with power, conceived as a dramatic game that remains throughout the ages and occurs in all societies.

Mourão notes that Balandier demonstrates the similarity of the mechanisms of power in many civilizations, opposing space and time, considering that the drama or "teatrocracia" as called it, lies behind all forms of arrangement and organization of society powers (cf. Mourão in Balandier. 1982: 3).

The modernization of Brazilian cities in the corresponding period in the late nineteenth and early twentieth century was, among other reasons, the need to use new methods and ways of working of the market. One of the key points mentioned by Kropf, which is consistent with the discourse of technical engineers, pleading for progress of Brazilian society, was the development of the "means of transport". In some, as in the case of Rio de Janeiro, one of the reasons was the construction of railways for the flow of production to the port (cf. in Herschmann Kropf, Kropf and Nunes. 1996: 76).

This fact exemplifies the condition and image of the engineer, as a professional act, the undertaking, where the action is the fundamental transformation "rule of nature, subjecting it to the needs of the material development of society", with the possibility of control "man on the events and transformative capacity of the scientific mind "(Herschmann, Kropf and Nunes. 1996: 83).

In a positivistic view of the world, which is also a prerequisite for planning, professional engineering thought, to claim for itself the role of "agents of the new par excellence", the process of development of society within a condition of preserving the established order , generating therefore an idea of social transformation translated into permanent tension between innovation and continuity.

Still backed by the legitimacy of scientific-technical knowledge, with which had the knowledge and the practical means of intervention and transformation, self-acknowledged as the most qualified to lead the social reordering, as noted Kropf, given the larger goal: the viability of progress and civilization. (cf. Kropf in Herschmann, Kropf and Nunes. 1996: 85).

At a time when the very process of city development happens through the changes that are occurring in society in terms of changes in productive forces and carrying out actions that will meet the requirements of new and growing needs of man. The city is considered

"Privileged laboratory" for the exercise of the multiple potentialities of his creative activity both to new knowledge about the world they live in, especially

regarding the possibility of working on it, controlling it and changing it from his will (Kropf in Herschmann, Kropf and Nunes. 1996: 95).

Benévolo believes that around 1830 and 1850 in Europe, are the first steps of modern urban planning from the experience of "defects" of the city, directing its actions to eliminate certain evils: the lack of sewage, drinking water, spread of epidemics. These actions involve other issues for the management of urban actions, in which technicians and hygienists are the precursors of contemporary urban policies and laws (Benévolo. 1976: 135).

In Brazil, this is no different from Europe, but occurs in the late nineteenth and early twentieth century. We would add here, though still newcomer as a profession, the contribution of the architect. We say because novice in 1816 at the invitation of King John VI, came to Brazil at the *French Artistic Mission*, and the contribution of Auguste Henri Victor Grandjean de Montigny, who initially attended the Royal School of Arts and Crafts, and later, as history would bring a neoclassical¹ to Rio de Janeiro, being the first holder of chair of architecture at the Imperial Academy of Fine Arts (1822-1889), who with the Republic, would the designation of National School of Fine Arts (1890).

Most professionals working in the design of buildings were engineers or architects foreign classical training, since the training of architects came to happen in Brazil from the Imperial Academy of Fine Arts in Rio de Janeiro. Sousa disagrees that the neoclassical language has been introduced in Brazil by Montigny and argues about the matter, as we shall see later (cf. Sousa 1994: 17).

The French influence in this period of the nineteenth century was relevant not only in building design but also in the process of "modernization" of the cities, like the works of Haussmann in Paris, enabling this new feature with openings wide avenues.

According to Benévolo, there are many cities that are modified under the Paris influence, and many of them open up a straight street, the Champs Elysees to the molds, to name a few of these: Lyon, Toulouse, Brussels, Mexico. Not all plans, however, run through, in fact, Haussmann's plan for Paris

is especially important for the coherence and integrity that runs, but none of the other planners - except, perhaps, Anspach - has the power of the administrator of the Seine, and nowhere is reproduced the finding of favorable circumstances that allowed the simultaneous action in many sectors, preserving the unity of direction for quite long time (Benévolo. 1976: 116).

Here we characterized the action allowed by the "power on the scene" that is embodied in a statement that,

¹ Bruand believes that all forms of use of elements characteristic of ancient origin in the ancient Greco-Roman commonly known as "neoclassical" are simply a form of eclecticism, which can be found juxtaposed all styles that use "columns, cornices and gables, the Italian Renaissance to the Second French Empire. Passing through classicism, the baroque and neoclassical true by the late eighteenth century and first half of the nineteenth century "(Bruand 1997: 33).

modernity is characterized not only by the irruption of the event and the ephemeral, but also by a consideration of future trends provocative of great change, the simulations and future scenarios introduce dramatic tension in this exercise of political life, then they incorporate techniques reassuring [...]. In this respect also the earlier societies express their differences, they were steeped in the past, reiterating certain events commemorated and celebrated. In both cases, the intended effect is the same: it is calm and reassure the present, emphasizing both the continuity or the future become less fearful giving it a definite shape and acceptable. The power retains its function to disable the anxieties and fears. (P, 64) [...] The symbolic occupation of the sovereign role must be preserved, though the appearances techniques are multiplied. (Balandier. 2006: 64)

Not all plans, however, find all favorable conditions to successfully complete urban interventions and ultimately be realized in part, incomplete, "hopelessly ruined ancient cities without having to obtain, in their place, modern cities that function" (Benévolo. 1976: 116).

In Brazil, especially in Rio de Janeiro, was this great French influence in the Francisco Pereira Passos government, mayor from 1902 to 1906, with new works that has wrecked the scene "colonial", last seen as retrograde, thus demolishing part of the old center to open broad avenues, which is the main Central Avenue, now Avenida Rio Branco. This influence was also great in other Brazilian cities and also splashed in places of smaller territorial scale, as is the case of Fortaleza city at the time, as can be seen below.

These changes were considered at the time quite radical change brought by the physiognomy of the city, being, however, justified by the fundamental principles that judges Kropf, which are principles of organization of the city in search of a physical and symbolic design, obtained in the four ideas Basic: straightness, uniformity, proportionality and visibility (Kropf in Herschmann, Kropf and Nunes. 1996: 111).

Reflecting the positive outlook of the calculation of discipline and control through which engineers attributed meaning to the world and social place that it occupied such principles articulate the meanings of the key measures by which this group recreates the city space as a plan new social order (Kropf in Herschmann, Kropf and Nunes. 1996: 111).

In this discussion, one of the key elements is the street, various meanings of urban element which becomes normalized and reconfigured from a new vision of the city where

[...] The establishment of a street is able to symbolize the very meaning of human action, the path that crosses out the landscape of nature by subjecting it to the course of their interests and giving them the marks that build it as a place of life social. Physical and symbolic expression of the power of imagination and willingness processors, so it assumes a crucial importance in the debate, in that it performs the function of representing the city and the society that it is structured (Kropf In Herschmann, Kropf and Nunes. 1996: 111).

It's on the street, as a principle of straightness, which traces the routes of the city rationalist impulse officers and controlling space. The square is another element that makes up the public space and reveals the direction of the city as a healthy, prosperous and civilized.

The order goes beyond the organization of physical elements that made up the city, since it would also be aimed at normalization of engineers, regular institutional reform measures, thus the principle of uniformity, and maintenance of the rules implemented.

3. The neoclassical influences the design of Brazilian architecture

Pereira believes that much of the historiography of nineteenth-century Brazilian Architecture tends to be reductionistic in stark divisions between styles, are consistent with the idea of matching "natural" between artistic forms and historical periods, thus, the author says,

The Baroque prevail in the Colony, Neoclassicism in the Empire and Eclecticism in the in the First Republic. These simplistic solutions survive in this traditional historiography, supported by a methodology that is based primarily on "pinçagem" of some relevant historical facts, such as the arrival of the French Mission and the opening of the Academy of Fine Arts in Rio de Janeiro, or some prominent architects, as Grandjean de Montigny, around which all the historical narrative is constructed. However, suspending, even temporarily, the issue of power or merely stylistic concerns, it is possible to observe the architectural practice of the nineteenth century a much more complex, where different elements are intertwined: the persistence of colonial forms and techniques, the need for new programs and functions, the incorporation of imported materials, the diversification of the agents, the new processes of professional training of architects and engineers, besides the synchronicity of various formal languages - the recurrence to past styles (Baroque and Rococo) and seizure styles then contemporary (Neo-classicism and other revivals, and the Eclecticism and Art Nouveau). Therefore, instead of only one dominant feature, coexist techniques, programs and styles of the past and present, demonstrating the persistence of colonial tradition, intertwined in the desire for modernization and the need for imaginary construction of the new nation (Pereira. 2005: 143 - 144).

Still admits that it has been a challenge for historians of art and architecture to understand the stylistic diversity of nineteenth century architecture, both in Europe and in Brazil, says that this difficulty has, in fact, *deep roots on the very constitution of History Art and the overriding importance that the notion of style has taken in its definition as a discipline.* (cf. Pereira. 2005: 144).

In Brazil, the nineteenth century was characterized by an openness to European culture and the French in particular, which is quite understandable, since in Rio de Janeiro, the population of the culture medium could speak French and lived in daily with the French

culture, both through theater and literature. During this period, the Brazilian elite, in general, aspires to European cultural values and notions of modernity and force of civilization, manifested in the customs, arts, fashion, highlighting the architecture.

Bruand² in Brazil even claiming that it was common to include under the label "neoclassical" all the buildings in which they could see elements of an architectural vocabulary of a possible greco-roman origin, which was actually a form of eclecticism, which considers the real Neoclassicism was introduced in Brazil, specifically Rio de Janeiro with the arrival of the French Artistic Mission, with the central figure in the french architect Grandjean de Montigny (cf. Bruand 1997: 33).

We believe that this is due to the fact that as a professor of the Imperial Academy of Fine Arts, Montigny can propagate through the formation of his disciples, this rigid training, based on the principles applied in France at the time of the Revolution and Empire, the foundations neoclassical here was developed later and lasted until the insertion of new trends (cf. Bruand 1997: 34). Therefore, in the early twentieth century, in Rio de Janeiro, French influence prevailed enhanced the prestige of Paris, with works of Haussmann.

Sousa, however, disagrees that the neoclassical language has been introduced in Brazil by Montigny. His argument comes when he says that the influence of french architect in Brazil was more a regional than national. Justify its position based on several arguments, among them, his research on the architectural production in Recife, in the presence of the engineer Louis Vauthier had a similar role in the architecture by widespread national historiography. Says is the name of the only engineer said when it comes to the production of architectural classicism imperial Pernambuco and its authors, even before his arrival in Recife, some works of neoclassical features already exist.

In the author's opinion, however, and results of research on the engineer's activities, believes that the short time that remained in Recife, and having failed to master the same conditions for disclosure of the guiding principles of its projects, not succeeded as much disclosure as the name of Montigny, with the highest production, Teatro Santa Isabel, whose construction was completed four years after his return to France. Moreover, the emergence of another engineer, Jose Mamede Alves Ferreira, born in Pernambuco, also formed in Europe, which builds a brilliant career and an architectural production that leaves marks on the imperial period in Pernambuco. It is interesting to note that, once again the European formation is present in Brazil, this time by Brazilian formed there.

Sousa argues that in other Brazilian cities, the influence of masters of neoclassicism comes through from many different backgrounds, is presenting the work of researchers in several states, according to their research sites, the french influence did not originate at the Imperial Academy of Fine Arts of Rio de Janeiro. In Belém, for example, the work of researcher Jussara Derenji, according to Souza, shows that the *French Mission* would have little influence in that region, Rio Grande do Sul, according to Günter Weimer, were masters of Neoclassicism in another European context - Germany (cf. Sousa 1994: 39).

² Bruand came to Brazil as a visiting professor at the University of São Paulo. His book *Modern Architecture in Brazil*, in Portuguese published ten years after his return to France, deals with the Brazilian architecture until the 1960s with the inauguration of Brasilia.

In Ceara, in turn, as Liberal de Castro marks, the use of formal neoclassical elements were designed to

[...] give the piece a different treatment, even ennobled, without major investments and without the assistance of highly skilled staff of designers [...] neoclassicism Ceará not maintain any ties with the Imperial Academy of Fine Arts of Rio de Janeiro. They were mostly foreigners or their direct descendants, such as Paulet, Gouveia, Foglare, Berthot, Theberge, Privat, Seiffert, Herbster and a few other masters of Portuguese works (in Castro Fabris. 1987: 213).

Moreover, according to Sousa, the classicist architecture of language itself and more or less homogeneous than spread by the main Brazilian cities and also in the Empire for half a century, can not be considered by neoclassical constituting a different manifestation of classicism, the Brazilian character and which therefore must be distinct from the neoclassical few experiences that occurred in Brazil (Sousa 1994: 32).

The author, therefore, a periodic division encompassing three stages: first, the works by European neoclassical conceptions and second, the trend of classic elements, but the Brazilian character and third, the production Imperial classicist, whose Pernambuco contribution value is not less than has been seen in Rio de Janeiro.

The first moment, so if the building is undeniable derived from neoclassical European headquarters from the activities of foreign engineers and architects, exemplified by the theaters, no longer extant, of Salvador and Rio de Janeiro, inaugurated in 1812 and 1813 respectively, whose roots were distinctly Portuguese. Also this same decade, the French headquarters in the Empire style version, which arrives in Rio de Janeiro, that yes, at architect Grandjean de Montigny's hands. French architect with experience in Italy, who designed the Imperial Academy of Fine Arts (1816-1826) and the Commerce Square (1819-1820) neoclassical conceptions of European (Sousa. 1994:20-21).

The neoclassical language is characterized by a repetition of formulas. Sousa points out several of them:

one of the most common was the mark of a portico with pediment and columns on the axis of the main facade, this element usually projected to a greater or lesser degree, the rest of the building and contained huge columns or columns settled above the ground floor, on basement arcade. Widespread was also the party of launching, the facades, sections (or even all) of the peristyle of the temple Greek and Latin, were used both segments endowed with pediment and those of deprived and often came to play in full, or near, the external configuration of that building. Another common solution was the use of the dome crowning the composition, often designed with inspiration as the dome of the Roman Pantheon (exterior profile of weakly developed) or Renaissance models (Sousa. 1994: 27).

For the second moment, the author considers that the expression *Neo* - again, be adapted to other productions that have spread further because, oftentimes, were simply the

overlap with the existing buildings, elements such as triangular gables, parapets, lintels straight and full arches.

From that would spread across the country until 1880, a new architecture of classical nature, but our own interpretation, Brazilian and classical mixed in the great movement that has dominated Western architecture from the Renaissance to the early twentieth century. The author considers that the period between 1760 and 1840 would be the determinants of temporal delimitation classicist movement. In this sense, only the final appearance of architectural production is not dominant criterion to characterize the movement.

One way or another, the Neoclassicism characteristics were present in Brazil throughout the nineteenth century, as noted Reis Filho (1976), after the country's independence, the architecture of the time he stopped in two versions: the neoclassical official in the courtship, mostly made up of imports and the provincial version, simplified, made by slaves, externalizing only for details.

In one aspect, Bruand and Sousa, in a sense, an apparent harmony of thought, albeit from different angles of vision, is related to architecture that was made in Brazil after 1840, when both believe that one should not be called neoclassical, because was out of range of time that has characterized this movement in Europe. Thus, Bruand believes that the Brazilian produced architecture from 1840 to 1880, actually it was even a kind of eclecticism. Sousa also shows that the architecture of that period should not be called neoclassical, because its characteristics were different from that produced in the same period in Europe, and was not the result of intense conceptual debate, representing one of its main features. Sousa puts us in an intriguing question: *what use in place of that name out as incorrect?* Affirms that it is a matter open to suggestions but believes that clarifying the term *classical architecture of the Second Empire* (cf. Sousa 1994: 34).

4. Urban Transformation Process and European Values Import: the example of Fortaleza City in Ceará

The nineteenth century in Brazil was characterized by an openness to European culture, especially the French, as seen previously. This period coincided with the introduction of Neoclassicism, but more generally, the Architectural Eclecticism, when there were major changes in the spaces configuration of the major Brazilian cities. There was a kind of civilization euphoria, where France, in the words of Castro was the universal center of social life, culture and the arts, the real capital of the nineteenth century. The way that Brazil is to insert this scenario is incorporating European standards imported from that country. According to the author,

In the rush to insert the country in urban and architectural standards of European stamp, it develops a permanent campaign in favor of progress and civilization, taking France as a parameter greater. (Castro in Fabris. 1987: 213).

It states further that the widespread theories to explain the diversity of situations of people, so-called " developed peoples " based on a system of historical and "

undeveloped peoples" by developmental limitations imposed by local conditions of the physical environment and race, justify hence, the "superiority" of Western European nations. This in turn provoked the desire of countries like Brazil, aware of their inferior position, coupled with the aspirations of the new republican regime changes, to adhere to the ideas and proposals from the countries in a more civilized (in Castro Fabris. 1987: 214-215).

In Ceará was no different. Nobre believes that there was a strong bond of Ceará with England for dealings, leaving the background in the French influence.

Particularly in Ceara, the french cultural influence was limited to scientific knowledge of a few regulars of that country's colleges of natural science, and ideas, rejected by many, the Revolution of 1789, relations with referential England in commerce and finance, put in a distant second place, weakening the bonds arising from the greco-roman culture, including her religion (Nobre. 1999: 366-367).

It believes, however, that the Diocesan Seminary and the Orphans College (Immaculate Conception), the origin of their congregations - French, has led to an appreciable *Frenchness* that has influenced, to some extent, the Ceará population, Fortaleza notably in recent decades of nineteenth century. Castro confirms this hypothesis of *Frenchness* by the action of these religious orders dedicated to teaching, where

[...] In the process of Europeanization of the city, no doubt weighed heavily the action of the Vincentians of the Prainha Seminary, linked to projects of Catholic Church Romanization in Brazil, and the work of the Charity Sisters of the Immaculate Conception College surrounded by a direction in the field of female education toward the *Frenchness* (Castro in Fabris. 1987: 212).

The visualization of such influence in Fortaleza³ can be observed in the refinement of manners, fashion, social life, in preference for literature and art schools, even in the terms used by the population literate segment.

Nobre points out that newspapers from Fortaleza footers dedicated to translations of novels, poetry and novels originally published in France. And as soon as the Normal School was established in Ceará, Jose Barcelos used French references available to teachers and students in the establishment library (Nobre. 1999: 367).

This boiling facts and search for a civilized profile leads to a need for urban change, the valuation of the city as a showcase of civilization, according to Castro

[...] Requiring modification of urban areas, encourages the emergence of new forms that allow comfort or favoring the view of the dominant classes. It would, therefore, suits both the consequent implementation of the social life of a Europe *belle epoque* as imports, the tropics, the organization's own formal architecture (Castro in Fabris in 1987: 215).

³ Azevedo gives us the leading firms of Fortress at the time, it is noticeable foreign influence, or even foreigners are owners themselves, such as the *Eiffel Tower* (fashion shop) *Photografia N. Olsen*, *Hotel de France*, *House Bordallo*, *Pharmacia Pasteur*, *Boris Freres*, *Benjamin Franklin*, among others (see Azevedo. 2005)

Given the economic limitations of the state, that reason is usually found in reports and speeches of the Presidents of the Province, then the state, "modernization" is limited to alleged *embellishment* of the Fortaleza city in the early twentieth century that local administrators are was the landscaping of parks and urban look.

However, according to studies Jucá Neto, previous actions mentioned above are the recommendations of the code of position (1835), important tool for historical analysis of changes relating to the practices and the physical space, since it recognized the

[...] delineators germs of a "new order" - rationalizing and normalizing - determiner of changes towards a social rehabilitation and a physical rearrangement throughout the nineteenth century. The "new order" would seek to establish the boundary lines between legality and illegality, between what would and would not be allowed. They got even the debut, by a municipal code, one shy of "civilizing" process, which, throughout the century, promoted the readjustment of folk practices considered "undesirable", and a process of "aristocratization" sectors more affluent, besides the remodeling of the Fortaleza City (Jucá Neto. 1992: 28).

The Posture Code (1835) makes recommendations for the initial alignment of the streets, demanding first the presence of a "public make street" appointed by the Board to align the new buildings to be built in the capital.

Even if they are revealed concerns about the state of public health hazard, for influence, perhaps, of municipal of Rio de Janeiro, however, had not so far influence of medical science in Fortaleza. According to the author, a disciplinarian medical-scientific discourse of Fortaleza city has only started since the second half of the nineteenth century. The Code Posture of 1893, had determinations of formal adoption of standardization in the parapets, mandatory in front facade, and in the doorways and exterior windows. It is, however, in the early twentieth century that we find a more effective realization of the "actions ordered" urban.

5. The embellishment of the Fortaleza city

This period, which existed in certain *harmony* in the urban setting, although eclectic in its features, is well remembered by the literature. The scenario described in Barroso allows us to observe various aspects of the Fortaleza city, especially those relating to the embellishment of the city in the early twentieth century. Memories of Fortaleza in his youth, parade in his book, *Mississippi*, characters, men and women, rich and poor, natives and foreigners of various professions, with their values, their pains, their longings, their disappointments, their joys , having as its background the Fortaleza of the early twentieth century⁴, still graced by the *belle epoque* echoes.

⁴ In Barroso (1996) are 42 quotes about people, places and buildings of Fortaleza - the sands Arpoador and Barra do Ceara, the Public Promenade, Santa Casa, Praia do Peixe, the Meireles, a Jurema Mucuripe ,

Making a dialogue with the urban context and the dominant architecture in the city, we find the capitalism triumph emanating mainly from France, spreading across Europe and in all countries involved in the process of Westernization, including reaching Brazil, which the *belle époque* would last until Revolution of 1930.

In fact, the first milestone of urban modernization was the development of Topography Plant City and Suburbs of Fortaleza, conducted by engineer Adolfo Herbster in 1875.

Inspired by the achievements of Paris, then managed by Baron Haussmann, Herbster established the alignment of streets in a route pattern, so as to regulate the expansion of the city. Which shows the surrounding roads, boulevards called: Boulevard of the Emperor, Boulevard of Conception and of Deliverance, which later came to be called the Emperor Avenue, Duque de Caxias Avenue and Dom Manuel Avenue, respectively. This manner of construction of roads is a way to incorporate these principles by adapting them to local conditions.

From 1880, the city has services and urban facilities such as public transport through trams, with animal traction, telephone service, mailboxes, the submarine cable to Europe, building the first floor of the Public Garden.

At the turn of the century, Fortaleza city held the seventh-largest urban population of the country and will take measures in social hygiene⁵ and environmental sanitation, and run a retirement plan with the implementation of urban gardens, cafes, monuments and gazebos, and building buildings following European aesthetic standards. The first automobiles were circulated in 1910, and deployment of movement of trams and buses and trucks. [...] *When led to the Ferreira Square, the town hall clock struck eight hours of donkeys and trams for all lines that were there showed signs of starting point. [...] The cafes in wooden kiosks were full of customers* (Barroso. 1996: 75).

In Fortaleza, as examples of neoclassicism official, according to Castro, only appear in the middle of eight hundred buildings in the public jail and the Legislative Assembly⁶. In addition to churches in the capital and within, the achievements merit citation Neoclassical Building of Central Station in Fortaleza, and a few scattered works by Province (in Castro Fabris. 1987: 213).

Castro believes that, in practice,

[...] Provincial neoclassicism was reduced to mere symbolic evidence of style, that is, arched rods, with the tympanum filled with flags glazed parapets and cornices overlying mass, plus the rare presence of a pediment (Castro in Fabris. 1987: 213).

the Street of Harmony, the Gasometer, the Volunteers' Square, the Street of Arrecife, the alley's Armpit, Mill Hill, the Prison Service, Rua Senador Pompeu, barracks, large facades of the railroad, the Seminar, Rua da Misericórdia, the Government Palace, Rua Sena Madureira, Assembly Street, the Law School, the slaughterhouse, the Church of the Sacred Heart, Cathedral, Military School, the district Outeiro, the Ferreira Square, the Normal School, Benfica.

⁵ Barroso (1996) offers some criticism over the text. Showing that the cleaning did not arrive at all. Points in the text without childhood care which prevents the Chrysalis to "transform into a butterfly to run the world and meet new stops because the early death robbed." The death of postpartum Salvina by poor hygiene and ignorance of its importance by some doctors. The attitude of Dr. Rufino, who "did not believe in microbes," illustrates this nicely.

⁶ As the author notes, the Prison Service is a project by Manuel Gouveia Caetano (1828-1852) and the Provincial Assembly is project Herbster Adolpho (1826-1891).

Denoting also links of the Ceará Provincial Capital with European civilization, found in ancient Travessa da Praia (current Boris street), across to the Pessoa Anta the Boris House - "Boris & Brother Theodore, founded in 1869, rising thereafter be "Boris Freres & Co.", with headquarters in Paris⁷.

6. Concluding Remarks

We have seen in this brief article, which European influences, especially the French in the nineteenth century, occurs in Brazil under various forms and in different ways. Influencing the refinement of manners, fashion, social life, the preference for schools of literature and art, even in the terms used by the literate segment of the population, notably in architecture.

According to Sousa (1994) with the change in the center of the Portuguese Empire to Brazil in the early nineteenth century, we initiated a transformation of architecture produced process in this country, that would change the scenario of the main urban centers, starting by Rio de Janeiro and Salvador, and later by the development of formal architecture education at the Imperial School of Fine Arts, where he will always be remembered the name of the French Grandjean de Montigny. Having as creators of the classical architecture of the Empire engineers, especially in military training and foreign architects classical training who worked until the mid-eight hundred in Brazil.

From the mid-eight hundred to the last quarter of the nineteenth century, architecture was produced in a country with a more sharply mixed, Brazil, in which some authors do not consider more neoclassical, but can be identified as an expression of imperial classicism, or classicism architecture of the Empire, considered by Sousa one of the best moments of our architectural evolution, highlighting the architecture produced in the provincial capitals - Salvador, Recife, Belem and Porto Alegre, especially in official buildings - the presidential palace, parliament, army barracks, theater, and reproduce in residential architecture (cf. Sousa 1994: 110).

In the field of historical research as de Sousa (1994) among others, find the the care of the production qualification of architecture in time and space, not limited to reductionism. Pereira (2005) reminds us, however, that the perception of architectural practice in the nineteenth century presents a much more complex set of several overlapping elements, is the persistence of colonial forms and techniques, the need for new programs and functions, adaptation the use of imported materials, even to the recurrence of past styles, such as Baroque and Rococo, and the seizure of the then contemporary styles such as Neoclassicism and other revivals, and Eclecticism.

In Brazil, instead of a single dominant feature, coexist techniques, programs and styles of past and present, which show the persistence of colonial tradition, weaving together the desire for modernization.

⁷ According to Azevedo (1991), thanks to this family of traders today have the opportunity to meet-the-century fortress, through more than one hundred and sixty edited photos in two albums in 1908 titled "View of Ceara - 1908", printed in Paris.

7. References

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