1. INTRODUCTION

For a better understanding and delimitation of the neocolonial, we seek to contextualize, historically, the moment the Brazilian nation went through at the beginning of the 20th century and analyze the various political thoughts that proposed to think about the concept of Brazilianness. Within this new thinking is the neocolonial, which sought to conceive an architecture that would express a national identification unconnected to international aesthetic standards, such as French eclecticism and the nascent modernism.It becomes fundamental to analyze and interpret positivist thought and its irradiation among all segments of Brazilian society and its diffuse influence throughout our cultural formation.

This paper seeks to interpret the paths taken historically by this model that intended to build a national identity and how this ideology was represented in the neocolonial movement.The positivist thought inserted in the life of Brazilian society, in the second half of the 19th century, did not directly ground the bases of the architectural movement, but it can be said that it had a close connection with the nationalist thoughts of the time.

Throughout the 1920s, a more progressive current was formed in the Brazilian army, formed by young officers who, in a nationalist desire, sought to rescue the country from the Old Republic and the oligarchies. They united with the middle class, disorganized and without political strength, who felt abandoned by a government that only tried to serve the interests of the rural elites and financial capital. Thus, the first manifestations against the oligarchic regime emerged, through the tenentist movements, which had in their protest the creation of a modernizing political program for the country, a proposal present in positivist ideas.The frequent appeals to tradition, order, and progress favored the strengthening of a national traditionalism that was manipulated by the conservative wing. Positivist discourses cultivated order as the generator of progress. They preached broad moral support to society, in the sense of taking our country to a regime of religious freedom, freedom of thought, freedom of the press, through the maintenance of order that would be controlled by public power, valuing an integrationist policy. All this concern in promoting the moral and spiritual improvement of the nation would be reflected in the beginning of the 20th century, in other nationalist strands, through intellectual and artistic productions, which would be consolidated in the early 1930s (1932-1937) by the Brazilian Integralist Action.The integralist ideology is based on the search for national values, emphasizing the cultural aspects and the particularities of the Brazilian people in the formation of a new state, a new social and

aesthetic order. Integralist aesthetics interfered in architecture and in the arts in general by means of a policy that encouraged the forms of artistic and popular expression of the Brazilian people, without foreignisms.

In the synthesis, we see that both positivist and integralist ideology had their conception of life in the national at different times. They had their own discourse content, either by symbolic elements, they defended, each one in its own way, the popular involvement in the Brazilian political life against the restricted domination of the elites. Both had their political-economic proposal of a totalitarian and conservative nature.The neocolonial movement emerged almost simultaneously in Rio de Janeiro and São Paulo, respectively, through the intellectual militancy of the physician and art historian José Marianno Filho and the Portuguese architect-engineer Ricardo Severo, in which the neocolonial ideology would materialize in a broad trajectory, in the field of debates, and in diversified buildings that competed for space in the main cities with other architectural styles. Throughout this work, we also find critical reflections on the formation of a national identity based on the notion of modernity and tradition in the writings of Fernando de Azevedo, Sérgio Buarque de Holanda, Manuel Bandeira, Mário de Andrade, Lúcio Costa and other contemporaries of the aesthetic and institutional clashes of the 1920s and 1930s.

The neocolonial aesthetic, as a textual and constructed production, was characterized by a specificity in relation to the other variants of eclecticism, in the sense that its preponents reveal an intentionality expressed in political-pedagogical proposals for the architectural expression of Brazilian identity.It can be said that the diffusion of neocolonialism occurred in three ways. First, through the intellectual campaign conducted mainly by Ricardo Severo and José Marianno Filho, through conferences and articles included in the debates on Brazilian art and architecture. The second, of a documental nature, collecting, throughout Brazil, images of the most significant architecture and ornamentation of the colonial period, as a symbolic construction of formal elements to be legitimized and used by architects, establishing the parameters of the style. Finally, the struggle to influence public authorities and architects to become affiliated to the movement. This happens through project competitions that had as a requirement (formalized or not) for approval, the adequacy to the precepts of the neocolonial.The government's effort to document, the official sponsorship, and the harmony that took place in Rio and São Paulo resulted in a number of buildings in the neocolonial style, which were distributed throughout the country's main capitals. This frame of reference would also reach Salvador and its repercussions would become concrete in the production of local architecture.We will see that the neocolonial aesthetic language is then used by different economic, social and cultural

groups throughout the years, while at the same time that will confront another style in full progress, which will also be sanctioned by the official cultural policy: modernism, recognized abroad and naturally accepted in the daily practice of architects in the 1940s.Thus, chapter 1 presents an analysis of Positivist philosophy in Brazil, as one of the guiding philosophies of the Republic, the axis around which the state of mind of an entire generation revolved, systematizing in a direct way a reaction to the "modern" taste, but keeping the same background.

Chapter 2 presents an overview of the historical situation Brazil was going through in the beginning of the 20th century, such as the emergence of the urban middle class, the industrialization, the political-military forces of transformation of the oligarchic order, which has nationalism as its ideology of change, the revolution of 30 and the social reforms arising from the old Republic. Based on these questions, an analysis is made of the consequences of this process, associating them with political and architectural restructuring.

Chapter 3 reevaluates the Brazilian neocolonial in the context of the revival of European and Brazilian eclecticism, as its last expression, in the search for the so-called "national style. The next step is to evaluate the architectural situation of the 20th century, and to frame the emergence of the neocolonial within the Brazilian physical space, making a quick analysis of the great transformations that the city of Rio de Janeiro, the cradle of this architectural style, went through, and the consequences of the economic and political interests that systematically destroyed the Brazilian colonial patrimony with the consequent erasing of the referential roots of the population.

The fourth chapter seeks to investigate the genesis of the neocolonial and to ground its theoretical basis, through the aesthetic and political polemics, from the "wise lessons" of Professor Ernesto da Cunha, and the preaching of Ricardo Severo (in São Paulo) and - his meeting with Washington Luiz and Vitor Dubugras, a trio to whom many attribute the introduction of the neocolonial in Brazil - later by José Mariano Filho (in Rio de Janeiro), doctrinaire and uncompromising on the formal and aesthetic question, and by Lúcio Costa for the integration of the two roots - authentic tradition and architectural renovation.In this trajectory, the major changes and events marked by the development of artistic activities initiated by the Week of Modern Art are analyzed. From this reading, the neocolonial is interpreted and contextualized in opposition to the eclectic style of French origin and the theoretical bases of the modern movement.The last chapter is a study of the neocolonial movement in the city of Salvador, verifying how this national architecture was concretized in the Bahian capital. Then, the built production (or not) of the neocolonial is investigated, combining field work

with archival research, reconstructing, through the memory expressed in documents of the time, the vestiges of a bygone ambience, based on some of the most significant examples, in contrast with other architectural movements of the same period, and associating to this the study of the achievements of the followers who, even from an empirical or academic background, based their production on neo-colonial works, which came in the direction of a traditional nationalist feeling. And finally, the various strands that followed the original project of traditional Brazilian architecture, influences received from other nations, which marked new variants of neocolonial architecture.

Therefore, the intention of this work is to evaluate the historical significance of the neocolonial episode in Brazilian architecture in the early twentieth century, focusing on the various currents of thought of an emblematic period in the process of formation of Brazilian culture and its national identity. To think about this relationship is also to think about the duality of the neocolonial as a style and as a movement. On this question, it is necessary to study not only the constructed production, but also the textual production that precedes and accompanies it, at the same time that this research intends to review the neocolonial, in the city of Salvador, not only as a reference of a national architecture, but as its own chapter of events full of certain realities, which claim their place in our contemporary history. This research on the "Presence of the Neocolonial in Salvador" intends to initiate the first steps towards a reckoning with memory.

