

Act of Support

Novacap Fund

Public Archive of the Federal District - ArPDF

Nomination for the **Memory of the World Programme**

Through this Act of Support, the **docomomo-brasília chapter** presents its espousal of the nomination of the **Novacap Fund** – located at the Public Archive of the Federal District, in Brasília, Brazil – for the Unesco **Memory of the World** programme. This support is based on the importance of Brasília as World Heritage, on the importance of the ArPDF for the preservation of Brasília, and on the risk of loss of its funds that the institution faces today.

Brasília - World Heritage

Brasília was included on the **World Heritage List** by **Unesco** in 1987 – as shown in the attached report. The nomination was a International acknowledgment of the Brazilian people's effort on planning and building it's new Capital. Brasilia's urban plan and architecture, as Modern as they may seem, are also strongly rooted in Brazilian history.

The idea of moving the Capital of the country to its central plain dates back to the 17th Century, when the Portuguese Crown sought a place in the hinterland, protected from frequent invasions through sea. Since then, and even more after the Independence of Brazil, there were several initiatives towards this goal. Finally, in 1892 an Exploratory Commission of the High Central Plain was nominated, charged with choosing the location of the new city.

Under the leadership of astronomer Luis Cruls, the extent and depth of its studies makes the *Relatório da Comissão Exploradora do Planalto Central* (or *Cruls Report*, 1894) the first technical document pertinent to the planning of Brasilia. The selected area – situated in the State of Goiás – would become known as the 'Cruls Quadrilateral'. Among its numerous advantages, the site – as if predestined, due to the "great rivers that start in the region..., and [that] by a singular caprice of nature, have their springs beginning as it were at a single point..." – reinforced the symbolic dimension of national unity and integration ascribed to the capital transfer.

In 1956, the newly elected Brazil President Juscelino Kubitschek obtained the Congress approval to move the Federal Capital from Rio de Janeiro to Brasilia. In order to carry on this huge task, it was created the Company for Urbanization of the New Capital, **Novacap**. A State company, reporting directly to the President, **Novacap** had a wide range of powers, was the owner of almost all of the DF land, and the promoter of all kinds of construction.

In September 24th 1956, Kubitschek appointed **Novacap** board of directors, naming architect Oscar Niemeyer as technical director in charge of all architectural design. The urban design selection was made through a national competition. On the same day NOVACAP was created, the 'Call for the National Competition for Brasília's Pilot Plan' was presented. Twenty-six projects were submitted, and the first prize was awarded to Lucio Costa.

Lucio Costa (b. 1902 – d. 1998) was one of the leading proponents of avant-garde architecture in Rio de Janeiro in the 1930s. Costa's project was presented in a text of exceptional clarity (the 'Report of the Pilot Plan for Brasília'), a general plan for the town and a series of sketches. Taking the circulation system as his starting point, he proposed a road layout constituted by parallel and slightly curved expressways in a north-south direction, the main one being the 'residential road axis'. Perpendicular to this axis, and articulated to it by a set of platforms which houses the bus station, the 'monumental axis' gives access to the institutional areas: the Ministries Mall and the Three Powers Square to the east, and the Federal District Administration to the west. Urban activities were segregated in distinct sectors (banking, commercial, recreation, residential etc.) distributed along the residential axis in two symmetrical wings, North and South. Residential areas were organized into sequences of 'superblocks', 300 by 300 meters, reserved for apartment buildings (in general up on *pilotis*).

In spite of the stress on symbols of modernity, Costa favored a town of low densities and heights, with a maximum of six floors for residential buildings and 16 floors in other sectors. Before becoming World Heritage, Brasília inherited world prejudice towards Modern Architecture and Urbanism. Echoes of the heavy criticism of the 1960's can still be heard up to today on the clichés of *aridness*, *lack of humanity* and other similar attacks that originally aimed the post-war European monofunctional housing, but that cannot be applied to Brasília's urbanism, where small scale *Neighborhood Units* are densely filled with vegetation and mixed-use low-density buildings.

Costa's plan and Niemeyer architecture are the symbols of a national will of occupying its territory. For this broad significance, beyond the mere materialization of a modernistic ideal, Brasília was declared, in 1987, to be World Heritage.

Since then, Brasília has been passing through significant changes as a dynamic metropolis. It has grown much beyond the original plan, mainly through the so-called *Sattelite Cities*, and thus incorporating the urban-growth problems that any large metropolis has. However, thanks to international, national and local preservation laws, thanks to its people's will, and mainly through the strong affect that the local population have towards its city, the core – *Pilot Plan* – still maintains its original identity.

ArPDF – NOVACAP Fund

The Public Archive of Federal District (ArPDF) – maintained by local Government of the Federal District –, is the main resource for documentation on the history of Brasília. It is an institution that holds many collections, including much of the federal documentation on the *Cruls Report*, with authentic original documents produced in the late 19th Century of the expedition that was to determine the site of the new Capital.

ArPDF also holds the **Novacap Fund**, which includes almost all primary documentation on the original urban and architectural designs for Brasília – from its conception up to today. It holds over 2.000 technical drawings, administrative documents, historical photographs, historical movie pictures and audio recordings with interviews with many of the original planners of Brasília – including Costa, Niemeyer and almost all the members of the **Novacap** team.

This immensely valuable fund has become the main resource for researches on the architecture and urbanism of Brasília. In this sense, it has a double international importance: as a direct resource for Brazilian and foreign researchers, and also as a resource for local planners that are directly involved with the preservation of Brasília – World Heritage.

There is a worldwide growing interest in Modern architecture and its concepts as relevant historic and artistic heritage of Western culture. The appearing of international organizations that deal specifically with Modern matters – such as Docomomo – witness the vitality and strength of the social ideals of the 20th Century. Fifty-year-old Brasília plays an important role on this scene, for being one of the main full-scale built urban experiences of the Modern ideals – therefore its significance, beyond theoretical issues. Some signs of its relevance can be seen in the fact that in 2000 Brasília was the first Latin-American Capital to host a Docomomo International Conference –, and also in the growing number of international publications and studies on Brazil's capital.

However, ArPDF – as many public cultural institutions in Brazil today – suffers of lack of adequate official support by the local government. The buildings are small, badly equipped, and lacking conditions for safekeeping the collections. In Despite of the efforts of its current staff, the institution itself lacks human resources for properly cataloging, restoring and making public all the material. Not withstanding local and international researchers public complaints – see attached newspaper page –, both institutionally and on local newspapers, ArPDF remains with low income on public budgets.

For ArPDF and Novacap Fund, being acknowledged as *Memory of the World* would have enormous political and administrative importance for the preservation of the documental material. It would bring public attention over its importance and over its poor material infra-structure. Political visibility is

fundamental bringing new resources of financial and human resources for the institution.

Through public international recognition, ArPDF will effectively play the important role the institution has on preserving Brasília and giving public access to its ideals. Therefore, through this Act of Support, **docomomo-brasília chapter** strongly recommends the registration of the Novacap Fund – at Public Archive of Federal District, in Brasília, Brasil – on the UNESCO *Memory of the World* programme.

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docomomo-brasília chapter

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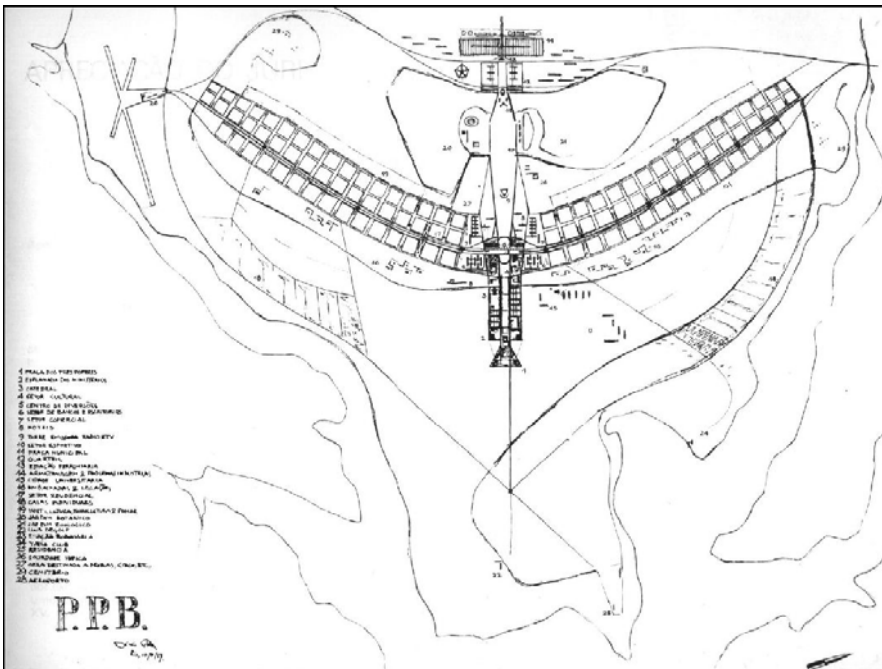
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Crulls Expedition – 1892 (Photo: ArPDF)



Lucio Costa's sketch for the competition.



Building of the National Assembly building (photo: ArPDF)



Archival storage at ArPDF (photo: ArPDF)

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ
WORLD HERITAGE LIST N° 445

A) IDENTIFICATION

Nomination : Brasilia

Location : Federal District

State Party : Brazil

Date : December 31, 1986

B) ICOMOS RECOMMENDATION

That the proposed cultural property be included on the World Heritage List on condition that the Brazilian authorities adopt a legislation that would ensure the safeguarding of the urban creation of Costa and Niemeyer.

C) JUSTIFICATION

The 20th century principles of urbanism, as expressed in 1943 in the Athens Charter or in the 1946 Manière de penser l'urbanisme by Le Corbusier, have rarely been applied at the scale of capital cities. Only two noteworthy exceptions exist: Chandigarh, where Le Corbusier, commissioned by the Punjab government in 1950 to act as architectural adviser, worked for several years in collaboration with Pierre Jeanneret, Maxwell Fry and Jane Drew, and Brasilia, created ex nihilo at the centre of a 5814 km² federal district in 1956.

The idea of building a capital in the interior of Brazil is an old one, having been proposed on various occasions since the end of the 17th century. In 1922, at the time of the centennial celebrations commemorating Brazilian independence, the choice of the central western region as a site for the future capital was illustrated by the dedication of the "Foundation Stone" several kilometers northeast of the present location of Brasilia, near Planaltina.

Elected president of the Republic of Brazil in 1955, Juscelino Kubitschek made the creation of the capital city a symbol of his policy to upgrade the image of the entire country, to expand industry and to undertake major construction projects. In 1956, President Kubitschek appointed a commission to determine an exact location for the city and set up an executive body, the Novacap, to supervise and ensure the purchase of land and the execution of construction work. During the same year, Oscar Niemeyer was made director of the Department of Architecture and Urban Affairs, and Lucio Costa won the competition held for the plan of Brasilia.

This choice brought back together the members of a team that had already proven its worth. Between 1936 and 1943, Costa and Niemeyer had worked on the construction of the Ministry of Education and Culture in Rio de Janeiro, Le Corbusier having previously been consulted for this project. The definition of an urban ideal based on the separation of functions, the incorporation of vast natural spaces and a street plan whose wide traffic lanes broke with the tradition of narrower streets, was implicit in the theoretical training of Costa and Niemeyer. However, the practical development of their own style meant that the primary functionalism of the "International Style" would be rejected in favor of solutions better adapted to the Brazilian context. In this regard, it may be recalled that Niemeyer had built, in 1942-1944, at Kubitschek's request, the group at Pampulha, after having designed, in collaboration with Costa, the Brazilian pavillion at the New York World's Fair in 1939.

The "pilot plan" that Costa drew up for Brasilia was one of great expression power. As he himself described it, it was born of "the initial gesture of someone designating a place and taking possession of it: a cross formed by two bars intersecting at right angles". This figure was then adapted to the topography, and the natural slope of the ground; its orientation was improved by curving the arms of one of the crossbars. The layout for Brasilia calls to mind not so much a cross but a giant bird in flight towards the southeast. The curving north-south axis traces the layout of the wide transportation artery. Along it are the residential zones separated into superquadras, all nearly self-contained, each possessing its own commercial and leisure-time centres, green spaces, schools, churches and so forth. Six-storey buildings (quadras) on piles were built according to Le Corbusier's principles.

The perpendicular east-west axis, known as the Monumental Axis, links the administrative sections of the new city, which became the official capital in 1960. Oscar Niemeyer's most renowned edifices were built there. They are noteworthy in the purity of their forms and their obvious monumental character, the result of an intelligent balance between horizontal and vertical buildings, rectangular volumes and curved surfaces, and the raw, unfinished materials and polished exteriors of certain structures. Among the most beautiful buildings in the urban landscape of Brasilia may be cited around the Plaza of Three Powers, the Planalto Palace, or the Hall of Government, the Congress, with its twin skyscrapers flanked by the cupola of the Senate building and by the inverted one of the House of Representatives, and finally the Supreme Court. Other structures of an exceptional artistic quality are the esplanade of the Ministers, the Cathedral with its 16 concrete paraboloids 40 meters in height, the Pantheon of Juscelino Kubitschek, and the National Theatre.

Because of the enormity of the challenge, the extravagant scale

of the project, and the massive resources poured into it, the creation of Brasilia is unquestionably a major feat in the history of urbanism. In 1960, at the end of President Kubitschek's term of office, and especially since 1964, when a new policy was adopted and the original team of architects was disbanded, the new capital of Brazil encountered serious problems which, even today, have not been totally overcome. Kubitschek, Costa and Niemeyer planned for 500,000 to 700,000 inhabitants; satellite cities were to absorb any greater population. Brasilia currently has a privileged population of 300,000 people, and a large, often transitory, population distributed among the seven satellite cities, as well as in the poorer neighborhoods that were established to the detriment of the 1956-1957 project. In the absence of both a master plan and a code of urbanism, the standards defined by Costa and Niemeyer have been infringed upon in the greatest disarray. Higher structures in certain sectors, construction in open spaces, modifications in the road network, and other transgressions have gravely altered a monumental landscape initially of great quality.

Such degeneration and the threats that weigh on further development of Brasilia spurred Aloisio Magalhaes to create, in 1981, a working group for the preservation of the historical and cultural heritage of Brasilia. This group has assembled an impressive amount of documentation and devoted much effort to finding prospective solutions. It has identified for protection the three zones that are proposed in the nomination of Brasilia to the World Heritage List:

- a total protection zone covering Lucio Costa's pilot plan;
- a buffer zone in which a predominance of green spaces would be ensured;
- a peripheral zone including the artificial lake and its banks, virtually covered with residential buildings. Protection in this area may be more flexible.

The working group also proposed the inscription of the older witnesses to the birth of Brasilia, that is, the cities and traditional habitations of the peripheral district (Planaltina, Brazlandia and eight former fazendas), as well as the workers' camps, which are evocative, but fragile, vestiges of the golden age of the construction of the capital (1957-1960).

ICOMOS, while expressing an opinion favorable in principle to the inclusion of Brasilia on the World Heritage List, considers that the property should be inscribed on condition that minimal guarantees of protection ensure the preservation of the urban creation of Costa and Niemeyer.

The adoption of Costa's pilot plan was to enter into its final phase in March 1987 and be submitted to relevant authorities during the course of the same year.

No specific date has been given insofar as the protective measures of buffer zones is concerned; the working group's wishes obviously do not constitute sufficient guarantee as to their implementation.

ICOMOS, October 1987

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

LISTE DU PATRIMOINE MONDIAL

N° 445

A) IDENTIFICATION

Bien proposé : Ensemble représentatif du Patrimoine historique, culturel, naturel et urbain de Brasilia

Lieu : District fédéral

Etat partie : Brésil

Date : 31 Décembre 1986

B) RECOMMANDATION DE L'ICOMOS

Que le bien culturel proposé soit inscrit sur la Liste du Patrimoine mondial à condition que les autorités brésiliennes adoptent une législation assurant la sauvegarde de la création urbaine de Costa et de Niemeyer.

C) JUSTIFICATION

Les principes de l'urbanisme du XXe siècle, tels qu'ils se sont exprimés en 1943 dans la Charte d'Athènes ou encore en 1946 dans la Manière de penser l'urbanisme de Le Corbusier, ont été rarement illustrés à l'échelle d'une capitale, les seules exceptions notables sont constituées par Chandigâr, où Le Corbusier, nommé conseiller architectural du gouvernement du Panjâb en 1950, oeuvra pendant plusieurs années en collaboration avec Pierre Jeanneret, Maxwell Fry et Jane Drew, et surtout par la capitale du Brésil, Brasilia, créée ex nihilo au centre d'un district fédéral de 5.814 km² à partir de 1956.

L'idée de fonder une capitale au coeur du Brésil est ancienne et s'était exprimée à plusieurs occasions depuis la fin du XVIIe siècle. En 1922, lors de la commémoration du centenaire de l'indépendance, le choix de la région centre-ouest comme site de la future capitale fut symbolisé par l'érection de la "Pierre Fondamentale", à quelques kilomètres au nord-est de l'actuelle Brasilia, près de Planaltina.

C'est Juscelino Kubitschek, élu Président de la République en 1955, qui fit de la création de la capitale un symbole de sa politique de mise en valeur de la totalité de l'espace brésilien, d'expansion industrielle et de grands travaux.

Dès 1956, le Président Kubitschek chargeait une commission de choisir l'emplacement exact de la ville et un organisme exécutif, la Novacap, de mener à bien l'achat des terrains et la construction. La même année, Oscar Niemeyer était nommé Directeur

du Département d'architecture et d'urbanisme et Lucio Costa remportait le concours ouvert pour le choix du plan de Brasília.

Ces choix reconstituaient une équipe qui avait déjà fait ses preuves : de 1936 à 1943, Costa et Niemeyer avaient collaboré à la construction du Ministère de l'Éducation et de la Culture à Rio-de-Janeiro, Le Corbusier ayant été consulté pour cette grande réalisation. La définition d'un idéal urbain fondé sur la séparation des fonctions, sur le dégagement de vastes espaces naturels et le tracé de grandes voies de circulation bien distinctes de la rue traditionnelle était impliquée par la formation doctrinale de Costa et Niemeyer; mais leur évolution propre laissait prévoir le rejet du fonctionnalisme primaire du "style international" au profit de solutions mieux adaptées à la situation brésilienne : à cet égard, on se souviendra que Niemeyer avait déjà édifié de 1942 à 1944, à la demande de Kubitschek, l'ensemble de Pampulha, après avoir créé, en collaboration avec Costa, le pavillon brésilien de l'Exposition de New York en 1939.

Le "Plan pilote" de Costa pour Brasília, d'une grande force expressive, est né, comme il l'a écrit lui-même, "du geste initial de quiconque désigne un endroit et en prend possession : deux barres qui se croisent à angle droit formant une croix". Ce signe a été ensuite adapté à la topographie, à la pente naturelle du terrain et à une meilleure orientation : les bras de l'un des axes ont été recourbés. Le plan de Brasília n'évoque pas une croix, mais plutôt un oiseau géant volant vers le sud-est. L'axe nord-sud, incurvé, définit le tracé de la large voie de communication autoroutière le long de laquelle s'alignent les zones résidentielles articulées en "super-quartiers" (superquadras) ayant chacun une semi-autonomie grâce à leurs aires commerciales et de loisirs, espaces verts, écoles, églises, etc.. Les immeubles de six étages (quadras) sont construits sur pilotis selon les principes chers à Le Corbusier.

L'axe perpendiculaire est-ouest relie les quartiers administratifs et forme la grande voie monumentale de la nouvelle ville, devenue effectivement capitale en 1960. Oscar Niemeyer y a élevé ses plus célèbres édifices, remarquables par la pureté des formes et un évident caractère monumental, né d'oppositions savantes entre les bâtiments horizontaux et verticaux, les volumes rectangulaires et les surfaces courbes, les matériaux bruts et l'épiderme satiné de certaines constructions. Parmi les plus belles réalisations du paysage urbain de Brasília, on citera autour de la Place des Trois-Pouvoirs, le Palais du Planalto, ou Palais du Gouvernement, le Congrès, avec ses deux gratte-ciel jumeaux flanqués de la coupole du Sénat et de celle, renversée, de la Chambre des Députés, le Palais de la Cour Suprême. D'autres créations d'une exceptionnelle qualité plastique sont l'esplanade des Ministères, la Cathédrale, avec ses seize paraboloides de béton hautes de 40m, le Panthéon de Juscelino Kubitschek, le

Théâtre national, etc.

La création de Brasília, par l'énormité de l'enjeu, la démesure du projet, l'ampleur des moyens mis en oeuvre, est incontestablement un fait majeur dans l'histoire de l'urbanisme. Dès 1960, avec la fin de la présidence de Kubitschek, et surtout dès 1964, avec l'instauration d'une nouvelle politique et la dispersion de l'équipe des architectes, la jeune capitale du Brésil connut de graves difficultés, qui ne sont pas toutes surmontées aujourd'hui.

Kubitschek, Costa et Niemeyer prévoyaient de 500.000 à 700.000 habitants, des villes-satellites devant recevoir la population excédentaire. Brasília abrite actuellement une population favorisée de 300.000 habitants, une grande masse de population souvent transitoire se répartissant dans sept villes-satellites, mais aussi dans des faubourgs misérables élevés au mépris du plan de 1956-1957. En l'absence de tout plan régulateur et de tout code de l'urbanisme, les normes définies par Costa et Niemeyer ont été transgressées dans le plus grand désordre. Surélévations d'immeubles dans certains secteurs, constructions dans des espaces libres, modifications du réseau routier, etc. ont gravement altéré un paysage monumental d'une grande qualité initiale.

Cette dégradation et les menaces qui pèsent sur le développement de Brasília ont incité Aloisio Magalhaes à créer, en 1981, un groupe de travail pour la préservation du patrimoine historique et culturel de Brasília. Ce groupe, qui a rassemblé une importante documentation et s'est livré à une réflexion prospective poussée, a défini les trois zones de protection proposées pour l'inscription de Brasília sur la Liste du Patrimoine mondial :

- une zone de protection absolue couvrant le Plan pilote de Lucio Costa,
- une zone tampon où la prédominance des espaces verts serait assurée,
- une zone périphérique incluant le lac artificiel et ses rives, presque entièrement bâties d'ensembles résidentiels. La protection ne peut être ici que plus souple.

Le groupe de travail a également proposé d'inscrire les témoins historiques de la naissance de Brasília, c'est-à-dire les villes et habitats traditionnels de la périphérie (Planaltina, Brazlandia et huit anciennes fazendas) ainsi que les campements ouvriers, vestiges émouvants mais fragiles de la grande époque de construction de la capitale (1957-1960).

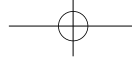
L'ICOMOS, tout en exprimant un avis de principe favorable à l'inscription de Brasília sur la Liste du Patrimoine mondial, estime que ce bien doit être inscrit à condition que des mesures

de protection minimales assurent la sauvegarde de la création urbaine de Costa et Niemeyer.

L'adoption du Plan pilote de Costa devait entrer dans sa phase définitive en mars 1987 et être soumise aux instances concernées au cours de cette même année.

Aucune précision de date n'est fournie en ce qui concerne les mesures de protection des zones-tampons, pour lesquelles les souhaits du groupe de travail ne constituent évidemment pas une garantie suffisante.

ICOMOS, Octobre 1987



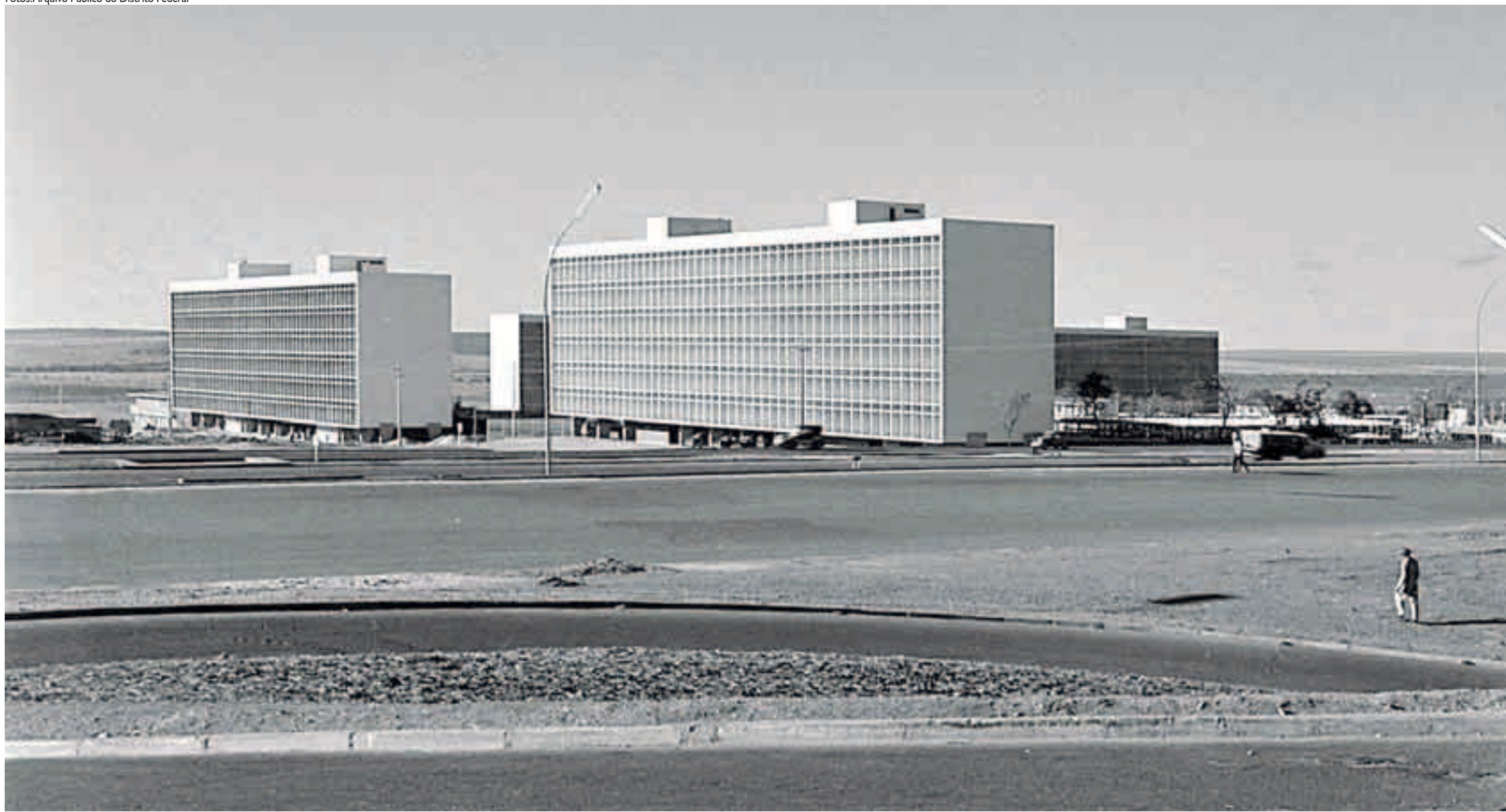
Histórica

Que é consagrada pela História;
que a História menciona

Passado digitalizado

Fotógrafo alemão e artista plástica paulista resgatam fotografias que estão se perdendo no Arquivo Público

Fotos:Arquivo Público do Distrito Federal



ENTRE AS IMAGENS RESTAURADAS, RETRATOS DA CONSTRUÇÃO DAS SUPERQUADRAS DO PLANO PILOTO: PRÉDIOS ISOLADOS EM ÁREAS AINDA DESNUDAS DO VERDE QUE HOJE DOMINA A CIDADE

DARSE JÚNIOR

DA EQUIPE DO CORREIO

A memória de Brasília está ameaçada. As imagens que mostram a história da capital sofrem com a ação do tempo e podem se perder para sempre se nada for feito. Riscos, falhas e manchas se espalham pelos negativos. O desgaste nas fotos denuncia a falha na conservação. Projeto de digitalização e recuperação de 23 mil documentos visuais do Arquivo Público foi elaborado no último ano, mas ainda não saiu do papel. Enquanto os brasilienses deixam o passado se perder aos poucos, o fotógrafo alemão Michael Wesely e a artista plástica paulista Lina Kim trabalham para manter os registros da construção da maior cidade moderna do mundo.

O desgaste é fruto do repetido processo de revelação ao qual as imagens são submetidas. Quando há pedidos de cópias dos registros históricos do Arquivo Público, os negativos são ampliados com o uso de produtos químicos. Com o tempo, o material perde a qualidade, se desbota e adquire um tom avermelhado naturalmente. Para frear a deterioração, a saída é digitalizar os documentos. “A cópia pode ser feita com base nos arquivos armazenados em computadores, sem química. Com isso, os negativos são preservados”, explica a diretora de Arquivo Permanente do Arquivo Público, Luciana Gresta.

Ela admite que o desgaste do tempo pode prejudicar a memória da cidade se nenhuma providência for tomada. “Se não agirmos, em pouco mais de cinco anos, os registros poderão ficar comprometidos. A idéia é digitalizar ainda em 2005”, comenta. O projeto Memória Fotográfica está concluído desde o ano passado, mas ainda não foi colocado em prática. Falta escolher o software (programa de computador a ser usado), esca-

near as fotos e restaurar as imagens prejudicadas.

Os documentos mais desgastados, como a imagem do cruzamento entre os eixos Rodoviário e Monumental, terão prioridade. O projeto de preservação está orçado em aproximadamente R\$ 50 mil. De acordo com Luciana Gresta, a digitalização não começou antes, porque só agora surgiu a necessidade. “A situação ainda não é tão caótica”, minimiza ela. “Mas os pesquisadores ficaram mais exigentes e começaram a cobrar mais qualidade.”

Lição de fora

Enquanto o Arquivo Público ainda se prepara para combater a degeneração da história da capital, um estrangeiro e uma paulista dão o exemplo. Por iniciativa própria e sem ajuda financeira, o fotógrafo alemão formado na Academia de Belas Artes de Monique, Michael Wesely, e a artista plástica paulista Lina Kim pesquisaram mais de 100 mil imagens que retratam a construção e o desenvolvimento de Brasília. A busca não se restringiu ao acervo regional. Atingiu arquivos de outros estados, como o Rio de Janeiro e Goiás. Até coleções particulares foram consultadas.

Os dois selecionaram quatro mil fotos, escanearam o material e eliminaram as marcas do tempo digitalmente. Dedicaram, em média, cinco horas de trabalho para recuperar cada retrato. Todas as imagens restauradas serão doadas para arquivos públicos e colecionadores, foi a contrapartida acordada com as pessoas que ajudaram no projeto

durante mais de dois anos.

“O projeto é único em todo o mundo. Se fosse na Alemanha não sairia do papel, porque os técnicos fariam cálculos e desistiriam. Mas os brasileiros conseguiram realizar o sonho”, elogia Wesely. “Pena que a história está se perdendo.” Para Lina Kim, a situação é preocupante, grave e urgente. “Arquivamento não é preservação. É preciso digitalizar rapidamente. A limpeza dos documentos fotográficos com produtos químicos não é suficiente para restaurar o material”, explica Kim.

Paixão

A admiração de Wesely e Kim por Brasília surgiu há três anos. Depois de participar da 25ª Bienal de São Paulo, em 2002, eles conheceram a capital e se apaixonaram por ela. Decidiram transformar o projeto de Lucio Costa em objeto de estudo. Além do resgate da memória candanga por meio da restauração dos documentos visuais, o casal fotografou diversos pontos da cidade com uma câmera de longa exposição desenvolvida por Wesely. As máquinas foram distribuídas pela capital e, durante 14 horas, registraram a vida no Distrito Federal. Mesmo as cidades afastadas do centro foram incluídas.

Moradores de Berlim, na Alemanha, os dois perderam a conta das vezes que visitaram a capital do Brasil durante os mais de dois anos em que realizaram o projeto. Chegou a hora de apresentar o fruto do trabalho. Tanto o material restaurado quanto as

imagens atuais ficarão expostas no Teatro Nacional de hoje até o próximo dia 29 de maio. Serão 600 imagens da construção de Brasília, entre elas algumas inéditas. “Com certeza foi a maior pesquisa sobre a cidade em toda a história”, garante Lina Kim.

De acordo com o doutor em História da Arquitetura pela Universidade Técnica de Berlim e professor da Faculdade de Arquitetura e Urbanismo da Universidade de Brasília (UnB), Gabriel Dorfman, o trabalho de Wesely e Kim tem significado especial porque apresenta um novo olhar sobre a cidade. “Por serem de fora, enxergam o que os moradores não conseguem por estarem com o olhar viciado e acostumados com toda a beleza da capital”, explica.

Além da exposição, o casal reunirá as fotos em uma obra com três volumes. O primeiro será composto com as imagens antigas recuperadas dos arquivos públicos e coleções particulares. O segundo apresentará o registro atual da cidade, e o último trará textos com reflexões sobre a capital. O tom crítico do trabalho salta aos olhos mesmo do espectador mais desatento. Ele não se concentra apenas no descaso à memória de Brasília, mas se estende às agressões arquitetônicas que o projeto original de Lucio Costa e Oscar Niemeyer sofre constantemente. “Com a publicação, o nosso trabalho acaba e começa o debate crítico da cidade. Nossa intenção é relatar nossa impressão”, explica Wesely.

Mais do que resgatar a história, a obra promoverá Brasília fora do Brasil. O lançamento dos livros está marcado para o final deste ano na Alemanha. Junto às fotos, textos em português e inglês. Ainda não há uma data prevista para a obra chegar ao território nacional. “Problemas burocráticos atrapalham a publicação no país”, encerra Lina Kim.



VISITANTES SÃO APRESENTADOS À MAQUETE DA CAPITAL: IMAGEM REVELA ELEGÂNCIA DOS TRAJES DA ÉPOCA



CAMINHÃO TRANSPORTA CANDANGOS PARA A AVENIDA W3 SUL: ARBUSTOS E MUITO MATO PELO CAMINHO



MOLDADAS UMA A UMA, AS COLUNAS DO PALÁCIO DA ALVORADA SÃO MARCO DA OUSADIA ARQUITETÔNICA

