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ABSTRACT

Cultural significance is widely discussed when addressing the issue of heritage preservation. It refers to the set of values and meanings that one or more elements have for people and communities, exposing their potential importance over time, in addition to expressing how and why something is significant and deserves attention. This article aims to present, through a significance assessment, issues related to the rescue of the cultural significance and the credible heritage interest of the Quadras Econômicas Lúcio Costa (QELC), a project by architect and urban planner Lucio Costa located in the Federal District. In a brief description, the QELC was inaugurated on July 29, 1987, and is made up of four blocks with a lozenge urban design, three-story apartment blocks with stilts, trees, and local businesses. This urban proposal was initially designed for the city of Alagados, in Salvador, in 1972. However, it was not built on the site and the project, dubbed "urban pre-molded", was used for the context of expansion in Brasília. Structurally, the article is divided into four parts. In the first, initial and related concepts on the cultural significance and its consequences will be addressed. In the second, there will be a brief presentation of the housing context of the Pilot Plan of Brasilia and the emergence of the idea of economic blocks. The third brings the characterization and current situation of the QELC. In the end, based on the technical and social visions, a basis of criteria will be established to help understand the values of the place and establish references for a future declaration of significance, a strong argument for safeguarding the property. It is hoped that this assessment will bring new perspectives to the QELC project so that the competent bodies can recognize and preserve their values. It is believed that this work can contribute to the reflections on the conservation of modern heritage in Brasilia and the importance of this preservation also outside its tipping perimeter.

Keywords: cultural significance, significance assessment, modern heritage, economic courts, Lucio Costa.

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[1] The architect and urban planner Lucio Marçal Ferreira Ribeiro de Lima e Costa was born in Toulon (France). Because he was registered in that country, the correct spelling of his name is without an accent on the "u" in Lucio. However, "Lúcio Costa" is written in several official publications, as well as in the official registered name of the QELC.

[2] This article was developed within the discipline of Special Studies in Theory, History, and Criticism: Thinking and acting on modern heritage, of the Graduate Program of the Faculty of Architecture and Urbanism of the University of Brasília (PPG/FAU-UnB) in 2019/1.

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1 INTRODUCTION

Much is discussed about the idea of conservation of modern buildings, the scene of numerous approaches and reflections. Even countries with a modernist tradition still work and question preservationist practices on this type of architecture. Macdonald (2003) explains that the effort to preserve the heritage of the 20th century has only emerged in the last 20 years and this is due to some factors, such as lack of recognition; scarce protection, and lack of research on this heritage, considered recent. It was only in the late 1980s and early 1990s that this discussion advanced with the formation of influential international organizations such as the International Committee for the Documentation and Preservation of Buildings, Sites and Neighboring Units of the Modern Movement (DOCOMOMO) and the International Council of Monuments and Sites (ICOMOS).

Proximity in time makes it difficult to recognize the value of the more recent past, making new buildings not the focus of preservation. Some practices of modern architecture contribute to this, including the short lifespan of buildings; the use of non-durable materials with no constructive tradition; the exaggeration of functionalism; and valuing the new as a quality of modern projects. There is also a tendency to conserve only architectural icons, emphasizing monumentality as a requirement for choosing places worthy of becoming cultural heritage. The lack of public interest also inhibits conservation actions and the construction of significance, as people will find it difficult to recognize this value if it is not taken into account by superior entities. (MACDONALD, 2003, 2009).

According to Russell and Winkworth (2009), the term significance was used for the first time in Australia for the management of places with cultural importance for people and communities, exposing its importance over time. However, the Venice Charter (1964) had already addressed in its publication that the historic monument involves both the architecture and its surroundings and that both are testimonies of a civilization or historical event that acquired a cultural significance over time. Subsequently, the description of the evaluation process and summary declaration of significance was developed by Australia ICOMOS with the Burra Charter (1980), the basic document for the practice of heritage in the world. According to her, the term "good" refers to the built work (content and environment) which has a cultural significance. This indicates "the aesthetic, historical, scientific or social value of a property for past, present or future generations" and can be used as a tool for the conservation of the property's characteristics through preservation, maintenance, restoration, reconstruction, adaptation or compatible use. The set of indicators of cultural significance must be taken into account in conservation and the care to be taken must be chosen based on it, the material condition and the compatibility of the good's destination. It is in this context that the assessment of significance emerges. Much is discussed about the idea of conservation of modern buildings, the scene of numerous approaches and reflections. Even countries with a modernist tradition still work and question preservationist practices on this type of architecture. Macdonald (2003) explains that the effort to preserve the heritage of the 20th century has only emerged in the last 20 years and this is due to some factors, such as lack of recognition; the scarce protection and lack of research on this heritage,

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Given the discussion, this article aims to present the cultural significance and values of patrimonial interest of the Quadras Econômicas Lúcio Costa (QELC). They were inaugurated in 1987 and are made up of four blocks with a lozenge urban design, three-story apartment blocks with stilts, trees and local businesses. This urban proposal was initially designed for the city of Alagados, in Salvador, in 1972, however, it was used for the expansion of Brasília. The general objective is to identify which valuation aspects present in the QELC justify their patrimonial interest, their remarkable character in the historical context, their preservation and their recognition as a work, in addition to highlighting their relevance even outside the perimeter of Brasilia. It is important to point out that only one evaluation of the significance and identification of the values of the place will be made, from the technical (architect and urban planner) and social (resident) vision of the researcher.

The fact that spurred the realization of this work was, firstly, the lack of studies and lack of knowledge about the place, which has 32 years of existence. In addition, the area created by Lucio Costa is a material historical witness of a section of Brasília Revisitada and should be better valued due to its patrimonial impetus. Added to these facts was the desire to break with the view that only Plano Piloto deserves attention in Brasilia. The research was carried out based on the survey and analysis of documentary data and graphics relevant to the QELC (descriptive memorial, urban project proposal, maps and photos); information, texts and legislation relevant to Brasilia; interviews and personal documents of residents; on-site observations and literature review related to modern heritage and cultural significance.

As for the structure, this article is divided into four parts. The first part approaches – succinctly and objectively – the theories linked to the preservation of modern heritage and cultural significance. The second part presents a brief overview of how housing developed in Brasilia after the creation and consolidation of the Plano Piloto, to show the emergence of the idea of building economic blocks. The third part makes a detailed characterization of the Lúcio Costa Economic Blocks, showing their urban and architectural project and current state. In the end, the technical judgment of the values found will be presented, according to the theoretical formulation of Russel and Winkworth (2009).

2 CULTURAL SIGNIFICANCE AND SOCIAL PROCESSES

Cultural significance is directly related to the concept of culture. Schlee et al. (2015) expose that culture is linked to societies because nature is not capable of producing culture; only man accumulates experiences, social relations and habits of previous generations in his conduct. Culture can therefore be understood as something changeable and linked to the passage of time. For Russell and Winkworth (2009), significance determines the (interdependent) historical, artistic, scientific, social and spiritual values and meanings of one or more elements through extensive research and analysis, considering the time factor, to tell the story. history of the evaluated object and express the reason for its importance. Lins (2014) adds that the fact that these values are not intrinsic to the object, but attributed to it, endows them with the ability to reflect the changing character of cultural significance, which is dependent on various social actors, referenced in the past, constructed at present and revised from time to time. They help to understand the identity and memory of a community and are linked to the preservation of characteristics endowed with cultural significance, respecting the set of existing materials (ICOMOS, 1980).

Disclosure and interest in cultural significance was consolidated after the requirement of the United Nations Educational, Scientific and Cultural Organization (UNESCO) of a Declaration of Significance (or Statement of Outstanding Universal Value[3]) and tests of integrity and authenticity as a requirement for properties to be inscribed on the World Heritage List. It constitutes an important tool for the conservation and management of material and immaterial heritage, as it explains the attributes that have cultural value

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[3] Outstanding Universal Value means a cultural and/or natural importance so exceptional that it transcends national borders and is of common importance for current and future generatíons of all humanity (UNESCO, 2017, p.11).

(measured, evaluated and legitimized) for a given group in a given period, clarifying the reason for its transcendence for the next generations. In general, authenticity, integrity and cultural significance have become the three main concepts linked to the conservation of cultural assets (AZEVEDO et al., 2014; LIRA and RIBEIRO, 2012).

According to Lira and Ribeiro (2012), authenticity refers to something true, real, legitimate, and genuine; essential characteristics for heritage to perpetuate its values over time. The Letter of Brasília (1995, p.3) states that the sense of authenticity "is closely linked to the idea of truth: authentic is what is true, what is taken for granted, about which there are no doubts." Therefore, a good is authentic "when there is correspondence between the material object and its meaning". This meaning refers to the cultural message and memory intrinsic to the property, original or arising from interaction with different cultural situations. Authenticity is also related to identity, whose formation process continues to vary over time. It dictates the way people belong and participate in something, find bonds and recognize themselves within the context, from valuations, devaluations or revaluations and different thoughts, however of equal value.

UNESCO (2017) informs that integrity criteria are related to how intact, whole, with no missing parts are the attributes of the property; whether it contains all the elements of its Outstanding Universal Value; if it allows a complete representation of the important characteristics and processes of its history; whether it bears the adverse effects of development and/or neglect. For Lira and Ribeiro (2012, p.39), "integrity is related to the degree to which the cultural asset, in its matter and its social dynamics, retains its characteristic attributes and the processes responsible for attributing meanings to the asset" .

The process of researching, understanding and describing the meanings and values of an asset is called Significance Assessment. Russell and Winkworth (2009) propose that it should be a transparent, collaborative, plural process and cover history, context, origin, related places, memories and some comparisons, serving as the basis for a subsequent Significance Statement (which consists of the synthesis of the analyzed results). However, it should not limit itself to describing the appearance of the good; it should explain its importance to the community, taking into account the knowledge, skills, and experience of many people. One agent may be responsible for the research, but the evaluation is only effective if it involves others, as consultation and different views are essential parts of the process. In this way, it becomes a strong tool for the sustainable management of heritage at any stage of its life.

3 BRASILIA AND ITS HOUSING CONTEXT

In his "Relatório do Plano Piloto", Lucio Costa pointed out the guidelines for the conception of the urban center of Brasília, among them the clear determination of where the housing sectors would be, the so-called residential scale. It is made up of large blocks – the Superblocks – arranged along the arched axis, the residential road, and surrounded by a green belt intensely wooded. According to Ferreira & Gorovitz (2008), with the superblocks, the architect returned to Clarence Perry's Neighborhood Unit (UV) concept,

a set of four superblocks integrated as a self-sufficient group with a close relationship of sociability, around community facilities and walking distances.

25 years after the inauguration of the new capital, the study "Brasília 57-85: from the pilot plan to the Pilot Plan" (COSTA et. al., 1985) was carried out, which contains an analysis of the changes to Lucio Costa's initial project present in the built city. Among the changes in the residential scale, the most important ones are the displacement of the entire urban area of Plano Piloto to the east – to reduce the space between the lake and the city – and the creation of a line of economic Superblocks on the east side (the 400), on the sidelines of the L-2 road, made up of rectangular blocks with three floors – some even without pilotis – as a way to increase the housing capacity of the proposal.

The study also noted that the formation of satellite cities (today called Administrative Regions - RAs) occurred much earlier than anticipated by the author of the project: they should emerge after the complete occupation of the Plano Piloto, as a way of sheltering the population that extrapolated the dwellings. of the Superquadras. In a way, the Companhia Urbanizadora da Nova Capital (NOVACAP) predicted that part of the people who came to build the city would remain in it and others would return to their place of origin. However, this did not happen and the authorities quickly transformed the slums that emerged close to the construction sites into small towns, contributing to the rapid urbanization in the surroundings.

An important issue is that Plano Piloto was occupied by the middle class and caused housing problems in Brasília: where would people who did not fit the occupation patterns of the city center go? The uncontrolled proliferation of favelas was not an option for a civitas proposed by Costa. The solution was the displacement of the working population to the periphery, whose areas of expansion needed to be considered. In this context, "Brasília Revisitada" appeared in 1987, a document that brought to light the reflection on the complementation, preservation, consolidation and expansion of the Plano Piloto. It also served as the basis for the inscription of Brasilia as a Cultural Heritage of Humanity by UNESCO in 1987 – together with the work of the GT Brasília[4] – in addition to being suitable for its Listing as National Historic and Artistic Heritage in 1992.

From the beginning, Brasilia was planned to grow through Satellite Cities. As mentioned by Lucio Costa in his Report, Plano Piloto would serve as a base point for regional planning, as cities would develop and consolidate based on it. This happened, but by separating and guaranteeing the purity of the modernist design of Brasília, a green band surrounded the central core, preventing the approximation of its poorest neighborhoods. In "Brasília Revisitada", Costa (1987) recognizes this paradox as a result of this form of

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[4] The Working Group for the Preservation of the Historical and Cultural Heritage of Brasília, created in 1981, constituted the first specific governmental action to address the preservation of the cultural heritage of the city in an institutionalized and systematized manner. Its performance also innovated in the management of historical heritage, as for the first time an integrated and shared process of cultural preservation was instituted in the city, involving different government levels. Source: <http://www.vitruvius.com.br>. Accessed on 20 Apr 2019.

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occupation and proposes the construction of popular blocks along the connecting roads of the Pilot Plan with the satellite cities. They would have simpler and more economical housing and would be destined for the 2/3 of the population that did not fit the economic profile of the Plano Piloto. Advantages were announced as a way of compensating for distances: having the innovative proposal of "living in an apartment" in the Superblocks, with the free ground and an extensive green area (LEITÃO, 2009).
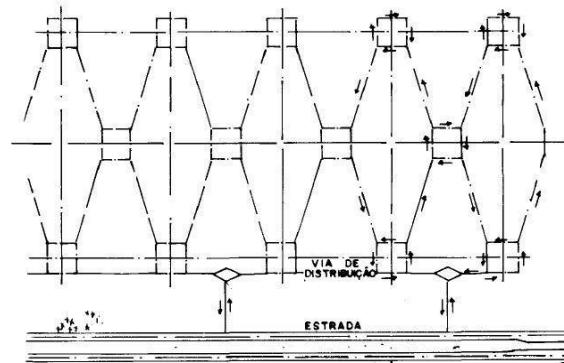
4   THE GENERATING PROJECT OF THE ECONOMIC BLOCKS AND THE QELC

The urban proposal of the economic blocks was initially elaborated by Lucio Costa for the city of Alagados, in Salvador, in 1972. However, it was not built in the place and the project, nicknamed "urban pre-molded", was used for the context of expansion of Brasilia. As it was created after the construction of the Plano Piloto, Lucio Costa incorporated characteristics of the Superblocks into the design of the block – pilotis, low-rise buildings and lots of trees, to disseminate this new way of living. In addition, the blocks were designed so that they could be implemented on a large scale, with low infrastructure and construction costs, and had the purpose of creating an "urbanistically integrated architectural curtain along the roads", to bring the different social classes closer together. and take advantage of the vast space on the margins of the connecting roads with the surroundings of the Plano Piloto – in the words of the architect himself (COSTA, 1995; GOVERNO DO DISTRITO FEDERAL, 1987).

The generating idea of the project common to all economic blocks is formed by a diamond inscribed in a rectangle of 160 by 320 meters, which constitutes a block. Its implementation should be done through rows of blocks articulated with each other, with a minimum of two and a maximum of 10 (Figure 1). The oblique paths of the lozenges form small leisure squares at each vertex and give direction to the blocks. Each block has an area of 5 hectares, with 29 blocks inside and 30 blocks outside (Figure 2). Its urbanization is reduced to a two-way lane and places for return, in addition to basic infrastructure. The apartment blocks have dimensions of 8x34 meters, three floors of 2.50m on free pilotis of 2.20m in height. They have two unmarked stairwells on the façade. The project adopted the criterion of selling only the projections of the blocks, and not the land, so that the pilotis have public significance.

The interior of the block was designed to be a "common backyard", for everyday use by residents, with the presence of a kindergarten, day care center, playground and wooded meeting areas for children, young people and adults (Figure 3). In the interblocks (internal areas of the half-diamonds) are the community facilities, such as schools, temples, outpatient clinics, and markets. Local commerce is located in the central squares that articulate the blocks and can be easily accessed on foot (COSTA, 1995; GOVERNO DO DISTRITO FEDERAL, 1987).

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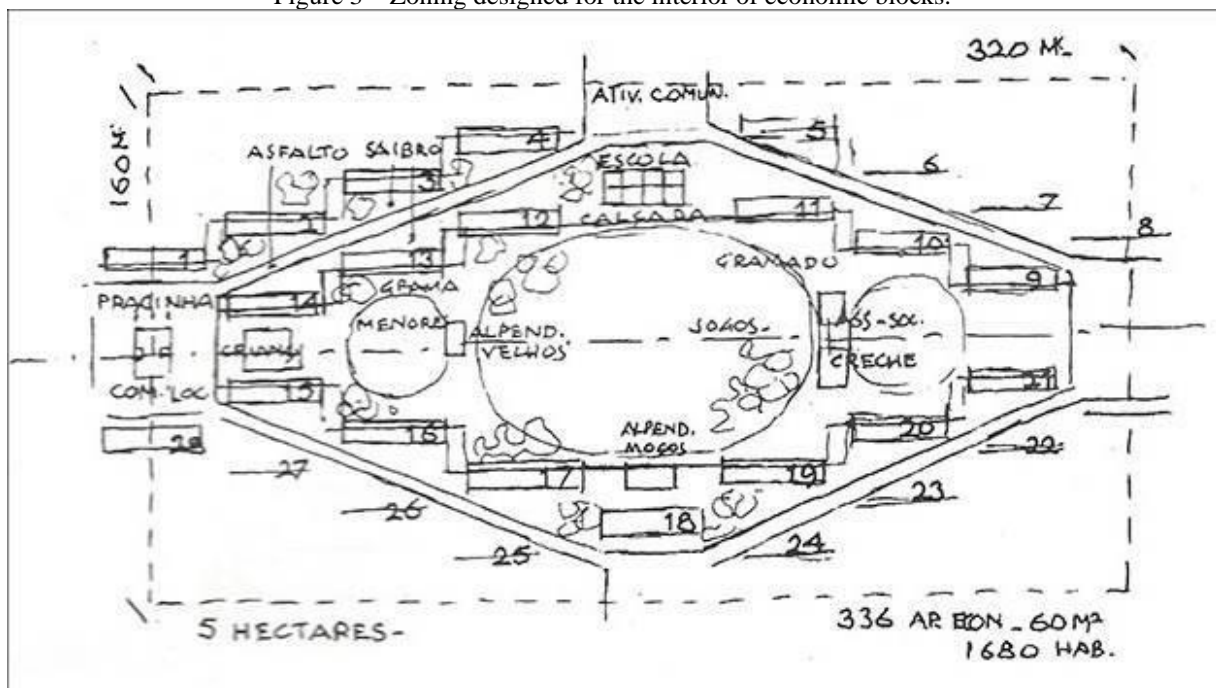Figure 1 – Common implementation model for economic blocks.

Source: MDE 66/87, 1987, p. 4-7.

Figure 2 – Arrangement and a number of blocks (projections) of the inner and outer courts.
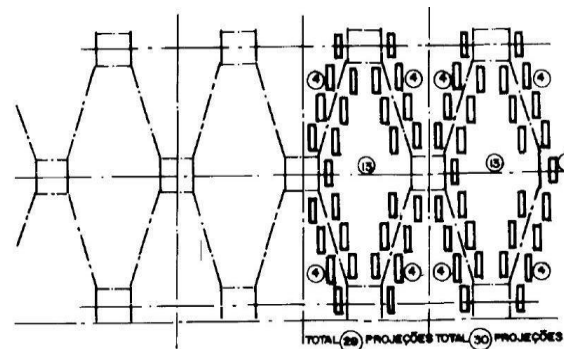
Source: MDE 66/87, 1987, p. 4-7.

Figure 3 – Zoning designed for the interior of economic blocks.
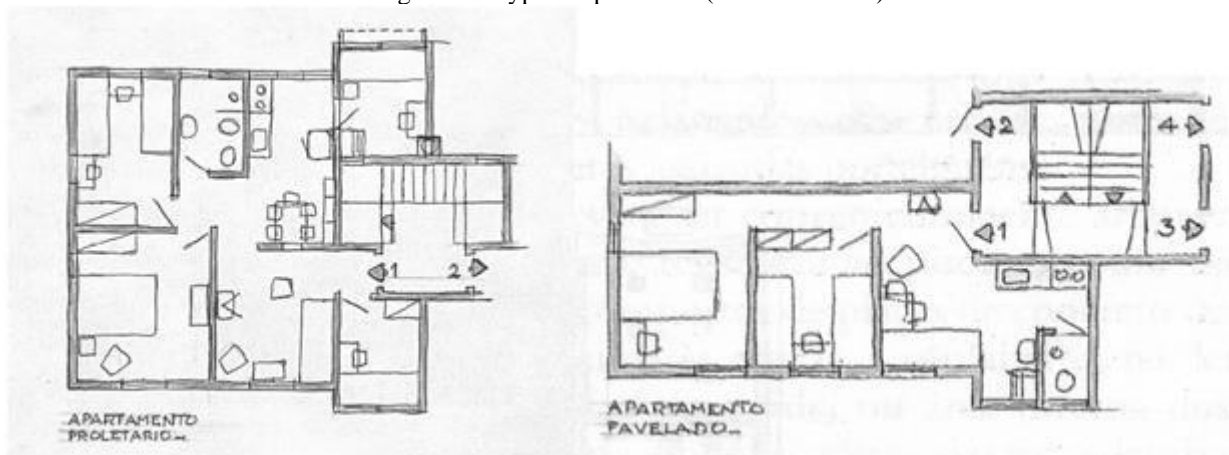

Source: COSTA, 1985, p. 337.

Each projection has apartments of 26m² or 52m², both designed for future family growth and alternating distribution so that the block would be occupied by both lower-middle and lower-class residents (Figure 4). Walks should not take place along the roads, but along the pilotis and the inner areas of the

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blocks. In addition, the pilots, unlike the Superblocks, were designed to provide free access and parking for vehicles, since leisure would be concentrated inside the block. The facades (Figure 5) were designed to be simple and symmetrical, with the same pattern, vertically marked by the structure of beams and pillars in exposed concrete and walls with white lime finishes[5] . The frames are narrow, and made of steel with a small part of glass (COSTA, 1995).

Figure 4 – Type of apartments (26m² and 52m²).

Source: COSTA, 1985, p. 335.

Figure 5 – Typology of facades.

Source: COSTA, 1985, p. 336.

Previously called EPTG Economic Blocks, the QELC was inaugurated on July 29, 1987. They belong to the city of Guará (today RA X), are accessed by Estrada Parque Taguatinga (EPTG) and they almost faithfully follow the generating project presented above, in addition to constituting material evidence of a troubled housing context (Figure 6). The purpose was for them to serve as an urban experiment to verify whether their urbanization would be more advantageous than that carried out in the satellite cities – mostly by isolated or semi-detached houses. Another place where economic blocks were implemented was the Sudoeste Collective Housing Sector, known as Sudoeste Econômico, proposed in 1989 . Unlike the

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[5] Paint based on lime or whitewash is a type of natural finish for walls whose effect is more rustic, but light. It is extremely economical, easy to implement and considered more ecological and sustainable than conventional paints.

Sudoeste Superblocks next door, the neighborhood is made up of three-story buildings with pilotis, but its urban design was altered to suit the narrow space where it was located.
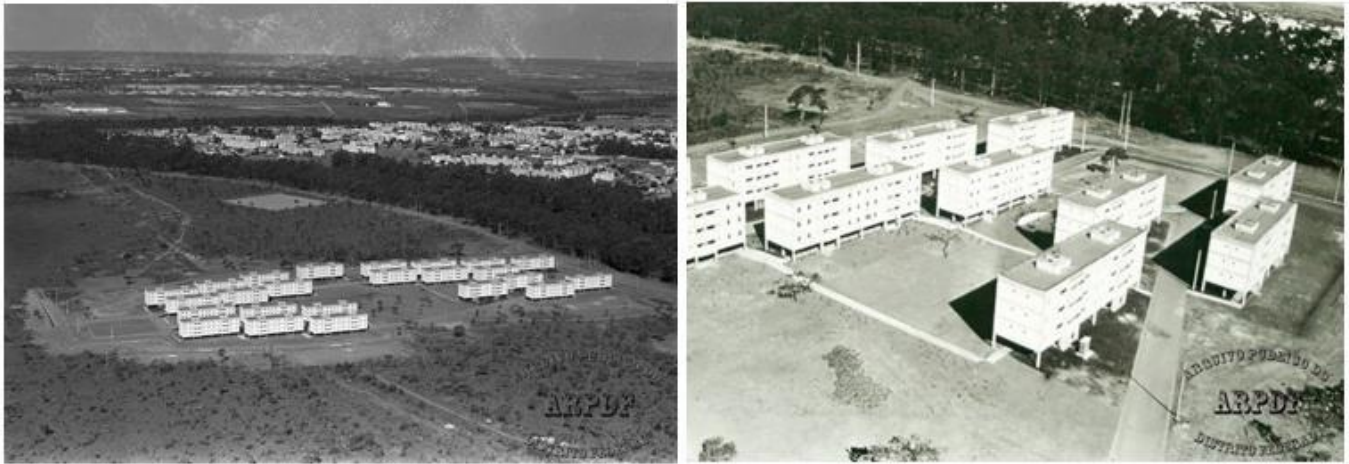
Figure 6 – Map of deployment of QELC with immediate surroundings.

Source: the author.

The QELC is formed by the set of four diamonds, which constitute four squares (QE 1, 2, 3 and 4). On the contour road, there are the community facilities (health center, church and larger businesses) and the bus stops for the circular line that connects the site to Guará. Of the four blocks, only QE 1 (Figure 7) has all the equipment that was proposed by Costa in the common project of the economic blocks (kindergarten, nursery, playground and wooded leisure areas). It was the first to be built and should serve as a basis for subsequent ones, both in terms of urbanization and in terms of blocks and apartments. In general, it is the one that has a simplistic and minimalist appearance in the shape of the buildings and apartments, in addition to being the only block that does not have balconies. In the part of the facade connected to the service area, there is an unusual element, the loft, used for drying clothes (Figure 9). The other projects were carried out by other technicians and did not follow the initially proposed aspect (COSTA, 1995; TOMÉ, 2009).

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Figure 7 – QE 01, pioneering court designed by Lucio Costa at the time of construction.

Source: Arquivo Público do Distrito Federal.

Figure 8 - Model of QE 01 apartment blocks (left) and QE's 2, 3, and 4 (right).

Source: the author.

Figure 9 – Jirau: element on the facade for drying clothes with access through the service area.

Source: the author.

Some aspects have been discarded over the years of QELC existence. Most of its blocks did not remain with intense afforestation; the equipment of the other 3 courts was not installed as planned; the

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squares at the vertices are empty lots or with sports courts. All pilots were fenced off to serve as private use for residents, interfering with the flow of pedestrians and creating alleys between the railings. Most of the time the passages are completely fenced and non-permeable, contradicting the idea of free public ground. The common interior of the blocks is used as a parking lot for vehicles in all buildings; the interior of the interblocks is completely taken over by the bars, except in the area where the shops are located.

Regarding QE 01 (model block), the apartments and blocks remain mostly preserved and with all the proposed elements. Residents perform periodic maintenance on the structure, but without any type of preservationist guidance, only technical. In all of them, the white and apparent concrete of the facades were replaced by paints in strong and different colors, however, the contrast between structure and masonry remained. Most of the frames were changed to larger and more current ones than the originals, culminating in the removal of some juries. There is a variety of family types and an almost equal division of smaller and larger apartments.

Bordering the north and east perimeter of the QELC are the houses of Vila Tecnológica do DF, inaugurated in 2002. The purpose of Vila's project was to encourage the construction of housing using economical and sustainable technologies. Among these technologies are cellular concrete panels, rice husk concrete panels, monolithic panels, brick and brick, wood, silica-limestone block, and reinforced mortar. The village is made up of three sets of single-story houses (QE 1, 2 and 3) and a set of one-story townhouses (QE 4). QELC and Vila Tecnológica form a popular housing complex with approximately 35 hectares and relative autonomy because they still need support from Guará.

According to the Plan for the Preservation of the Urban Complex of Brasília – PPCUB, the QELC (blocks and Technological Village) are located outside the listed perimeter. Ordinance No. 68/2012 of the Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN) establishes that all interventions in the area surrounding the Urban Complex of Brasília guarantee the reading of the layout and the preservation of the spirit, conception and ambiance of the Plano Piloto and its visibility. For these locations, maximum limits of floors or meters in height are established, and projects above these values must have IPHAN approval. Despite not being present in the documentation related to the heritage of Brasilia, the urban complex of the QELC deserves greater recognition for its values, which will be raised in the next section.

5 BUILDING THE CULTURAL SIGNIFICANCE OF QELCS

Identifying the significant properties of an asset is essential for making plausible management decisions, considering its importance and ensuring that it is conserved for the future. The meanings and values attributed must express the opinions of multiple agents and undergo a social validation of agreement or disagreement with what was previously analyzed. For the evaluation of the QELC, only QE 01 will be considered because it is faithfully built as a project.

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5.1 METHODOLOGY OF EVALUATIVE CRITERIA OF VALUES AND MEANINGS

According to Russel and Winkworth's (2009) theoretical formulation, the significance assessment process involves five steps: 1) item analysis; 2) research of its history, origin and context; 3) comparison with similar items; 4) formulation of values according to the evaluation criteria; 5) elaboration of the significance statement. The first three steps were carried out in sections 3 and 4 of the article. In this section, only the fourth stage of the process will be carried out, as the fifth is more complex and assumes the participation of various social actors through interviews and questionnaires with the local community. In this way, the values will only be presented and evaluated within the historical, architectural and urban context of the work, following the evaluation criteria of Russel and Winkworth (2009), based on the technical judgment of the values found, excluding the validation part by the community.

The evaluation criteria established by the aforementioned authors will be used not only to mention the qualities of the QELC, but to state why they are significant to the patrimonial interest. They are divided into four main criteria and four comparative criteria. The former point out the historical significance; artistic or aesthetic; scientific or research; social or spiritual. The latter modifies the main criteria and helps to clarify their degree of significance. They are: provenance; rarity or representativeness; completeness or completeness; interpretive ability. It is important to emphasize that these criteria may be interrelated and that it is not necessary to fit all of them to justify the significance of the location, as it is not dictated by the number of criteria met, but rather because they are more or less significant for the judgment.

5.2 PRESENTATION OF THE VALUES AND MEANINGS OF THE QELC

Historical significance asks whether the good can be associated with a person, group, event, place, or activity and how this affects it; if it can be an example of a historical process; how it contributes to the understanding of a period, place, or activity. This meaning is found primarily in the weight that the place carries in its name, directly linked to the architect and urban planner Lucio Costa. He was responsible for the creation of the Plano Piloto of Brasília and later for the economic blocks, in addition to countless other landmarks related to modern architecture in Brazil and the world. They are the result of a troubled historical period of urban and housing concern in the Federal District, which was important for preservationist decision-making, especially the issue of listing the Urban Complex of Brasília. It was based on the Brasília Revisitada document that his project was conceived and that government agencies were able to build a way of living similar to that of the Superquadras outside the Plano Piloto. Its entire history is closely linked to modernist ideals. Its unprecedented lozenge urban form combines the idea of orthogonal streets with the dynamism of diagonals, influenced by the concepts of traditional and modern urbanism. The division of uses (residential, commercial, institutional, and leisure) is striking and refers to the modernist concept of designing cities. Furthermore, they were the only ones carried out as planned, constituting a real testimony of this event.

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The artistic or aesthetic meaning is attached to the architecture itself; whether it constitutes a good example of a style, design, or artistic movement; whether it is original or innovative; if it is pleasant, beautiful, or proportionate; whether it demonstrates a high degree of creativity or technique; portrays a subject, person, place. It is revealed by the characteristics of modern architecture in the apartment blocks. Those designed by Lucio Costa have three of the five points of Modernism proposed by Le Corbusier: free plan, free facade and pilotis. Later design changes included one more, the ribbon windows. The originality of the forms is due to the more simplistic and economical appearance of its structure and elements, emphasizing the historical moment of the rapid emergence of housing. Added to this is the proportion and symmetry of its lines, which mix horizontality and verticality. There is also the presence of an original element, the loft, which has a functional role for drying clothes and an aesthetic one for marking the facades facing the street, expressing the functionalist character of Modernism. This functionalism can also be seen in the floor plans of the apartments, with different options for different family types.

The scientific or research meaning deals with the interest in whether or not to study the good; whether it has value for future scientific research; what is its research potential based on documentation or files. When remembering that the QELC were created with the purpose of an urban experiment for the one carried out in the satellite cities, it is not clear that such a comparison was made, since there is a lack of concrete investigations on the subject. Therefore, this approach leaves room for future studies and interventions, mainly related to dissemination, intervention/post-occupation projects and the creation of a sense of place for residents. Should even be added the relevance of the analysis of the Technological Village, which was also a study project that was not carried out. Both form interesting and unprecedented topics for future scientific research.

The social or spiritual meaning alludes to the special value that the property has for the community and why it is considered important to it; how this is demonstrated; how its meaning is treated and maintained over time; whether the community was consulted about its importance; whether it embodies specific beliefs, ideas, customs, traditions, practices or stories. It has the least force as an issue directly linked to cultural significance, as QELC is treated just like an ordinary housing complex. Its value to the community is almost nonexistent, as most are unaware of the architectural history and the strong historical testimony present in its project. As there are not much research and documents about the place, the community was not consulted about its importance and what the project represents. Those who pass by the place cannot imagine that it is a complex plan by the urban planner himself using aspects of the Superblocks, but that, due to the lack of relative popularity, it remains an unknown chapter of modern architecture outside the Plano Piloto. Some traditions and customs are present, such as the use of stilts as a meeting place for residents and the use of squares for local parties.

Provenance (origin and authorship) points to issues of documentation of the property and the author's participation in the work. It is best found in the historical and artistic values, as the QELC have a remarkable historical moment; belongs to a particular architectural movement; they are created from a

document (Brasília Revisitada); has reliable sources of information (descriptive memorial, books, government documents); had the participation of the creator in the built work; are in a well-defined and limited deployment location.

Rarity or representativeness are linked to the authenticity of the work; if he has unusual qualities that distinguish him from others; whether it is a good example of its category or type; whether it is singular, unique, or endangered. It is more concretely present in the artistic or aesthetic value, since the urban form of the project, the way it was implemented, only exists in the QELC, which distinguishes it from all other existing economic blocks. In addition, economic buildings correspond to their name and their purpose of creation, with correspondence between the material object and its meaning. Even with similar characteristics, they differ from Superblocks due to their urban form; more austere appearance, and simpler elements; the presence of the loft, alien to other apartment blocks; absence of constructions on pilotis and roofs; absence of works of art of a decorative nature and refined finishes.

Completeness or integrity addresses the conditions in which the asset is found; whether it is intact or incomplete; whether it remains in its original condition or has undergone repairs and alterations; if it is in good condition. These criteria also refer to artistic or aesthetic value. Although most of the pioneer buildings are in good condition, they have not remained with the originally proposed stylistic treatments, such as exposed concrete and white walls; facades with simple windows; doorways without closing. In addition, in some buildings, the loft was removed from the façade due to its non-use by residents. Added to this, there is the question of the proposed urban equipment that has not been completely installed or has already undergone repairs due to its use over time. All of these design changes cause integrity to deteriorating, as an item in its original condition is more significant than one that has been tampered with.

6 FINAL CONSIDERATIONS

Modern architecture is considered relatively new concerning traditional architecture and its heritage awareness is still being formed. Time imposes a certain respect and therefore there is a greater vision of preserving traditional heritage, with the premise that it has been passed down from generation to generation. The abandonment of the usual methods in favor of functionalism, added to the economy, efficiency, and speed of new constructions, generating low-quality and insignificant projects. When talking about modern cultural significance, time is a decisive factor, because cultural processes need long periods to materialize and modern architecture takes time to conceive the image that it should be preserved for future generations. Widespread recognition and support for modern conservation have not yet been achieved, often because of a lack of professional support and efforts. The understanding that publicity and heritage education programs are important should be better emphasized.

The fact that it is outside the listed perimeter and far from the Plano Piloto makes the QELC less popular than other works by Lucio Costa. It is necessary to bring to light the concern with preservation also outside the listed perimeter. The problem with this type of view is that only iconic works (monuments)

have real recognition and value in society. It is necessary to break with this idea and recognize that conservationist actions can be motivated by ideological and affective values. Therefore, studies and approaches to identifying values are important for the dissemination of knowledge about the place and public awareness, as the protection of places is also linked to community support and prestige for a broader understanding of local values.

Regarding the partial assessment of significance, it was exposed that it does not end with the determination of values and constitutes a reference document for better management of QELC. The detailed characterization of the current situation of the place shows that many of its values remain strong, but that others are being overcome by time and incorrect interventions, pointing only to the stylistic character of the project, without concern for its history. Comparative criteria further strengthen artistic and historic values, with a marked loss of integrity noted by changes in design and removal of elements. Research and social values, on the other hand, are little reflected and discussed, leaving wider dissemination to society, since good conservation decisions depend on understanding the significance and values and must rescue the style of the building or complex without modifying its essence and balance.

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