

INDIGENOUS STUDENT HOUSING: PERMANENCE, REPRESENTATIVENESS AND THE PARTICIPATORY PROJECT PROCESS

Moradia estudantil indígena: permanência,
representatividade e o processo de projeto
participativo

Vivienda para estudantes indígenas:
permanencia, representatividade y proceso de
diseño participativo

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Laboratório de projetos da Universidade Federal de Santa Catarina (LABPROJ-UFSC), aos estudantes indígenas da UFSC e à comunidade da Aldeia Guarani Yaka-Porã bem como à Pró-Reitoria de Extensão (PROEX-UFSC) pelo apoio institucional para realização do mesmo.

Indigenous Student
Housing Project.
Source: The authors.

ABSTRACT

This article presents the project process adopted for the design of indigenous student housing at the Federal University of Santa Catarina, Brazil, and discusses its impact both on the formative process of architecture and urbanism students, regarding the experiences of indigenous students at the University. Aside from the relevance of that architecture as support for the permanence of students in public higher education, its importance as a symbol of shelter and respect for indigenous peoples at the university stands out. For this purpose, a participatory project was built that began with dialogues stages with indigenous students at the university and interactions with one of the ethnicities involved in its traditional territory (its village), for the definition of project guidelines and the needs' program. Subsequently, for the proposal's presentation and discussion, experiences were gathered in the proposed area for the project's implementation and the physical models and drawings were presented, which were used to facilitate dialogue and participation of Indigenous students in the project process. The article presents the path followed, the spatial results of this process, the perceptions of the future users of the space, and reflections on the importance of outreach actions in the training of professionals in the area of architecture and urbanism, valuing the social role of the profession, and building a more sensitive projective repertoire, prepared to consider the human diversity that contemporaneity constitutes.

Keywords: Schools, Indigenous student housing, participative project, indigenous peoples, indigenous architecture, extension project

RESUMEN

Este artículo presenta el proceso de diseño adoptado para el diseño de viviendas indígenas en la Universidad Federal de Santa Catarina - Brasil y analiza sus impactos tanto en el proceso educativo de los estudiantes de arquitectura y urbanismo como en las experiencias de los estudiantes indígenas en la universidad. Además de la relevancia de esta arquitectura como soporte para la permanencia de los estudiantes en la educación superior pública, se destaca su importancia como símbolo de aceptación y respeto a los pueblos indígenas en la universidad. Para ello, se construyó una ruta de diseño participativo, que comenzó con etapas de diálogo con estudiantes indígenas de la universidad e interacciones con una de las etnias involucradas en su territorio tradicional (la Aldea) para definir lineamientos de diseño y necesidades del programa. Posteriormente, para la presentación y discusión de la propuesta, se llevaron a cabo experiencias en la zona propuesta para la ejecución del proyecto y la presentación de modelos físicos y dibujos utilizados para facilitar el diálogo y la participación de los estudiantes indígenas en el proceso de diseño. El artículo presenta el camino recorrido, los resultados espaciales de este proceso, las percepciones de los futuros usuarios del espacio y reflexiones sobre la importancia de las acciones de extensión en la formación de profesionales en el campo de la arquitectura y el urbanismo, valorando el rol social de la profesión y la edificación. un repertorio proyectivo más sensible y preparado para considerar la diversidad humana que constituye la contemporaneidad.

Palabras Clave: Vivienda para estudiantes indígenas, proyecto participativo, pueblos indígenas, arquitectura indígena, proyecto de extensión.

RESUMO

Este artigo apresenta o processo de projeto adotado para a concepção da moradia estudantil indígena na Universidade Federal de Santa Catarina – Brasil e discute seus impactos tanto no processo formativo dos estudantes de arquitetura e urbanismo quanto nas vivências dos estudantes indígenas na universidade. Além da relevância dessa arquitetura como suporte à permanência dos estudantes no ensino superior público, destaca-se sua importância como símbolo de acolhimento e respeito aos povos indígenas na universidade. Para tanto foi construído um percurso projetual participativo que iniciou com etapas de diálogos com os estudantes indígenas na universidade e interações com uma das etnias envolvidas em seu território tradicional (a Aldeia) para definição das diretrizes projetuais e programa de necessidades. Posteriormente, para a apresentação e discussão da proposta, foram realizadas vivências na área proposta para a implantação do projeto e apresentação de maquetes físicas e desenhos utilizados para facilitar o diálogo e a participação dos estudantes indígenas no processo de projeto. O artigo apresenta o percurso trilhado, os resultados espaciais desse processo, as percepções dos futuros usuários do espaço e reflexões acerca da importância de ações de extensão na formação de profissionais da área de arquitetura e urbanismo, valorizando o papel social da profissão e construindo um repertório projetivo mais sensível e preparado para considerar a diversidade humana que constitui a contemporaneidade.

Palavras-Chave: Moradia estudantil indígena, projeto participativo, povos indígenas, arquitetura indígena, projeto de extensão.

INTRODUCTION

Brazil, like the rest of Latin America, is structured from the coexistence of different indigenous peoples. It especially contemplates a diversity of peoples who are increasingly made invisible by the continuous contemporary processes of cultural homogenization. In the field of architecture and urbanism, this context is also seen, mainly through the standardization of spaces for collective use, social housing, and public facilities, often designed from pre-established architectural standards, neglecting cultural, social, and environmental specificities, different in each region of the country, and by designing buildings without considering the local contexts.

The process of colonization of the country, and the hegemonic historical narratives, still lead to a misunderstanding of indigenous peoples by the population, feeding the imaginary with the idea that the place for them is in the reserves/villages, based also on the crystallized image of the culture of these communities. Architecture, as part of this social context, sometimes feeds this perception. However, this study understands culture as the set of human actions, an aspect of social reality, capable of being comprehended, described and represented (Bauman, 2012) and, as such, in a constant process of transformation and re-signification. The indigenous communities establish cultural practices and relations with the territory, sedimented in the present time and, just like other ethnic groups, are in uninterrupted mutation.

The original indigenous peoples of Brazil, are historically expropriated from their traditional lands and are impeded from manifesting their way of living in the contemporary city, to the extent that the surrounding society does not recognize their cultural specificities or their right to the city. The indigenous presence in urban centers is inserted as one of the different coexisting layers and harks back to places of memory: "the Brazilian territory, at the time of colonization, should not be considered as a 'blank sheet, an empty place to be occupied'" (Santos et al., 2017, p. 126), that is, before cities, these sites were indigenous territories with cultural landscapes and their historical relationships.

Discussing public policies to guarantee the right to the city for indigenous people has become increasingly necessary since, according to the UN-HABITAT program (2011), in Brazil, 39% of all indigenous people living in the country live in urban centers (IBGE, 2010).

But apart from the right to the city, in recent decades numerous movements emerging from the heart of indigenous communities have been identified, to gain the right to education. Pressures for the expansion and qualification of their presence in higher education institutions aroused protests for access and permanence in undergraduate and postgraduate courses. The claim of the right to knowledge, considering socio-economic and cultural particularities and precepts, seeks to guarantee the preservation of the group

through the power of action “in the schools of their communities, in sectors linked to indigenous health policy and other instances of management of their territories, as well as in institutional spaces of social participation” (Nascimento, 2015, p.97).

Indigenous presence in Brazilian universities is recent, a reality that dates back to the turn of the new century. It is a construction of the political agenda of State actions resulting from the demands of the indigenous movement for academic training (Nascimento, 2015). Universities are promoting debates on higher education aimed at indigenous peoples, especially in what related to the differentiated access of socially disadvantaged groups through so-called Affirmative Actions. This debate bubbled up amid the promulgation of the first Law on reservation of vacancies in public universities in Brazil (Melo, 2013). In 2007, the Federal University of Santa Catarina -UFSC- began opening up additional vacancies for indigenous peoples (Tassinari, 2016) and, in 2010, approved the creation of the Intercultural Indigenous Undergraduate Degree Program of the Southern Atlantic Forest.

In addition to that course, the university receives indigenous students from various peoples and regions of Brazil. According to the Department of Affirmative Actions of UFSC (2020), there are about 135 Indigenous students, in 64 undergraduate courses, belonging to 17 ethnic groups. However, indigenous students face numerous challenges to ensure minimum conditions to stay and complete their studies. Accustomed to living close to their relatives, with a community way of life, they say that homesickness and missing their relatives are some of the causes of their dropping-out. There is a need to live with their family in the city, especially for those who have children and are married, the situation of most of the students, especially women (Bergamaschi et al., 2018).

This context shows how necessary a specific treatment is, with sensitivity to the problems faced by indigenous people and a commitment by the entire academic community. It is essential to improve the accommodation and continuity policies, both in the pedagogical and infrastructure spheres, built on the dialogue and involvement of several institutional, technical, and teaching players, but, above all, the indigenous communities.

Indigenous Student Housing appears as a support structure to keep students at the University. A space capable of housing the daily practices of different ethnic groups, considering this diversity on university land. This infrastructure could be understood both by its supporting nature, in guaranteeing more dignified conditions for continuity, and by its potential for strengthening the territorial, economic, and cultural rights of these traditional communities, in order to preserve and promote their customs, their knowledge, and their forms of organization (Gomes et al., 2020).

Responding to the demand in the academic community, a University Outreach project¹ was prepared to develop the proposal for Indigenous Student Housing at UFSC. The project is coordinated by the Projects Laboratory of the Architecture and Urbanism Degree Program (LABPROJ, in Portuguese), where indigenous students who currently live in the provisional Indigenous Housing (Maloca) participate.

The aim of the proposal is the design of a building capable of creating conditions so that their habits, rituals, and way of life are not interrupted during their university life, away from their communities and families. Student Housing and other complementary facilities, like the Cultural Center and park, must be located in places integrated with the campus, and that allow strengthening and enhancing indigenous presence, as well as representing a framework for the integration with the urban space and the surrounding society.

PROJECT AND PARTICIPATION PROCESS

The architectural design process is understood as the set of intellectual activities that involve multidisciplinary knowledge and allow the design of spatial products to meet specific demands, on various scales, but always related to its surroundings and region. It can also be said that the creation process in architecture is a procedure that involves choosing a path to be followed from the many possible possibilities (Carvalho & Reingantz, 2013).

The choice of these project paths has a direct impact on their result, evidencing or weakening the possibility of architecture presenting itself as an aspect of differentiation and affirmation of cultural specificities. In numerous cultures, it is observed that the shape of places, the material used in their constructions, and the method used, reveal cultural characteristics that, absorbed by the space, create in their users a sense of identification and affirm their image before the surrounding societies. Identifying regional schools to serve the specific communities that are included in the proposal is key to enable the association between political awareness and the profession of architect (Frampton, 2013).

Converging with the critical regionalism proposed by Frampton (2013), and searching for an articulated understanding of local contexts, it is fundamental to understand the role of the place as the stage for these diverse and, sometimes, compounded, and contradictory interactions. As Tuan (1983) puts it, the place transcends the limitations of the geometric space since, through social relations, groups attribute value to it. A space becomes a place under the functional impact of the ecological environment, in the human actions established from the modes of production, in the changes, substitutions, and appropriations that serve human activities (Santos, 1985). In the interaction with space, different ethnic groups build meanings and relationships which can, by the influence of the

¹ Outreach projects are understood in Brazilian universities as a set of actions that allow the practical articulation of scientific teaching and research knowledge with the needs of the community where the university is located, interacting and transforming social reality.

place, soften or reinforce ethnic borders. Therefore, understanding the sociocultural context and the limitations that shape these places may be the most important aspect to be able to conceive them (Rapoport, 1971).

Given the complexity that the construction of a spatial proposal involves, especially for culturally-specific communities, it is understood that the design process needs to be constantly re-evaluated. Thus, for each stage of the process, it is necessary to analyze the proposed activities and creatively adjust the steps to follow. It is from this relationship of cause and effect that an action and, consequently, a reflexive practice is founded, before, during, and after the action (Schön, 1987).

The multidisciplinary, which permeates the fields of architecture and urbanism, reveals, in addition to the need for this flexibility of the design process, the need for a professional exercise that opposes the vision based solely on knowledge generated and reproduced in the academic setting. "The domain of specialized technical knowledge is becoming less relevant and there is a tendency to include, within teaching practices, activities that develop skills for collaboration, negotiation, and other similar characteristics" (Aravena-Reyes, 2001). Knowledge marginalized by a central and hegemonic perspective, still very dominant in scientific logic, must be considered, since they are very rich in terms of survival linked to the territory.

Rapoport (1971) expresses the necessity to know subjective aspects of the group an architectural intervention is thought for, emphasizing that architecture must be directed to the interests of the people who will use it. Unwin (2013) goes further into the subject, arguing about the leading role and the involvement of the user, which makes it possible to design identifiable places and strengthen knowledge on the possibilities of spatial solutions, closely adhering to local contexts.

Thus, the figure of the architect is proposed to perform the exchange, relativizing its concepts, knowledge, understanding, and values. In this bias, the practice of the participatory process is found, which can be seen as an opportunity to decentralize project decision-making, inviting users as active agents in the process. The participatory process has been presented as a way of facing the social and political dimension of projects of collective interest, validating the opinion and desires of the users, in order to ensure greater citizenship and democracy in the design of urban spaces (Barone & Dobry, 2004).

When it comes to projects of public and collective interest, the political and social dimensions stand out, and the professional acts as a mediator of divergent longings and desires that still have widespread impacts on life. The need to maintain a democratic participation that welcomes the different directions to follow, breaking

away from pre-formulated concepts for a given situation, is evident.

Participation is more than the distribution of decision-making power or consultation to users, as it starts from a position of the architect, the urbanist, and other professionals, of being affected by other realities, and letting them transform their practices, reflecting this in the design (Guizzo, 2019). Thus, knowledge of the cosmovision of different communities, especially indigenous peoples, is essential for an effective work of valuing cultures and autonomies, and to also transform the forms of occupation and relationship with the territory.

Architect Giancarlo De Carlo translated user participation in the design process as a threefold opportunity: offering the inhabitant a choice, broadening their architectural repertoire, and showing the citizen their rights in spatial terms and how to claim them, based on their own needs (Barone & Dobry, 2004). The meaning of participation is to include those who have never been part of decision-making processes, while ensuring respect for the existing space and society, as history, as culture (Barone & Dobry, 2004). Thus, it is up to the project team to think of participation strategies based on the construction of a collective knowledge of the players that allows decision-making. Otherwise, there is a risk that these inhabitants will feel either unable or discouraged from taking part.

The inclusion of other players in the project process becomes a relationship between product and environment, coming from the consideration of a wealth of aspects set through the participation of different individuals with different and local experiences. The resulting participatory project's creation must be something that avoids repeating models that are disconnected from the territory, like idealized standards of what is traditional, to become an expression of greater vitality of the communities involved (Guizzo, 2019). Thus, the product is no longer formulated as an isolated object, and starts being considered as the result of an evolutionary process that reflects the needs and values of the given social context. In this way, architectural production is, apart from a reflection of a context, an agent of its transformation, taking shape and gaining complexity through the participatory process.

PROJECT PATH: APPROACH, INTERACTION, AND PROPOSAL

The collective construction of a concept for indigenous student housing presents itself as a challenge, considering the specificity and complexity of the factors involved. The strategies adopted in this process follow the qualitative approach, which works with a universe of meanings, motivations, aspirations, beliefs, values, and attitudes, corresponding to a deeper space of socio-spatial relations (Minayo, 2011).

The awareness of the limitations and the need for the collective construction of the structuring concepts, guided the design of a project process [Figure 1] that is organically elaborated and in



Figure 1

Project steps.
Source: Preparation
by the authors.

continuous development and transformation. In this way, with each proposed activity, the team reassessed the next step to be taken, considering the goals and needs of the project.

The definition of the stages and activities that structured the project started from the understanding of the processes of participatory projects in the area of architecture and urbanism. Considering what it means to design with the users, and not just for them, defines the adoption of a position of thought, that has an impact on the project process and requires different approaches to define the actions and strategies adopted. Therefore, the interaction between designers and the indigenous communities, inside and outside the university, was considered as the main instrument to support the preparation of the architectural project.

From a first roundtable meeting with the indigenous students of the Department of Architecture and Urbanism, at the end of 2017, the approach dialogue began, which aimed at understanding the difficulties and needs of indigenous students at UFSC and at relating these issues with the expectations about the project to be developed.

With the results of these dialogues and the recurring emphasis given to everyday life in the villages, the project team realized that by just listening to the participants, it would not be possible to understand the meanings of this social dynamic in depth, and that it was necessary to seek new forms of work and integration with indigenous communities. At that moment, the opportunity for interaction with the Guarani village of *Yaka-Porã*, located in Morro dos Cavalos (Palhoça-SC) arose, from a demand from the community for the construction of an *Opy* (House of prayer). The location of the village, close to the University, and the contact of some mem-

bers of the project team with leaders of this community, made the activity called, *University in the village*, possible.

This activity, which took place in 2018, idealized the construction of the structure as a collective community effort, using traditional indigenous construction techniques to house, alongside the traditional rituals of the Guarani people, an indigenous school for the children. The experience emerged as a possibility to experience life in an indigenous community, as well as to broaden learning about the relationship with nature and knowledge about autochthonous construction techniques.

After the experience of designing and building with the indigenous community, respecting their traditional knowledge, the pace of the activities, and the relationship they establish with the territory, the main project guidelines for indigenous student housing were established, the first spatial proposal was launched, and coexistence actions and dialogues were organized in the territory.

The *University experiences* activities began with a visit to the current indigenous housing, where the students pointed out the main spatial needs and the difficulties they faced in occupying the site. After this, an experience was held in the area proposed for the intervention, an activity of connection with the territory, exploring the open space recognizing the natural elements present. In an integrated way, the initial spatial proposal was presented using models, designs, and dynamics with the group, for the understanding of the scales of the proposal. The presentation gave way to the debate and allowed defining the intended directions for the project.

Another action was the *Indigenous artwork workshop*, in 2019, organized on two occasions: the first, sharing indigenous knowledge with the academic community through orality, and the second, which consisted of painting indigenous artwork in the building of the UFSC Architecture and Urbanism Department. The main goal of the workshop was to welcome indigenous students to the university space, materializing through paintings, the feeling of belonging to the academic territory, while valuing ethnic diversity.

Reflections on the several interactions with indigenous students, inside and outside the University, led to the identification of Fire as a sacred and symbolic element for all the participating indigenous peoples, an aspect of convergence in the midst of the ethnic diversity present. To map out the area of the proposal as an indigenous territory in the University, the stage of *First materializations* began, where “the Fire Space” was conceived and built, a place for meetings and indigenous cultural and intercultural experiences within the university campus. It was supported by the Architecture and Urbanism Council (CAU/SC, in Portuguese)² through Decree 01/2019 - Public Call for the selection of relevant projects, which promote knowledge and strengthen Architecture and Urbanism in the state of Santa Catarina.

2 The Architecture and Urbanism Council is a federal municipality, legal person by Public Law, whose role is guiding, giving orientation, and supervising the exercise of the profession of architecture and urbanism, ensuring the faithful observance of the principles of ethics and work throughout the national territory, as well as striving to improve the work of architecture and urbanism. CAU-SC has promoted actions to encourage research and outreach in the area of architecture and urbanism through calls to sponsor social actions that positively impact the formation of future professionals.

RESULTS

ROUND-TABLE MEETINGS

The experiences and knowledge built during each of the actions allowed the continuity of the process, that is, the results obtained in each of the experiences justified and inspired the elaboration of the following step. Below, the results of the actions described, as well as some guidelines and project proposals resulting from them, are presented.

Through dialogues, the project team was able to broaden its understanding about the ethnic cultural diversity of indigenous peoples and their representativity at the university, as well as to identify the initial conditions for the project, contemplating the specificities for indigenous student housing. These moments allowed approaching and discussing about some spatial expectations, such as the need for a space around the fire for dialogue and the exchange of collective experiences, a shared kitchen, study spaces with silence and privacy, and modular dormitories that could receive from individual students to larger families, respecting ethnic-cultural differences.

As was mentioned above, in reference to community life, socio-spatial relationships in the village and activities developed collaboratively were observed in the discourse of indigenous students, regardless of their ethnic origin. It was identified, therefore, that to contemplate this dimension of community life in the student housing proposal, a direct action with an indigenous community was needed, which would allow the project team to understand this relationship from practical experience. Thus, the stage called University in the village was planned.

UNIVERSITY IN THE VILLAGE: THE CONSTRUCTION OF AN OPY IN THE GUARANI VILLAGE, YAKA-PORÃ

The main objective of this activity was understanding the community dynamics of life in the village, mentioned by the students as a fundamental and necessary aspect for the housing project. It considered a series of interactions and learning, described below, fundamental to identify meaningful elements behind the launch of more project guidelines.

The indigenous community welcomed the group by starting the activities with a conversation, accompanied by a prayer that asked nature for permission for the intervention that would be made, demonstrating the community's respect for nature and their spiritual relationships.

During the different meetings, necessary until the construction was finished, in addition to teachings on their traditional construction methods, the "time" category needed to be revised by the project team, since the materialization of that space implied the acceptance of the deadlines dictated also by nature, in addition to the planning determined by human agents.

Among the main contributions of the interaction, the relationship established between thinking and doing stands out to, inasmuch as



Figure 2

Construction of the *Opy*.
Source: Preparation by the authors, 2020

the group's dialogue with the available natural resources, guided decision-making on the project, the place where it was executed, and the traditional construction techniques adopted (structure with bamboo ties and clay fastening, as shown in Figure 2). The symbolic character of the open spaces, where the natural environment predominates, was another relevant aspect, as it articulates community life, allows the free presence of children, encourages approaching natural elements such as the river, the forest, the bamboo grove, the waterfall, and strengthens the ties between community and territory.

The fire element appears again as the leading star: in the backyard of the houses, to heat and meet the needs of everyday life; in the construction of the *Opy*, from its symbolic and spiritual power; and as a landmark for the places of gathering, meeting and commemoration of the efforts of all those who participated in the activities of the day. From then on, the presence of fire and open spaces became part of the design guidelines.

The group left that place with a sense of mutual reciprocity and having learned not just about architecture, but about the community's way of life and the relationship built with the territory and sought to resume these reflections in the stage of defining the kick-off of the project.

UNIVERSITY EXPERIENCES

The visit to Maloca, to the provisional housing for indigenous students, in an improvised space of the University restaurant that is closed and goes unnoticed for the rest of the academic community, it became possible to identify some needs of students regarding the space, related to guaranteeing respect, quality of life and the affirmation of their ethnocultural identities.

Based on these first steps and reflections, the team developed and presented the initial project studies, prioritizing freehand drawings and physical models made with natural materials, a strategy that aimed at better approaching and working with indigenous students and that encouraged their participation from the first presentation of the proposal. Following this, a meeting was held in the area proposed for the project. The free exploration of

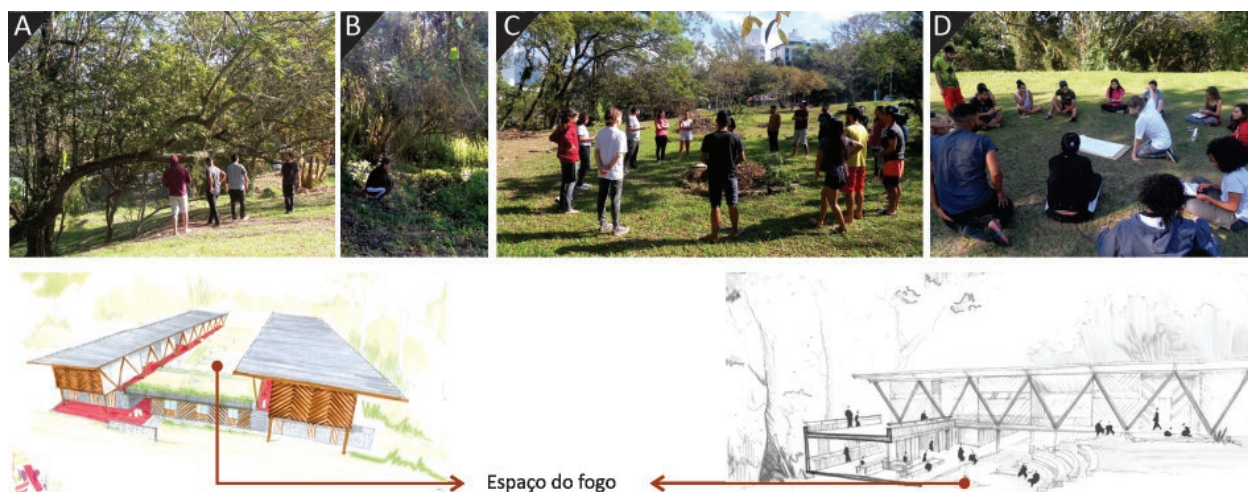


Figure 3

Experiences at the University: presentation of the first project proposals
Source: Preparation by the authors, 2020

space [Figure 3A and 3B] allowed students to interact and identify significant places, sensing their qualities: sounds, vegetation, geographical characteristics, as well as a more sensitive perception of the senses [Figure 3C]. After this, the first housing proposals were presented, connecting them to the space. In circular training with the participants at different points of the site, the relationships of scale between human beings and the natural environment were evidenced, so that their future occupation became understandable, following the building program [Figure 3D].

After the interaction with the physical place, it was proposed to the students sharing with the group which plant species they recognized, the places that drew their attention, as well as other individual and collective understandings. Throughout this activity, it was possible to observe the different perceptions of the space by the indigenous people, who expressed for the first time a familiarity with the space of the university campus, as if they were returning to their places of origin and identity.

The discussion of the project proved to be efficient, the strategy of using freehand drawings and physical models, associated with activities of perception and reading of the environment, natural elements, the scale of the place, from their own bodies in the place proposed for the intervention, contributed to the indigenous students' understanding of the project and the spaces. Apart from understanding the proposal, from that moment the indigenous students felt at the center stage of the project discussion and conception process, openly expressing the representativeness of the proposal considering their desires, pointing out some new demands for the program, and establishing a co-authorship posture with the project team.

INDIGENOUS ARTWORK WORKSHOP

Starting with the organization of a workshop on indigenous artwork, in the SemanARQ³ of 2019, it was possible to foster an environment of knowledge exchange and integration between indigenous students and other students of the architecture and urbanism course, where their voices and the graphic elements of their cultural identity gained prominence. The workshop began with an opportunity to share knowledge on the culture of indigenous artwork, the traditional symbolic paintings of these peoples, with teaching passed on by the indigenous students, who taught the workshop to the participating non-indigenous students. The second part of the workshop consisted of painting artwork that represented different indigenous peoples of the country, under the guidance of indigenous students, in prominent spaces of the Architecture and Urbanism faculty building, such as its main sitting area [Figure 4].

The artwork workshop provided another collaborative experience and new reflections on the importance of spaces, to strengthen the different identities of indigenous peoples, as well as the representativity of their markings and symbols as an instrument of affirmation of their presence in the territory. Indigenous students expressed feelings of gratitude and pride for the opportunity to paint their markings in an institutional space of the University.

Regarding the project proposal in question, the symbolism of indigenous artwork as an element of identification, belonging, visibility, affirmation, and resistance was evidenced. From the study of this graphic manifestation, it was defined as a project guideline that the architectural language of the buildings would need to have a deep relationship with indigenous artwork: in the composition of the structures, in the elements of the covering, and also in the definition of spaces in the project intended for the free artistic-cultural manifestation of the different ethnic groupings.

3 Academic week of the UFSC Architecture and Urbanism Degree Program.

FIRE SPACE

Figure 4

Indigenous artwork workshop.
Source: Preparation by the authors.

One of the first guidelines that structured the entire project was the creation of a fire space, as a central, symbolic, social, political, and spiritual element, bringing together the various ethnicities. Starting from the public call, made by CAU-SC, it was possible to



materialize an initial proposal for the space, an indigenous landmark in the territory of the University.

The semicircular structure for the fire space was built with the participation of indigenous communities and architecture and urbanism students [Figure 5], and allows the practice of some traditional indigenous daily activities in the students' walking through the University. Its relevance to the students made the fire space the beginning of the materialization of the project, allowing radially making other environments around it.

Highlighted in the comments of the indigenous students who contributed to this project, fire is present in the daily life of the different indigenous peoples, whether as an element of connection, emotional, or symbolic. Keeping their practice in daily university life strengthens the intentions of indigenous students in the academic environment and brings a little "feeling of home" to life at the university. The fire space is the main articulator of the collectivity of indigenous student housing. It was built in 2019, before the start of the COVID-19 pandemic, and awaits for the return of indigenous students to use it and appropriate this space. This place will be maintained and incorporated into the project of the integration space with the academic community, adding to the set of elements that structure and identify the constitution of an indigenous territory on Campus.

GUIDELINES AND PROJECT PROPOSALS

This article presents partial project results that synthesize the initial guidelines built throughout the project process, marked by a set of interactions, with the presence and participation of the users, allowing the project team to approach the cultural context, which feeds the process.

Considering the spatial organization of the different Amerindian villages, as well as their ways of life and relationships with built spaces and the surrounding environment, it is necessary to understand indigenous student housing not only through the built spaces, but through the constitution of a territory, configured by its yards, through the relationship with natural elements, and the environment that surrounds them, as illustrated in Figure 6.

Figure 5

Fire space.
Source: Preparation
by the authors,
2020.



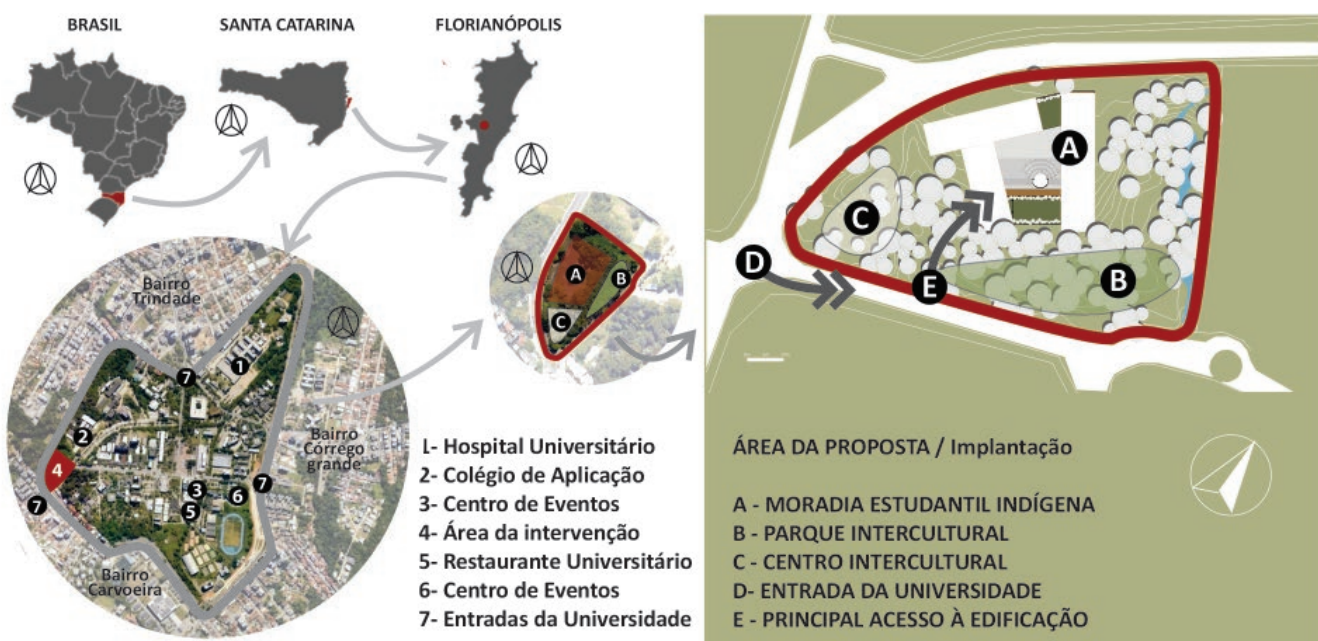
Life in the village takes place, a good part of the time, in the open spaces and in connection to the elements of nature, with emphasis on the fire space, because of its structuring, spiritual, and symbolic role. In the transition between the open and covered spaces, close to the fire, the space for collectively preparing traditional food, with typical and regional ingredients, emerges as another integrating space of the housing and reinforces the connection with their origins, as well as allowing the preparation of special meals for children. This space is also thought of as a space of coexistence and integration. The students share their experiences and their cultural identities around the wood-fired stove.

The housing and dormitory spaces [Figure 8A and 8B] show the specificities of indigenous students. Several factors influence the configuration and organization of these spaces, such as ethnic groups, religious differences, nuclear families and even freshmen who newly arrived at the University. The different conditions require the design of spaces capable of adapting according to the needs for use, with special attention to welcome families, couples, or mothers with children. Cultural aspects should also be considered in the furniture, whether by making it possible to use a hammock to sleep, the use of natural materials in the manufacturing of furniture, or the inclusion of equipment such as a wood stove for food preparation [Figure 8C].

As a symbolic framework in the recognition and affirmation of identity, both for the university and for the city, the architectural language of the building and its spaces must reinforce this, to pro-

Figure 6

Location and implementation of the proposal.
Source: Preparation by the authors, 2020.



mote a dialogue between the elements, the symbolic and identity, and the architectural space (Figure 8D, and 8E - Pillars-painted with indigenous artwork, furniture made of natural materials, walls covered in different earth shades, referring to the different parts of the country the indigenous students are from). This aspect is manifested in the project through the spaces intended for the artistic-cultural manifestation of artwork [Figures 8B, 8D, 8E and 8F], the structural composition and the use of hardwood in the roof structure, the fire space [Figure 8D], and the relationship between the outside and the inside, which values the relationship with the natural environment [Figures 8G and 8H].

The design of an architecture that has affective and cultural ties with the students, that is recognized as an indigenous space and that allows holding their traditional daily activities in tune with their new needs as a student in university life, favors strengthening conditions of autonomy and identity affirmation [Figure 7].

The set of general guidelines for the Indigenous Student Housing project is understood using the concept of interculturality, of Garcia Canclini (2007), constituted in the relationships, understood as movement, as a historical and social process of meanings. As highlighted by Bergamaschi et al. (2013), the passing of indigenous students through the university is an opportunity for transformation, but also for affirmation of all the differences involved, admitting that intercultural dialogue, promoted in the university space, is part of an asymmetric relationship where indigenous peoples are still seen with prejudices and, in many ways, are discriminated against.

Figure 7

Project studies.
Source: Preparation
by the authors,
2020.





Figure 8

Project study.
Source: Preparation
by the authors,
2020.

FINAL DISCUSSIONS AND CONSIDERATIONS

The collective construction of a space to welcome and support the permanence of indigenous students at the University transcends its assistance aspect and contributes to the University in several aspects: it enables the identity affirmation of indigenous peoples through the center stage and autonomy historically claimed in the struggles of the indigenous movement; it contributes to the permanence of indigenous students at the University on campus and in the city; it offers the opportunity to architecture and urbanism students to experience both an experience of social response of the profession and the construction of a project process that considers, in addition to technical knowledge, traditional know-how, the voice and view of users, and the application of the concepts of reflection in action, addressed during the course.

The indigenous presence in the city and in university spaces is an opportunity for the construction of new historical narratives, based on respect and appreciation of their culture and the identity of Brazil. Their participation in this project process affirms the leading role of indigenous communities in the struggle for their right

to higher education and the conditions of permanence, but also strengthens the symbolic character of the presence of indigenous peoples in the urban territory.

The discussions presented in this article are part of a process based on the interface between outreach, research, and teaching, which has been built in recent years within the UFSC, with the collaboration of several sectors of the university and society, especially with indigenous students. This process was built through dialogue, through participatory processes, with an approach attuned to indigenous struggle and resistance, and respecting their ethnic-cultural roots. The project work, which structures the whole process, presents itself as a significant opportunity for the promotion of different forms of teaching and learning, involving students and professors, resulting in the training of architects and urban planners prepared to deal, in a more sensitive and articulated way, with the cultural diversity present in the contemporary city.

Throughout the process, the students expressed the satisfaction of building knowledge based on a real experience and focused on the region where they live. Another contribution to the learning was the possibility of reflections about each stage of the project, to elicit the next action, drawing a collective project path conceived in the direct relationship with the users and with the territory. The project methodology adopted comprises the construction of an organic process, built step by step, together with the users. The position of the project team allowed reflecting on the action and dialogue with users to help build the project process, which presents itself as a contribution to the area of architecture and urbanism, since it indicates that the relationship between thinking and doing, understood mainly in the interaction with the Guarani village, can be brought into the project practice.

The learning resulting from this intercultural dialogue contributes to the construction of a sensitive view to prepare project guidelines for Indigenous Student Housing and other projects in architecture and urbanism, mainly public and collective use facilities, making these meet the demands and programmatic needs of the users and society. The different forms of interactions with indigenous communities and students also allowed developing an architectural language, capable of balancing symbolic and significant aspects from the composition of constructive elements, which are reflected in the material of the constructed spaces.

Architectural and urbanistic projects based on this recognition bring reflections on the social role of the profession and the formation of architects and urbanists for the present and the future, one that is increasingly multicultural and diverse. Public universities have the responsibility to train professionals and citizens able to recognize the human diversity around them and to think of spatial proposals capable of embracing and valuing cultural specificities. It

is understood that this demand can be met in the area of architecture and urbanism, from the adoption of organically-built project methodologies, based on the idea of designing with the territory, with the users, and with society. This perspective implies an intimate, critical, and reflective relationship with local contexts, with people and with every action and project stage carried out.

Architecture acts by weaving threads between people and places, it is part of their memories and can guide future projects. The proposal presented here, both in terms of the description of the process and the materializations resulting from it, faces the challenge and takes on the commitment to facilitate human permanence in the rightful spaces, valuing the diversity of indigenous peoples who will make use of the structure, strongly rooted both in the place and in their communities, and contributes to the training of professionals in the area of architecture and urbanism, so they are able to dialogue with the multicultural contexts present.

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