

**PROJECT, LAND, AND FREEDOM: THE ILÉ WA QUILOMBO MESQUITA COMMUNITY HOUSE**  
**PROJETO, TERRA E LIBERDADE: CASA COMUNITÁRIA ILÉ WA QUILOMBO MESQUITA**  
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## Abstract

This paper lays on an empirical design exercise to discuss the possibilities of breaking with the hegemonic logics of space and materiality production in architecture. A project is proposed for a Community House in *Quilombo Mesquita*, located in Goiás, about 50 km far from Brasília Federal District. *Quilombola* communities have been an alternative to the social structures of oppression since their creation. They represent the cultural resistance and social organization of the black population and their descendants. In short, *quilombola* territories and traditions symbolize freedom. How can architecture designed for the *Quilombo* contribute to breaking hegemonic spatial structures and expressing freedom? This paper attempts to answer this question through a discussion that relates to counter-hegemonic values and design, and vernacular knowledge, topics that are discussed in this issue of VIRUS Journal. The goal is to create a place with a non-hegemonic logic of design. To this end, Quilombo's territory and history, and the participation of the community in the definition of the guidelines and development were essential. The methodology is structured in the theoretical and historical contextualization of quilombos, with an emphasis on the *Quilombo Mesquita*, and the project development process, whose result is the Ilé Wa Community House. This project expresses the sense of freedom through the relationship with the territory, the spatial configuration, and constructive elements. As it emphasizes memory, vernacular knowledge, and the struggle for freedom which is in the essence of the quilombos, the project highlights possibilities for architecture to break with spatial structures evoking oppression.

**Keywords:** *Quilombo Mesquita*, Community House, Project, *Quilombola* Community

## 1 Introduction

*Quilombola* communities emerge as opposed to the slave regime and represent places of freedom, cultural resistance, and social organization. It means that they have been counter-hegemonic spaces since their emergence. There are more than three thousand recognized *quilombola* communities in Brazil, but the number can reach up to six thousand. They are more than just a reference to the past as they preserve black culture in modern times. *Quilombo Mesquita* is one of these communities, founded in the 18th century by three freed female slaves. It is located in the state of Goiás, about 50 km from Brasília Federal District. According to Nascimento (1985) and Santos (2015), freedom is associated with the quilombo because it represents the opposite of captivity. And according to Aguiar (2015), the conquest of the land is the materialization of this sense of freedom. So how can the meaning of freedom be expressed in architectural space? Can architectural space contribute to breaking with hegemonic spatial structures? This paper attempts to answer these questions through a discussion of the architectural project for the Ilé Wa *Quilombo Mesquita* Community House<sup>1</sup>, which aimed to develop an essentially counter-hegemonic architecture, as quilombos are.

The discussion in this article is related to the following topics discussed for this issue of VIRUS Journal: counter-hegemonic values, counter-hegemonic design, and memory and heritage, especially vernacular knowledge. The process of developing this project consisted of a theoretical research approach on quilombos, with special attention to the *Quilombo Mesquita*, and an empirical development of the architectural design. The theoretical discussion presented in Theme 2 of this paper analyzes the counter-hegemonic values present in the history and social and cultural dynamics of these communities, as well as the elements that manifest the sense of freedom. In the design process presented in Theme 3, the program and construction technology guidelines were established jointly with the community. On the other hand, the preliminary design seeks to materialize the sense of freedom from the relationship with the territory and the spatial configuration, employing the analytical categories of Spatial Syntax<sup>2</sup> and constructive elements.

The goal was to create a place where various activities take place such as capacity-building spaces and intergenerational meetings. To this end, the project seeks to break with architectural patterns that include in their spatial configuration the reproduction of hierarchical spaces and strong social control, easily found in the history of Brazilian architecture. In this way,

<sup>1</sup> Ilé Wa means "Our House" in the Yoruba language. The name was suggested by Manoel Barbosa Neres, a historian and resident of *Quilombo*.

<sup>2</sup> Spatial syntax analysis, which emerged in the 1970s, focuses on configuration, emphasizing the movement of people and the fundamental relationships between visibility and permeability of spaces (Hillier, et al., 1976; Hillier; Hanson, 1984).

the article aims to contribute to the debate on cultural resistance through a counter-hegemonic architecture, valuing the memory, vernacular knowledge and freedom that constitute the essence of quilombos.

## 2 Quilombo and Freedom

According to Beatriz Nascimento<sup>3</sup>, it is necessary to reverse the historical and sociological analysis regarding the study of the black issue in Brazil, putting slavery in the center and replacing it with the history of the quilombo. This view is fundamental to understanding the Black history of black people from its social, political, environmental, territorial, and economic constructions (Conaq; Terra, 2018). Black resistance starts from the moment of capture and continues to the present day. Evidence of this is the creation of quilombos, whose records are found in a Portuguese document as early as 1559 (Fundação Cultural Palmares, 2000)<sup>4</sup>. The quilombo represented a concrete alternative to slave society, both in lifestyle and in production and social organization. Economically, these communities were autonomous, producing food and trading with nearby towns (Aguiar, 2015). Or, as Nascimento states,

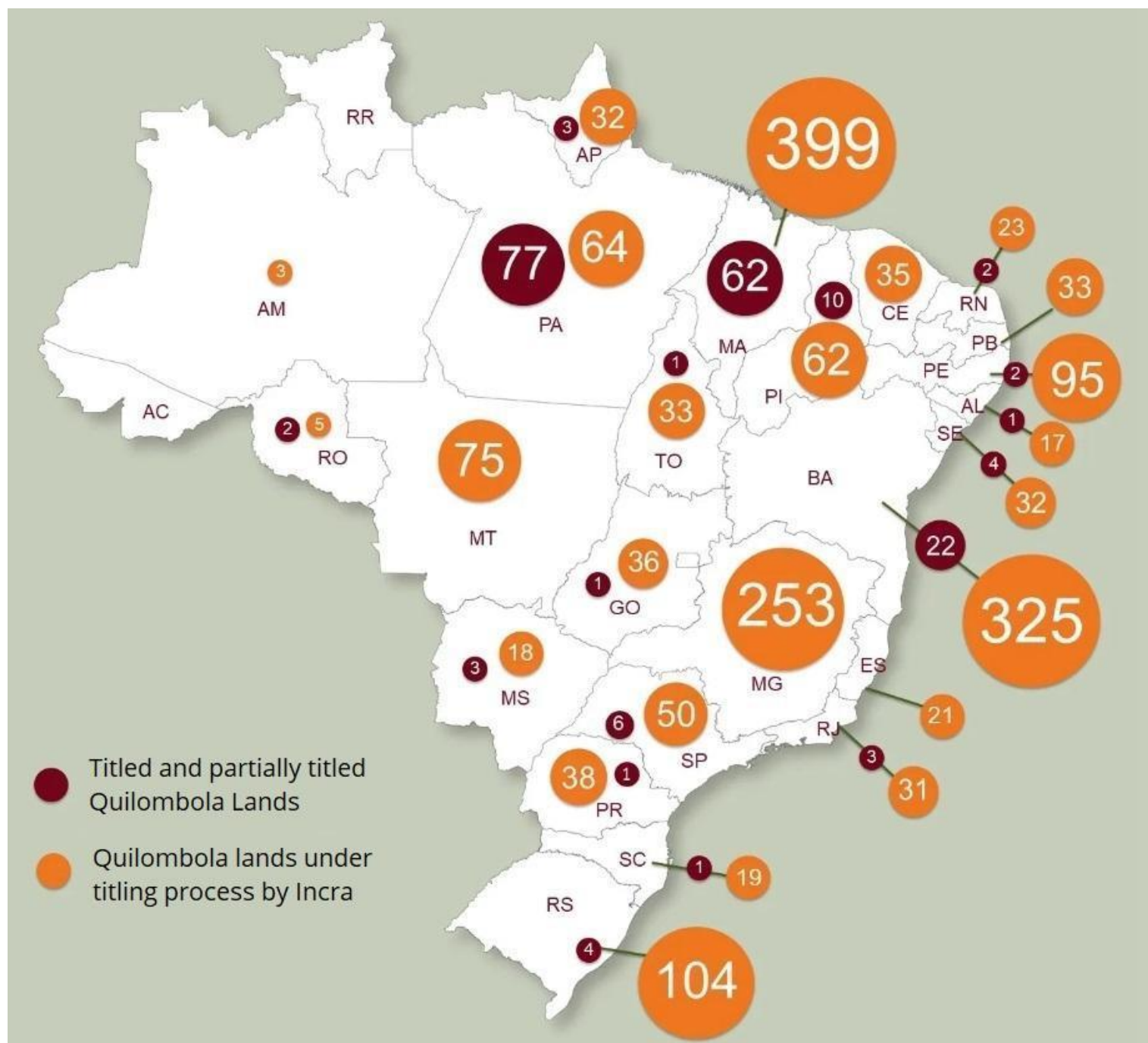
Quilombo became synonymous with black people, synonymous with black behavior and hope for a better society. It became the inner and outer seat of all forms of cultural resistance. Everything, from attitude to association, would be quilombo. (Nascimento, 1985, p. 47)

The quilombo thus represents freedom and belonging as opposed to captivity and hegemonic social structures. Another important element in the dynamics of the quilombo is the attachment not only to the place but to the land, the territory itself. These communities have maintained their traditions, beliefs and way of life and have passed them on to their descendants. There is a *Quilombola* Brazil. Recent data show that the country has 5,972 *quilombola* sites in 1,672 communities. About 1,800 of them are in the process of titling, about 400 territories are officially recognized, and fewer than 200 are titled (Comissão Pró-Índio, 2022; Barros, 2020). Thus, the land rights of less than 2% of *quilombola* communities have been recognized, which is far from meeting the requirements of the Federal Constitution in Article 68. Figure 01 shows the number of *Quilombola* communities in the titling process and those successfully titled.

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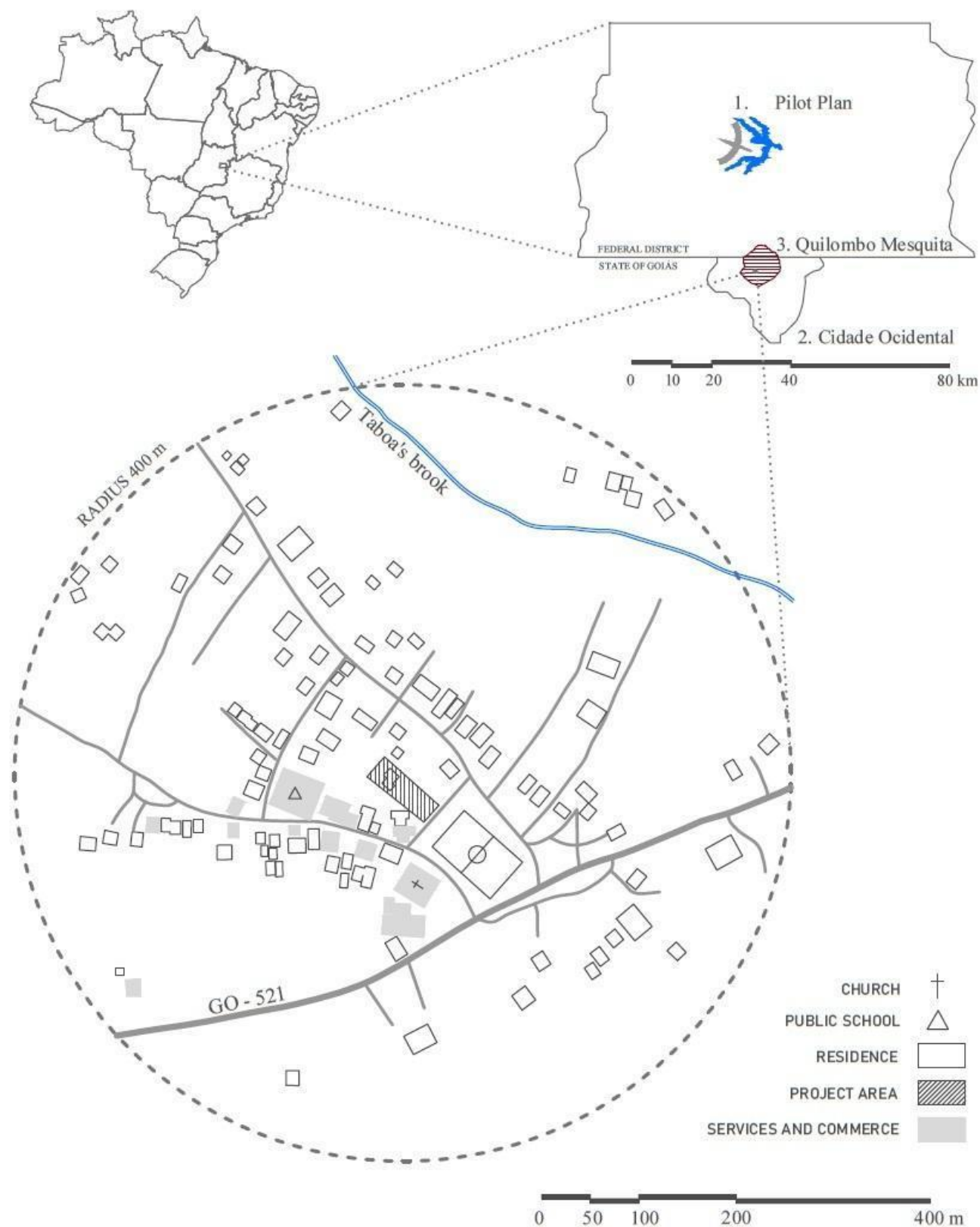
<sup>3</sup> Beatriz Nascimento (1942-1995) was a Historian, teacher, screenwriter, poet, and an activist for the human rights of women and black people. She is one of the most important researchers and theorists of black history in Brazil.

<sup>4</sup> From 1549 until the abolition of slavery in Brazil in 1888, there were many struggles and resistances of the black population. It took a century for the 1988 Federal Constitution to grant them the right to ownership of their territories, in accordance with Article 68 of the ADCT, which establishes the obligation of the Brazilian state to grant ownership of traditionally occupied lands.



**Fig. 1:** *Quilombola Territories in Brazil.* Source: Comissão Pró-Índio [Pro-Indian Committee], 2022. Available at: <https://cpisp.org.br>. Accessed 25 Nov. 2022.

The notion that Quilombos are only territories in rural areas also no longer applies to Brazilian reality. These areas, once far from urban centers, are now close to cities, a consequence of urban growth in Brazil. This is the case of Mesquita, a peri-urban quilombo near the Federal Capital, in the municipality of Cidade Ocidental, state of Goiás, as shown in Figure 2. In 2006, the Mesquita Quilombo, with almost three hundred years of history, was certified by the Palmares Cultural Foundation (INCRA, 2011).



**Fig. 2:** Location of the Quilombo and the intervention area. Source: Authors, 2021, adapted from Google Earth Pro.

In the 18th century, the search for precious metals reached the captaincy of Goiás and was the main reason for the use of slave labor (Aguiar, 2015). The history of *Quilombo Mesquita* is directly linked to the mining cycle in the Midwest region, but also to the Bandeirantes. In 1746, the *bandeirante* Antônio Bueno de Azevedo arrived in the interior of Goiás, in the village of Santa Luzia, now Luziânia, Goiás, in search of gold. Among the *bandeirante's* entourage was José Corrêa de Mesquita (Neres, 2015; Aguiar, 2015)

Gold mining thrived until 1775, but with the decline of mining, much of the white population sold or abandoned their property, which led to a devaluation of the land (Neres, 2015; Aguiar, 2015). This event favored the retention of blacks in the remaining areas of mineral exploration. Thus, if for whites the land no longer had value, for blacks "the land itself was associated with freedom" (Aguiar, 2015, p. 31). With the end of the gold cycle and the promulgation of the Golden Law in 1888, freed black men and women began to live at the Mesquita Farm (Neres, 2015). During this time, José Corrêa de Mesquita transferred land from his estate to three freed slave women (Neres, 2015; Incra, 2011). The three original families of the Quilombo (Pereira Braga, Lisboa da Costa, and Teixeira Magalhães) descended from these founding matriarchs of the community (Oliveira, 2012). Figure 3 shows the church of *Nossa Senhora da Abadia* and the soccer field near the land selected for the project.



**Fig. 3:** Soccer field and a church. Photo: França, 2021.

For Anjos (2006, p. 106), the founding of the Mesquita Quilombo has "the image of the three black foundresses of the community" who preserved the cultural traditions of the African matrix. Later, they were joined by free blacks from different regions, so the identity of the Mesquita *Quilombola* is very rich and formed by different groups that have "a common ancestry, their own political organizational structure, a particular production system, and common linguistic and religious elements" (Anjos, 2006, p. 108). For Anjos (2006), daily life is like a "guardian of traditions" As guardians, the *Mesquitenses* take care of various Midwestern traditions (festivals, celebrations, dances, and food cultivation). These include the *N'golo* Festival (a drink made from *hibiscus sabdariffa*, originally from Angola), the *Som de Quilombo* cultural project, the cultivation of medicinal plants, festivals, and the production of quince jam, which is considered a Quilombo trademark (Santos, 2011). Figures 4, 5 and 6 show part of this daily life, the organic food production, meeting space, books of the Arca das Letras project.



**Fig. 4:** Organic products. Source: Gideoni Júnior/Coletivo Enoá, 2013. Available at: <https://www.flickr.com/photos/ancestralidadeafricana/albums>. Accessed 25 Nov. 2022.



**Fig. 5:** Existing meeting space. Source: Courtesy of Sandra Pereira Braga, 2021.



**Fig. 6:** Arca das Letras project.  
Source: Gideoni Júnior/Coletivo Enoá, 2013. Available at: <https://www.flickr.com/photos/ancestralidadeafricana/albums>. Accessed 25 Nov. 2022.

From the search for gold in the Midwest to the construction of Brasília, the *Mesquita's quilombolas* were there. Part of their territory was ceded for the construction of Brasília (Anjos, 2006), but the Quilombo is constantly threatened by real estate speculation and land loss because titling has not yet occurred (Fellet, 2018; Neres, 2015). Thus, the history of the Mesquita Quilombo does not remain in the past but is part of the history of Brasília, the present, and the future of the Midwest region.

### 3 *Ilé Wa Quilombo Mesquita: a Land-born Architecture*

In order to develop a project consistent with the sense of freedom, the architectural parti has taken into account: (i) the memory and the relationship of the Mesquita people to the territory; (ii) the logic of spatial configuration with an emphasis on a permeable and low hierarchical organization in terms of the theory of Spatial Syntax; (iii) the techniques and materials sought relevance and the construction of meaning. Figure 7 shows the plot of land.





**Fig. 7:** Plot of land for the Community House. Source: Courtesy of Sandra Pereira Braga, 2021.

### 3.1 Territory and Memory as Architectural Parti Elements

Following Augé (1992) and Certeau (2000), when we look at places of identity and everyday practices to think of a space that can bring people, history, and traditions together, a place's customs bring us back to spaces like the house; the house as a place of diverse activities, different age groups, traditions, and culture: a Community House. "As in a house, the proposed architectural program was organized in sectors. However, in contrast to the tripartite logic of the domestic space - where the organization in social, intimate and service sectors prevails, with a clear reference to the legacy of slavery (Tramontano, 1998; França, 2008) -, in the Quilombo, the servant space is abolished. It makes way for a tripartite structure focused on social, cultural and economic solidarity". The concept is a multi-get-together space<sup>5</sup> that welcomes children, youth and adults, diverse activities, knowledge sharing and the strengthening of the *Quilombola* identity. The project includes the following spaces: a) meeting space for gatherings, parties and presentations; b) community kitchen; c) reading room for the *Arca das Letras* project; d) music room for the *Som de Quilombo* project; e) Shop for sales of community products; f) multiuse room for meetings; g) administration; h) restrooms.

In defining the architectural parti, elements of the history and tradition of the Mesquita were included in the composition, that is, the architectural relevance (Mahfuz, 2004). Therefore, the territory was the starting point, as an element that represents freedom and the relationship with the land, the place of life, and the sustenance of this community. From the relationship between the territory and the history of the Quilombo emerged the three defining geometric elements of the architectural parti: the trapezoid, the straight line, and the circle. The trapezoid is the recurring figure in the morphology of this part of Mesquita territory, especially where the land is located. From the topography, it is the diagonal line that divides the rectangle into two rectangular trapezoids. The circle, an important element in African culture because it is based on the space of human existence and conveys the idea of uniformity and continuity (Pereira, 2011), is also present in the copper pot used to make quince jam, a symbol of community. Thus, the copper pot is located in the opening in the central space and establishes a direct relationship with the sky, the rain and the earth. It is the place where everyone is under the circle and at the same time inserted in it. Under the crack projection, the plenum is lowered, as shown in section AA in Figure 8. At the entrance, the

<sup>5</sup> Multi-get-together is a term coined by Sandra Pereira Braga, a *quilombola* leader, during a conversation with the authors in March 2021.

*Jardim dos Marmelos* represents the three freed slave women who created the *Quilombo Mesquita*, as shown in the floor plan in Figure 8.

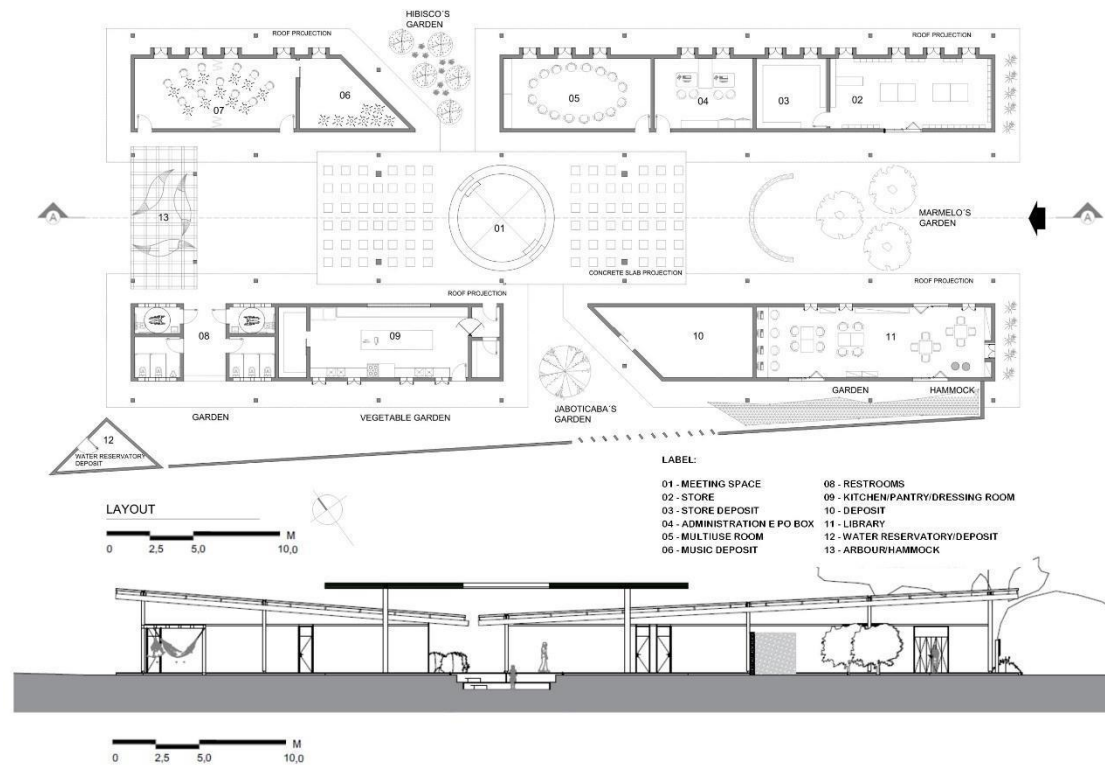


Fig. 8: Layout and section AA. Source: Authors, 2021.

### 3.2 Space and the Sense of Freedom

Among the design guidelines, the configuration is a fundamental element to realizing a sense of freedom. In the study of the spatial configuration of the building, the methodological apparatus of Spatial Syntax was used, taking into account the fundamental relationships between visibility and permeability. Permeability is the possibility for a user to move from one spatial unit to another, and visibility is the possibility that a space or part of a space can be seen from another (Hillier, et al, 1976; Hillier; Hanson, 1984). The following aspects were considered: i) creation of spaces with little hierarchy, avoidance of segregation, and strong spatial control, which are characteristics of communitarian and free places, such as quilombos. ii) greater visibility and permeability and their relationship with movement patterns, to create more intensively used spaces, in relation to the freedom so desired by the black people; iii) easy access from the outside (shallow), the direct relationship of the building to the community. The final configuration of the project can be described as the search for a space with symbolic centrality, configurable, accessible, permeable, and integrated. In order to achieve the goal of creating a multi-get-together and low-hierarchy space, it was necessary not only that the usual spaces (kitchen, reading room, multiuse rooms, etc.) be accessible from the street, but also that they are in direct relationship with the main social space, the meeting space. The analysis of the visibility graphs<sup>6</sup> illustrates the fulfillment of these guidelines for spatial organization.

<sup>6</sup> Visibility graphs calculate metrics related to fields of view and were created using Depthmap 0.8.0 software. Connectivity, visual integration, and isovist measures are important for addressing questions related to spatial cognition to understand or predict how the configuration of space can generate motion potentials (Castro, 2017). In the caption, warm colors mean more integration and the opposite, less integration. See the detailed analysis in França; Sousa, 2022.

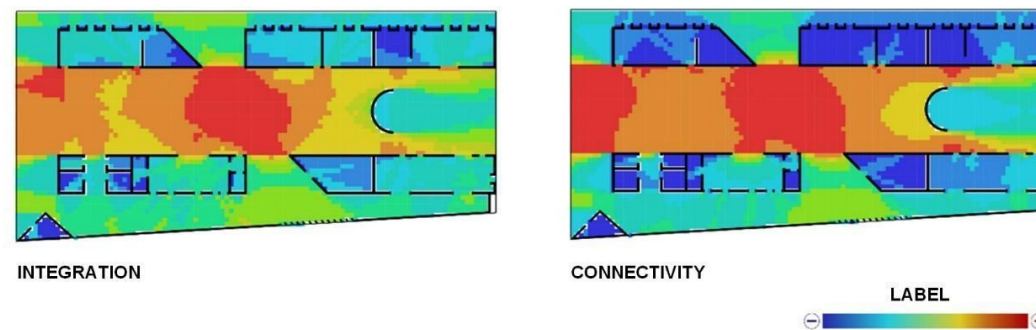


Fig. 9: Integration and Connectivity, elaborated with data from DepthmapX 0.8.0. Source: Authors, 2022.

Measures of integration and visual connectivity show that the most integrated and connected areas have the warmest colors, as shown in Figure 9. The gathering space at the center of the project is the most integrated space in the system - this is important because centrality runs through this space, to which all other spaces open. The everyday spaces (reading room, store, meeting room, and music room) are integrated, while the ancillary spaces (storage rooms and bathrooms) are less integrated. The kitchen plays a prominent role, it is one of the most integrated spaces and has a permeable relationship with the main social space, the meeting room, and the living room of the community house. The connectivity graph confirms that the gathering space has the highest visual connectivity. Among the common spaces, the kitchen and the reading space are among the spaces with the highest connectivity (França; Sousa, 2022).

Two points were used for the Isovist analysis: from the entrance (01) and from the gathering space (02). Isovist 01 shows a field of view that includes the store and the reading space. This visual field is interrupted only by the gabion wall that separates the entrance from the central space, creating a clear relationship between the building and the street, as shown in Figure 10. This approach strengthens the permeability of this community space. The isovist at the entrance acts as an invitation to the community, but the gesture of not directly serving the main space is intentional, an act of respect for the *Quilombola* community's path of struggle and self-governance. The semicircular gabion wall was used as a tool and has a dual function: it provides a backdrop for the three quince trees that pay homage to the quilombo's founders, and it conveys the time needed for the final unveiling of the gathering space.

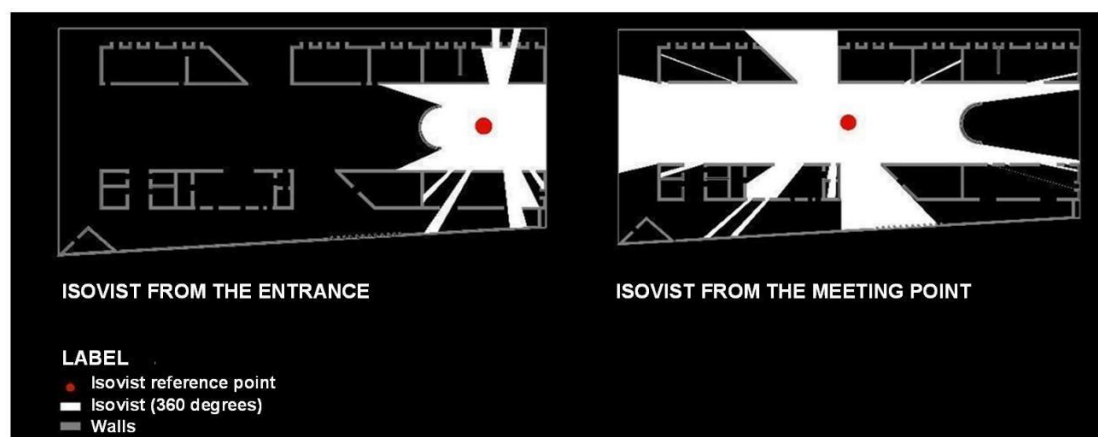


Fig. 10: Isovists, made with data from DepthmapX 0.8.0. Source: Authors, 2022.

Isovist 02 reveals important aspects of the gathering space: i) it explodes in several directions and includes practically all the everyday spaces, except for the spaces in front of the gabion wall; ii) it establishes a direct visual relationship between the kitchen and the main space. The kitchen is one of the keys to understanding social relations in the domestic space in Brazil, due to its slave past. It has always been separated from the domestic structure for social reasons (Lemos, 1976) and this is evidenced by Trigueiro (1994, 2012) in her analysis of colonial *sobrados*. In Figure 11 (blue), the position of the kitchen in the systems analyzed by Trigueiro and in the project studied here, the author has shown that the kitchen, together with the servants' spaces, was always the most separated from the domestic structure in the colonial townhouses of Recife. According to Trigueiro “[...] The kitchen (Cz) and pantry are the last cells to be reached [...] kitchen (Cz) and the rooms presumably occupied by slaves or servants are situated in the more segregated range” (Trigueiro, 2012, p. 206-207, our translation).

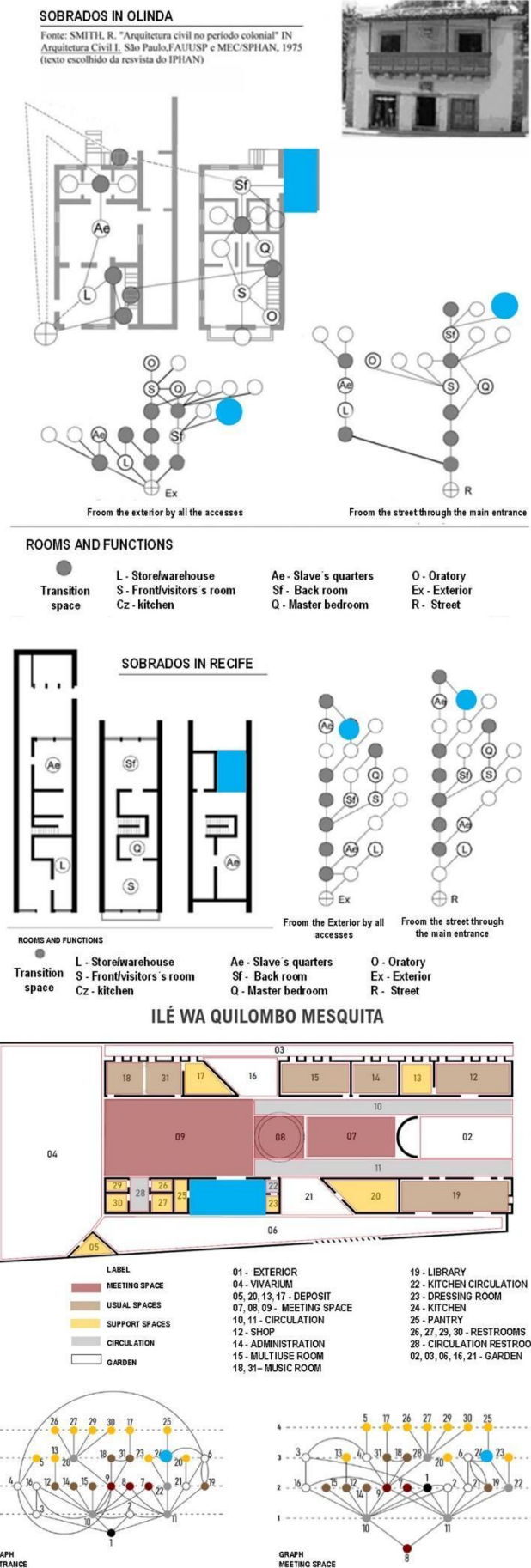


Fig. 11: Trigueiro Colonial Sobrados and the project. Source: Trigueiro, 2012; Authors, 2022.

Therefore, the proposed spatial configuration breaks with the segregation logic historically found in Brazilian housing (Trigueiro, 1994; 2012), placing the kitchen as an integrated and shallow space in the system - that is, it is not configurably distant - unlike in Trigueiro's studies, in which it is one of the most distant spaces in the spatial structure in relation to the street. This was one of the objectives of the proposal and shows the appreciation of this space in the dynamics of the Community House (França; Sousa, 2022).

### 3.3 Materiality as an Expression of the *Quilombola Mesquita* Identity

The definition of materials took into account the rescue of local constructive references, both historical and contemporary. Diversity was the intention, as *Quilombo Mesquita* represents many facets, and the starting points were adobe and concrete. The emphasis was placed on adobe, without forgetting that the *quilombolas* also contributed to the construction of Brasília, hence the presence of concrete - although it has a strong Portuguese influence, African peoples already mastered the technique of adobe (Santos, 2018). Therefore, it is not a construction technique associated with the colonizers, but with African peoples. The decision took into account that it is a technique mastered by the *Mesquita Quilombolas*, and according to *quilombola* Sandra Pereira Braga, it was a desire of the community, apart from the possibility of making it with local raw material. It also symbolizes the relationship with the land, a key element in the history of the *quilombolas*, because the adobe is more than just a building material. The community house is made of earth and through the hands of the *quilombolas*.



Fig. 12: Ilé Wa- Main Facade. Source: Authors, 2022.

Stone is one of the oldest building materials, along with adobe, and is used in two ways in this proposal: i) as grade beams, ii) as a gabion wall. The gabion wall is used in two moments: in the lowered central space - in the role of a retaining wall that is both a permeable structure and a bench made of wood for seating - and also in the vertical element that separates the quince garden from the central space. The same element is also used on the wall of the left side facade, as can be seen in Figure 12.

Another material is Glued-laminated Timber (glulam), a prefabricated structure that combines technology and strength<sup>7</sup>. The technology allows to overcome large spans, which made possible: i) the adoption of the loose roof of the structure, giving a certain lightness and emphasis to the adobe; ii) the valorization of the one-water roof, widely used in the houses of the

<sup>7</sup> This technology was adopted in the Canuanã School in the Brazilian state of Tocantins, by Aleph Zero and Rosenbaum, 2017, and the Casa Palicourea, by Bloco Arquitetos, 2021, in Chapada dos Veadeiros, state of Goiás, Brazil.

community; iii) the choice of wood instead of steel, which was the determining factor in the environmental issue; iv) the certification as wood. Rainwater is collected by transverse downspouts along the roof and stored in the lowest points of the ground, which are intended for nursery use. The building's loose roof was one of the design definitions. But the concern to bridge the gap between the adobe structure and the roof required the choice of another material, straw, whose versatility and presence in African culture was crucial for its use both for the external closure and for lining the project's interior spaces.

Concrete was specified as the material for the structure and the roof of the central space with the hollow circle. The traditional concrete mixture (cement, gravel, sand, and water) can vary in color, but it ranges from light to dark gray. In the proposal, the concrete gets a more contemporary version and matches the earthy tones of the color palette - the colors yellow, red, and their derivatives (brown) are obtained in the pigmentation of the mass by adding iron oxide. Due to the leading role played by the *Quilombola* community in the construction of Brasília, concrete is already part of the materials defined in the project.



Fig. 13: Ilé Wa - Marmelos Garden. Source: Authors, 2022.

The floor gained importance in the project, taking into account several aspects: Practicality, durability, beauty, and relationship with the history of the community. Polished concrete was chosen because it is durable and easy to maintain. Given the large floor area, the goal was to avoid cleaning tasks that are usually done by women. Combined with its durability and the fact that it can be used in all areas, including wet areas, it proved to be the material to use for the entire set (see Figure 13).

But concrete alone does not characterize the *Quilombola* Mesquita Community, so this material was combined with metal that has been used in the community's history since the 18th century: copper. In the most used areas, copper strips were incorporated into the flooring. The metal is valued for its esthetics, durability, and the fact that it can be recycled countless times. It is used not only together with concrete (flooring), but also in combination with other materials, such as stone and concrete (central recessed space, see Figure 14), wood, and concrete (base of the roof columns). It is therefore the element that "sews" the other materials together, giving them luster and beauty, and glorifying the history of resistance in this community.



Fig. 14: Ilé Wa - Central Space. Source: Authors, 2022.

The vegetation is one of the elements of the daily life of the Mesquitenses, is present in the community nursery that produces native species of the Cerrado, and for this reason, three species produced in the community were selected for landscaping: the quince, *jaboticaba*, and *Hibiscus sabdariffa L.* In addition to the *barba-de-bode* grass, typical of the Cerrado biome. These species represent i) the African-ness of *Hibiscus sabdariffa L.*, used for the production of *N'golo*, a drink representing the Angolan matrix of *Quilombo Mesquita*; ii) the Brazilian-ness character of *jaboticaba*; iii) the Cerrado with the *barba-de-bode* grass; iv) the mesquite-ness of Quince.

The color palette is an important element of the project and can be referred to as the colors of the earth, alluding to the soil and fruits in the *Quilombo Mesquita*. The yellow to dark red hues are allusions to products found in the community, such as saffron and *Hibiscus sabdariffa L.*; the brown and orange tones come from the soil of the *mesquita* (Nascimento, 2016) and are found in the exterior walls of raw clay, on the floor and the wood of the roof and openings. The colors orange and red are used for the flags on the wooden doors and windows, as shown in Figure 15.



Fig. 15: Ilé Wa - right side perspective. Source: Authors, 2022.

In the project for the *Ilé Wa Quilombo Mesquita* Community House, memory and the relationship with the territory were determining factors for the design, techniques and building materials. These were carefully selected with the participation of the *Quilombola* leaders to create an architecture that is not imposed on them but is born and nurtured by them.

#### 4 Final Remarks

Even if architecture is not a decisive factor in social relations, it is an active element in maintaining sociability based on oppression. The opposite path that this article proposes is to think of architecture as actively representing freedom and countering hegemonic structures. The design process sought in the protagonism, history and traditions of the *Quilombola* Mesquita, the essence of this Community House, in terms of architectural program. And the elements for the composition and definition of the architectural materiality are found in the area and in the vernacular knowledge.

According to Holanda (2007), architecture creates a field of possibilities and constraints, of encounters and dodges. By reversing the historical logic of separate and hierarchical spaces, the project reconfigures the sociabilities made possible in the Community House. In this sense, the theoretical and methodological apparatus of Spatial Syntax has allowed us to make a proposal whose configuration is shallow (easy access), permeable (not very hierarchical) and with high connectivity and integration (non-segregated spaces). This can be seen in the importance given to the kitchen in the spatial arrangement, or in the centrality of the meeting space, which is the most integrated space of the system and to which all the other spaces are aligned (without hierarchical distinction among them).

In this space, centrality is reinforced by the circle, an element under which the community gathers, and which refers to the copper pot and the economic activity that has kept the Mesquita community alive for centuries, and which is therefore the most important space for maintaining the community's traditions (festivals, gatherings, cultural performances, among others). In this central space, the ground is covered with earth, so that everyone can feel the *quilombola* land and have direct contact with it, which underlines the importance of the territory in building a sense of freedom. The soil is the basis for the construction technique established by the community, the adobe bricks, which are carried out through a collective effort, reinforcing the sense of ownership and collectivity that is in the essence of the Quilombo. The vegetation chosen for the landscaping comes from the community nursery and represents Mesquita's Africanness and Brazilianness. The color palette for the architecture was chosen based on the soil and food produced by the Quilombo.

Through the appreciation of memory, vernacular knowledge and protagonism of the *quilombola* community by its leaders, the project process involves counter-hegemonic design practices, as it is a manifestation of resistance, questioning and opposition to the dominant logic of space production in architecture. The project is based on the symbolic value of the land, on the intangible heritage manifested in the traditions and social organization of the black people. These are counter-hegemonic values that form the core of Quilombo. The result is an architecture born from the land and nourished by the everyday possibilities of the community for encounters, affection, art, autonomy and freedom.

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