Lexicon of practices and thoughts from Brazilian collective **Ruinorama**, based on encounters with afro-indigenous spatial practices and cosmopolitics. From A to Z, the *Lexicon* proposes to establish a new semantic set of words and perspectives for architects, in a way that is attentive to the decolonization of architecture, in chorus with what the counter-colonialist and *quilombola* thinker Nego Bispo proposes as a "war of denominations". To view and download the free PDF of the full *Lexicon* : or visit **ruinorama.org**

# *Index*

**in·dex**
**/ˈɪn.deks/**
*verb*

# A–Z

# *Allyship*

**al·ly·ship**
/ˈæl.aɪ.ʃɪp/
*noun*

"Architecture as allyship" practices are based on collaborative work, and continuous partnerships, with a group to which one does not belong, but cares and collaborates as an ally. This field of action is based on interethnic involvement, and not only reinvents the saturated relationship between architects and clients but mainly presents the potential to confront architectural concepts and their modern anthropocentric foundations, deeply learning from indigenous cosmologies, knowledge, technologies and philosophies. Architecture as allyship can reconfigure design processes and the meaning of architecture practice itself. These practices tension the field of architecture and expand conventional design and construction processes, potentially inspiring different methods and ways of thinking and doing architecture.

Alternative construction trajectories, made in close allyship with a significant diversity of peoples and communities, can destabilize hegemonic architectural concepts and practices.

These alliances address issues linked to other forms of contracting and involvement, logistical difficulties, choice and use of materials, environmental impact, budgets, and alternative forms of financing. Design linked to intercultural and trans-cosmological architectural projects require other forms of representation and presentation, and a complex anthropological understanding, ethnographic methods, and translation practices.
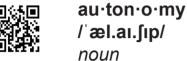
A

# *Ashes*

**ash·es**
**/ˈæʃ.əz/**
*noun*

It was recently discovered that a plant named *bulbostylis paradoxa*, affectionately known as *cabelo-de-índio* or indigenous hair, has evolved to flower after a fire. In just a matter of hours following a wildfire, this resilient species, charred to carbonized stumps, regenerates. This swift response allows the plant to bloom, fruit, and seed while the soil is still bare. Forty days post-fire, its small, black seeds scatter, feeding ants and birds, while its tender leaves attract larger mammals like deer and cattle. The *bulbostylis paradoxa* is found mainly in Venezuela and the Brazilian *Cerrado* – an extensive tropical domain in central Brazil that contains diverse ecosystems and holds five percent of the world's biodiversity. The *Cerrado*'s ability to regenerate and flower after burning makes it a unique savanna - one which is home, also, to traditional communities like the *babassu* coconut breakers and the *sempre viva* flower pickers, as well as indigenous people, quilombolas, artisanal fishermen, and small-scale farmers whose lives are tied to the land. While fire is an integral part of the *Cerrado'*s dynamics, intentional wildfires – mainly caused by arson or wildfires that spread uncontrollably – increasingly threaten the ecosystem. Fire is used to expand agribusiness into the *Cerrado* and towards the Amazon. Just as *bulbostylis paradoxa* symbolizes resilience, regenerating and maintaining the ecosystem from its ashes, traditional communities resist the spread of agribusiness, advocating for land rights and sustaining their lifestyles - these ongoing struggles underscores the potential to transform the ashes of devastation into a foundation for stronger, more resilient alliances and ecosystems.

# A

# *Autonomy*

**au·ton·o·my**
**/ˈæl.aɪ.ʃɪp/**
*noun*

In a lecture about the "Política Nacional de Gestão Ambiental e Territorial Indígena" (National Policy for Indigenous Territorial Environmental Management - PNGATI), UFAM professor Gersem Baniwa argued about the importance of policies that generate indigenous autonomy, departing from their own self-determined grammar of what ethno-territorial autonomy means. Baniwa defined autonomy as follows: "not autonomy as a distant concept, but as us having internal control of our territories." The concept of autonomy, as it is used in Europe or the United States, is often imported and imposed, as if it had the same meaning, into the context of Latin America and, most specifically, in indigenous territories within Brazil. As Gersem Baniwa outlined in his talk, the meaning of "autonomy" in indigenous lands must be built in a self-determined way, within each territory, and according to their own grammar, metrics, and concepts, without importing a concept of autonomy that is alien to this context.

# A

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# *Body-territory*

**bo·dy – ter·ri·to·ry**
/ˈbɒd.i/ /ˈter.ɪ.tər.i/
*noun*

"Being in touch with clay, with the earth, even as small children, is a significant experience that brings us close to the two bodies that establish our belonging: the body as a territory and the territory as a body. (...) Indigenous knowledge is not restricted to the development of thought. It is also the development of a sort of wisdom that comes from the hands, from practice, from the body. The entire body is a territory moving from the past to the future. That is how Indigenous intellectuality takes shape."
(*Taming Chalk*, Célia Xakriabá, Piseagrama, 2023)

B

# *Boom*

**boom**
**/buːm/**
*verb*

"Economic sacrificial ritual of exploding merchandises. When a real estate boom happens, the world's minerals (concrete, steel, iron, sand...) are devoured to clutter the world with new housing commodities. The *boom-bubble-crash* capitalist autophagic ritual destroys everything around it."
(*Pandemia Imobiliária*, Artur Boligian, 2023)

B

# *Border*

**bor·der**
/ˈbɔː.dər/
*noun*

"Here I have in mind the Dogon cosmogonies (...), or other cosmogonies in Equatorial Africa (...). Movement itself was not necessarily akin to displacement. What mattered the most was the extent to which flows and their intensities intersected and interacted with other flows, the new forms they could take when they intensified. Movement, especially among the Dogon, could lead to diversions, conversions and intersections. These were more important than points, lines and surfaces, which are, as we know cardinal references in western geometrics. So, what we have here is a different kind of geometry out of which concepts of borders, power, relations and separation derive. If we want to harness alternative resources, the conceptual vocabulary type, to imagine a borderless world, here is an archive. It is not the only one. But what we harness are the archives of the world at large, and not only the western archive. In fact, the western archive does not help us to develop an idea of borderlessness. The western archive is premised on the crystallisation of the idea of a border."
(*The idea of a borderless world*, Achille Mbembe, 2018)

B

# *Building*

**build·ing**
/ˈbɪl.dɪŋ/
*noun*

A wall made of earth breathes. It has a scent, temperature, and changes color as time passes. When the time comes to rebuild, the wall falls, and the process of reconstruction becomes an opportunity to pass knowledge from one generation to the next. When it no longer serves its purpose, there's no need to dispose of rubble in a landfill. Instead, we can return it to the earth, and nature will take care of the rest.

# B

# *City*

**cit·y**
**/ˈsɪt̬.i/**
*noun*

"Everything that is around us comes from somewhere and is not born within the city, it is what we call raw material, the mountain to make a city – you have to demolish a mountain to make a city! It takes cement, iron and everything the city needs to be extracted outside its limits for the city to grow. The city only grows by eating the world around it. Someone once said that the only thing that grows indefinitely is cancer. And urban planners, those who love the city, who like to lick the city walls, must be horrified when I say that cities are growing like a tumor on the body of the Earth."
(*Saiam desse pesadelo de concreto*, Ailton Krenak, interview by Wellington Cançado, in *Habitar o Antropoceno*, Piseagrama, 2022)

# C

# *City*

**cit·y**
**/ˈsɪt̬.i/**
*noun*

"What is the city? It's the opposite of forest. The opposite of nature. The city is an artificialized, humanized territory. The city is a territory designed exclusively for humans. Humans have excluded all possibilities of any other life in the city. Any other life that tries to exist in the city is destroyed. If it exists, it is thanks to the strength of the organic, not because humans want it."
(*A terra dá, a terra quer*, Antônio Bispo dos Santos, Ubu, Piseagrama, 2023)

C

*City*

**cit·y**
**/ˈsɪt̬.i/**
*noun*

"The city is a damaged forest," said Davi Kopenawa, Yanomami shaman and indigenous leader. "Here everything is paid for, and what Omama (the creator of the Yanomami) left for us is free." (*'Estou pegando minha utupë (imagem) de volta', brinca Davi Kopenawa*, Sumaúma, 2024)

C

# Construction site

**con·struc·tion site**
**/kənˈstrʌk.ʃən/ /saɪt/**
*noun*

"Today, the construction site carries within itself several other indications of a much larger project than the visualization of the finished building: to think about the construction site is to think about the architectural production chain, which in turn is much larger than the construction site itself, and is intertwined in links that are much more than just human; it is to recognize that architecture is embedded in planetary economic, political, social, ecological, and cultural relations; and that as long as architecture remains alienated from its production chain, it legitimizes the continuation of the carbon modernity and the current ecological disorder."
(*Imaginação da água: ensaios sobre planeta e arquitetura*, Nathalie Ventura, 2021)

C

# *Cross*

**cross**
/krɒs/
*noun*

As the construction of Brasília gave shape to the project of economic, social and cultural transformations outlined in Brazil, it was in the context of the development of modern architecture and urbanism that the new capital arose. The urban design envisioned by the Brazilian architect Lucio Costa (1902-1998) was, in his own way, a response to Le Corbusier's ideas. On an international scale, it represented the most integral realization of the points presented in the Athens Charter for the new architecture, published by Le Corbusier in 1933. While Brasília symbolized the creation of a new modern capital, its construction reinforced a Brazilian tradition rooted in its colonial past – an ostensive denial of the environment and surrounding spaces. The interiorization of the capital meant advancing a developmentalist State into a region insistently officially described as a demographic void, – despite its rich range of biodiverse ecosystems and human presence there dating back approximately eleven thousand years – a narrative that justified the displacement of local communities and the disturbance of multiple ecologies, paving the way for the State apparatus and strengthening national borders. From the perspective of spatial arrangement and urbanistic proposal, the city's design reinforces the country's colonization history. The fundamental procedure, the city in the shape of a cross, in Lucio Costa's words, refers to "the primary gesture of someone who marks a place or takes possession of it". This shape in a continental scale, carving itself on the ground, reinstates its role as a colonial instrument, ultimately reaching the central plate of the South American interior as an urban monument.

# C

# *Decay*

**de·cay**
**/dɪˈkeɪ/**
*verb*

From construction to burning, from aggregation to disaggregation, from the perishable to the imperishable, what I learned from Yanomami architectures is, as Claude Lévi-Strauss would say, that they "will not, after all, have made, like a vast mythological system, nothing more than displaying the resources of its combinatorics, before they involute and annihilate themselves in the evidence of their decay." The evidence of decadence, however, was perhaps the most valuable lessons learned over these years of coexistence with the "people of the forest-land" or, as Ailton Krenak would say, these people "like falling leaves."

During a long boat trip down the Marauiá river, I finally understood that it is exactly this transitory and inconstant way of doing architecture that can make the perishable, imperishable. I mean, it is by stepping lightly on the forest-land that the continuity of this way of living and dwelling extends, with all vivacity and resistance, since the times of the ancestors. Against the "religion of civilization" and those who "change repertoire, but they repeat the dance" of "stepping hard on the Earth," I learned from the people of the forest-land, on the contrary, as Krenak said, about "stepping lightly, very lightly, on the Earth," like "a flight of a bird in the sky" in which "an instant after it has passed, there is no trace."

(*O jeito yanomami de pendurar redes*, Thiago Benucci, 2020)

# D

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# *Demolition*

**de·mo·li·tion**
**/ˌdem.əˈlɪʃ.ən/**
*noun*

Demolition is the origin and final destination of our cities. To build a city it is necessary to demolish a mountain, says Ailton Krenak. After the demolition, the world is populated with rubble. The construction-demolition-reconstruction cycle is a destructive ritual of capitalist sorcery.
(*Pandemia imobiliária*, Artur Boligian, 2023)

D

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# *Encounter*

**en·coun·ter**
/ɪnˈkaʊn.t̬ɚ/
*verb*

*"Thinking with"* implies establishing relationships of alliance with other thoughts (extra-academic, multi-situated, and plural) to cultivate an attentive experience of reflection (academic, situated, and particular). From a methodological, but also an epistemological point of view, *thinking with* is a form of dialogue through encounters with interlocutors from different contexts and worlds. It is with this methodological and epistemological strategy that we try to *think with* the significant diversity of indigenous spatial practices: through encounters and confluences of different perspectives, in a collective, multiple, polyphonic, and, at the same time, situated, and local way. Encounters with indigenous spatial practices that resist ongoing structures of colonial domination and that produce vital spaces of more-than-human sociability, resilient and careful with the Earth and its multiple forms of life. Encounters that are not based on universalizing conversions, but that generate partial connections between different practices – where differences do not cancel each other, but multiply the perspectives, stimulating our imagination through other worlds and other possible architectures.

E

# Environment

**en·vi·ron·ment**
/ɪnˈvaɪ.rə.mənt/
*noun*

"This is an extractive notion. As long as we produce a language that speaks of the world as exteriority, we will continue to affirm extractivism, we will act as extractive agents in the world. Both in the planet's biosphere and in the imagined world. Let's imagine that we have the possibility of developing alternatives to this world we inhabit. If we always think of them in the same pattern, we will continue to be extractivists. We are trapped in this misunderstanding that engineering and hard sciences produced throughout the 18th, 19th, 20th centuries and until now. We arrived in the 21st century reproducing the same logic that inspired, for example, what we created as a human settlement."
(*Krenak pensa na ruína e no futuro das cidades*, Ailton Krenak, Outras Palavras, 2023)

E

# *Fence*

**fence**
**/fens/**
*noun*

"Damn all fences"
(MST, Landless Workers' Movement, banner at Dom Tomás Balduíno Camp, Corumbá, Goiás).

F

# *Footpaths*

**foot·paths**
/ˈfʊt.pɑːθ/
*noun*

In letters to the Portuguese Crown in 1532, Jesuit priests in the captaincy of São Vicente reported that indigenous Tupi people brought them nuggets of Itaberaba, a glowing stone, or gold. According to the letter, the gold came from Mutinga, located near a river beyond the mountain range separating the Atlantic coast from its central plateau. Heading inland required traversing the steep ridges and cliffs of the Serra do Mar. The way up through the Serra do Mar and the central plateau, at that time, was facilitated by a complex system of ancient footpaths, called the Peabirú paths (pe meaning path and abirú meaning crushed grass in Tupi). These ancient routes were used by the Inca and Tupi-Guarani peoples in the regions that now comprise Brazil, Paraguay, and Bolivia, forming a vital network of trade and mobility connecting the Atlantic and Pacific oceans. As the tension in the colonial borders grew, however, the use of the Peabirú paths was prohibited under the penalty of death in the 16th and 17th centuries by the spanish empire. Today, most traces of the original Peabirú paths are gone. Traveling from the Brazilian Atlantic coast to the foothills of the Andes now requires using a straight, paved road that crosses the South American central plateau, part of an extensive national road network supporting an extractive fossil fuel-based economy. The destruction of the Peabirú paths to the construction of large paved car-centered highways meant not only the sub-division and containment of pre-existing territories, as these new boundaries impeded long crossings on foot, but also the erasure of a certain condition of being in the world that happens along or with a bodily spatial mobility – altering both human and other being's territories, resulting in an increasingly segmented and fractured way of life.

F

# *Grass*

**grass**
**/grɑːs/**
*noun*

About a thousand kilometers from the city of Brasilia, with an iconic design that expresses a centric organization of power in midst of a sea of monoculture farmlands, a community of about 165 people live in an ensemble of rammed earth houses, where their economy is mainly based on selling handicrafts weaved of a particular type of plant, known as *golden grass*. The Quilombo Mumbuca is located in the Jalapão area, in the midst of the *Cerrado* in the north of the State of Tocantins - the last state to have its borders defined in the political map of Brazil, when the area that it comprises was detached from the State of Goiás, known for housing the federal district, in 1988. This community, formed primarily of slaves' descendants who migrated to the region in 1909, was introduced to crafting with the stems of *golden grass* by Xerentes indigenous people in the 1930s. As they passed through the region, they taught the members of the Quilombo how to weave *golden grass*'s stiff stems with the silky threads of the Buriti Palm Tree – often called the tree of life. Scientifically known as *mauritia flexuosa*, the Buriti holds exceptional significance due to its versatile usability, supporting numerous animals, many of which are endangered species, that depend on it for survival. While the implementation of an official national park in the region threatens the traditional way of life of the community, the harvesting and weaving of *golden grass*, or gold of the *Cerrado*, is a collaborative effort that benefits the local families and the maintenance of the *vereda* wetlands in the *Cerrado* region – one in constant risk of uncontrolled fire, illegal extractivism, mining, land grabbing and deforestation - preserving cultural heritage and promoting sustainable, community-driven development in the Quilombola Mumbuca settlement.
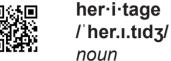
# G

# *Ground*

**ground**
**/graʊnd/**
*noun*

In the context of the Anthropocene, it becomes pertinent to rethink how the architectural discipline has been designing the ground; understanding architecture as the ultimate expression of the transformation of matter into shelter, from its collective manifestation to the most possible intimate habitat. How can architecture land in a troubled Earth?

Understanding that architecture exists in a constant interaction with the ground, it is fundamental to question: how do buildings step on the ground? What relationships and memories live on this ground? A grounded architecture listens. It learns about memories, about relationships that have been stewarding that ground. Before stepping in a territory that's not their own, one should follow Ailton Krenak advice to "step lightly" listening, first, to those that are already grounded.

# G

# *Heritage*

**her·i·tage**
**/ˈher.ɪ.tɪdʒ/**
*noun*

"Our relatives have been here", says Mariano Aguirre, as he follows a path of square stones which makes up the perfectly trimmed grass landscape of the Museum of the Missions of São Miguel das Missões, an archaeological site of the Jesuit missions in southern Brazil. This is the last part of *Mokoi Tekoá Petei Jeguatá* (2008), a film by Guarani Mbya filmmakers: Ariel Ortega, Germano Benites, and Jorge Morinoco. The ruins of São Miguel Arcanjo are remnants of the Jesuit settlements that occupied extensive areas of the Uruguay River basin, south of what is now Brazilian territory and north of Paraguay. To conquer and colonize the new lands, the Spanish catechized and consolidated the Guarani in settlements with urban structures. These were mechanisms of territorial control. "This is where our relatives worked," says Mariano. "They brought the stones from far away, with the strength of their arms. They suffered a lot. To leave it here on earth. They worked so hard and the whites killed them all. The whites fought over it here. Even the children, the Spanish, cut their necks. That's how it was. The whites did it to our relatives. All this is painful for us. If you think about it, even today it still hurts." The monumentality and density of that construction reinforces the violence committed against the Guarani people in the speech of Mariano, who walks among the non-indigenous tourists who visit that space. The camera captures the non-indigenous teachers and tour guides, who tell the story as "in order to civilize Indians, who were meek for slave labor".

# H

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# *Humus*

**hu·mus**
**/ˈhjuː.məs/**
*noun*

"Yanomami houses and the villages – made of wood, vine, and straw – stand for years, but when they become old or are abandoned, they do not leave a trail of destruction. You can burn them – as a funerary ritual procedure, erasing the traces of the dead – or they will naturally fall. The charcoal and its organic ruins will become humus, fertilizing the forest to be born. And then the forest will come again. The animals will come again. And, later, maybe the people will also come again."
(*Architecture Weighs*, Sergio Yanomami and Thiago Benucci, gta papers, forthcoming)

# H

# *Infrastructure*

**in·fra·struc·ture**
/ˈɪn.frəˌstrʌk.tʃər/
*noun*

Indigenous scholars such as the land rights activist, environmentalist, and economist Winona LaDuke; and Maxakali philosopher, educator and artisan Cristine Takuá are some who emphasize the deep effects of infrastructural colonialism.
In "Beyond Wiindigo Infrastructure", LaDuke and Geographer Deborah Cowen argue that "the transformation of ecologies of the many into systems of circulation and accumulation to serve the few is the project of settler colonial infrastructure. Infrastructure is the how of settler colonialism."
(*Beyond Wiindigo Infrastructure*, Deborah Cowen, Winona LaDuke,The South Atlantic Quarterly, 2020)
Cristine Takuá describes the act of extracting, and excavating land for constructing roads or other infrastructures, and land movements that perforate the ground as "the rape of the Earth: "The Earth has its veins of water, which are the rivers. But men, out of interest, transpose, change, build dams, these various things that change the course of water, and that is rape. To seize a river and change its direction, without asking if this can be done, is a great aggression."
(*Yvyrupa, Terra Livre – Interview with Cristine Takuá*, Claudio Bueno, Ligia Nobre, 2021)
Power Lines, Telecommunication towers, and roads constantly break and need repair. The myth of infrastructures as static heavy spaces camouflages the fact that settler colonial occupation relies on relations constantly being remade, reworked, and open for contestation.

I

# Involvement

**in·volve·ment**
**/ɪnˈvɒlv.mənt/**
*noun*

"Humanity is against involvement, it is against living involved with the trees, with the earth, with the forests. Development is synonymous with disconnecting, taking away from the cosmos, breaking originality. The development appears in Genesis. Relating in an original way, for the Euro-Christian, is a sin. They try to humanize and make synthetic everything that is original."
(*A terra dá, a terra quer,* Antônio Bispo dos Santos, Ubu, Piseagrama, 2023).

I

# *Involvement*

**in·volve·ment**
/ɪnˈvɒlv.mənt/
*noun*

"Many people see this word, development, as a positive thing, "sustainable development". During Rio+20 much has been said about green economy and sustainable development, but this is a contradictory term — it does not exist. Because being sustainable is not developing, it is getting involved with space."
(*Yvyrupa, Terra Livre – Interview with Cristine Takuá*, Claudio Bueno, Ligia Nobre, 2021)
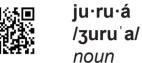
I

# Involvement

**in·volve·ment**
/ɪnˈvɒlv.mənt/
*noun*

"The *juruá* ("non-indigenous") is the protagonist of mass destruction. An irresponsible and unplanned development, without planning for the future. This makes us, indigenous peoples, position ourselves against development. We don't want development, we want involvement. To involve everyone, seeking a good life. Not seeking progress. This is important."
(*Involving cities, dialogues for white responsibility: learning from Guarani Mbya long histories of ground maintenance in São Paulo*, Thiago Guarani Karai Djekupe, in Thiago Guarani Karai Djekupe, Beatrice Perracini Padovan, Laura Pappalardo, forthcoming)

I

# *Juruá*

**ju·ru·á**
/ˈʒuruˈa/
*noun*

Guarani Mbya term for "white," or "non-indigenous," or colonizer. In a literal translation it means "bearded men."

J

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# *Kin*

**kin**
**/kɪn/**
*noun*

You are *napë* ("non-indigenous, potential enemy or ally"). We are allies and must work and *fight together*. They must learn with us, forest people, as we also learn their language to discuss and dialogue with them. We want to know where the white people hide the danger that destroys everything", once said to me Adriano Pukimapɨwëteri Yanomami, leader of Pukima Cachoeira community at upper Marauiá river.

"Fight together" is a way of making kin, or "oddkin" as Donna Haraway might say (*Staying with the Trouble: Making Kin in the Chthulucene*, 2016). My relation with the Yanomami people resonates with the concept of *fight together* in a kind of oddkin based on political alliance and knowledge exchange. My duty as a learner, thinker, *napë*, architect, anthropologist, and especially as an ally, is to translate and share Yanomami knowledge and cosmopolitical critical reflection.

(*An Armadillo Spirit Built a House inside My Chest the Size of a Mountain*, Thiago Benucci, Thresholds, 2020).

# K

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# *Lawfulness*

**law·ful·ness**
**/ˈlɔː.fəl.nəs/**
*noun*

All species must be preserved, whether they are "useful" or "useless", regardless of their market value or to human life. That is their legal right. That is the definition of citizenship and community of Nature Rights. These rights do not defend an untouched Nature, but the participation of all species in the negotiation of spaces. This, we believe, is a way for the incorporation of the notion of Nature Rights in territorial planning.
(*Vozes da Mata: Como um Plano Diretor pode respaldar os Direitos da Natureza?*, Beatrice Padovan, Isabela Moraes, Laura Pappalardo, Rodrigo Messina, Anais Fórum SP, 2021)

L

# *Lexicon*

**lex·i·con**
/ˈlek.sɪ.kən/
*noun*

In Ruinorama's Lexicon, each of the entries intends to promote a destabilizing effect in current practices and unsettle normative conceptions of architects and urbanists. Here, the Lexicon is conceived as a "broad transcultural compilation of concrete concepts, worldviews, and practices (...) challenging the modernist ontology of universalism in favor of a multiplicity of possible words." (*Pluriverse – A Post-Development Dictionary*, Arturo Escobar, Alberto Acosta, et al., 2019)

As the counter-colonialist and *quilombola* Nego Bispo once said, he had learned that "to face colonialist society, at times 'we need to transform our enemies' weapons into defense'. (...) So, to transform the art of naming (the Lexicon) into an art of defense, we decided to also name it. (...) Denominations that people in academia call *concepts*. This is what we call the *war of denominations*: the game of annoying colonial words as a way of weakening them. (...)

For example, if the enemy loves to say *development*, we will say that development disconnects, that development is a variant of cosmophobia. We will say that cosmophobia is a pandemic virus and screw up the word *development*. Because the good word is *involvement*."
(*A terra dá, a terra quer*, Antônio Bispo dos Santos, Ubu, Piseagrama, 2023)

# L

# *Lightness*

**light·ness**
/ˈlaɪt.nəs/
*noun*

For Ailton Krenak, the Yanomami are "like a falling leaf." They know how to "step lightly, very lightly, on the Earth." They dwell like "a flight of a bird in the sky" in which "an instant after it has passed, there is no trace.
We, "the People of Merchandise," should learn with "the People of Forest." Our steps are heavy. Our traces are deep. Our tracks, a catastrophe.
(*Vida sustentável é vaidade pessoal – entrevista com Ailton Krenak*, Jornal Correio, 2020)

L

# *Lightness*

**light·ness**
/ˈlaɪt.nəs/
*noun*

"In the city, the constructions weigh, in the *xapono* ("collective house-village"), they are light. There is no destruction there. If it is time to build the house, you just remove wood to raise the house. Search for the straw to cover it, then search for another type to close it. Just this. There is nothing else to do. In the city, on the contrary, there is a lot of iron, cement, tiles, floor, doors, separated rooms, and separated bathrooms. Energy, light, television, internet, refrigerator. All that weighs. When the *xapono* ("community") think about moving to another place, there is no destruction. They just search for a place, open a small clearing in it, plant food, and, when the crops grow, they start to move. Then they burn the old houses, which will first turn into *capoeira* and then into a forest again."
(*O peso das coisas*, Sérgio Yanomami, in *Contracidades*, forthcoming)

L

# Management

**man·age·ment**
**/ˈmæn.ɪdʒ.mənt/**
*noun*

"See, this is what I want you to understand, building a *oca* ("house" in Tupi) for us is not an individual decision, it is not just any decision, it is not a decision that has no involvement with the nature that we are part of. This is a basic principle. After deciding where we are going to build the *oca*, the first thing we do is clear the area and, in the middle of the forest, look for trees to make the structure and *pau-a-pique* walls. I want to insist on the idea that construction is not a separate thing from nature. Every time we do this, and for us it is sacred, it is a celebration. We sing, we celebrate, and we ask for permission. Some call this vernacular architecture, others call it natural building. The term I use is *management of ancestral collective self-construction*."
(*Arquiteturas Indígenas: inspirações para a cidade do amanhã debate*, Casé Angatu, mediated by Thiago Benucci, at Flip+, 2021)

# M

# *Merchandise*

**mer·chan·dise**
**/ˈmɜː.tʃən.daɪz/**
*noun*

"In the beginning the first White People's land looked like ours. It was a land where they were as few as we are now in our forest. Yet little by little their thoughts strayed onto a dark and tangled path. Their wisest ancestors, those whom Omama (Yanomami creator demiurge) created and gave his words to, died. Their sons and grandsons had very many children in their turn. They started to reject the sayings of their elders as lies, and little by little they forgot them. They cleared their entire forest to open bigger and bigger gardens. Omama had taught their fathers the use of a few iron tools. They were no longer satisfied with them. They started desiring the hardest and most cutting metal, which Omama had hidden under the ground and the waters. They began greedily tearing minerals out of the ground. They built factories to melt them and make great quantities of merchandise. Then their thoughts set on these trade goods, and they became as enamored with them as if they were beautiful women."
(*Merchandise Love in The Falling Sky: Words of a Yanomami Shaman*, Davi Kopenawa and Bruce Albert, Harvard University Press, 2013)

# M

# *Moon*

**moon**
/muːn/
*noun*

On April 12th 1961, after completing one orbit around the Earth, Yuri Gargarin – the first person to fly into space in the midst of the Cold War's space race – landed back in the Soviet Union, parachuting out over a collective farm. However, if he had landed in Brasília, which he visited three months later, he might have found that his journey didn't take him back to Earth, but that he had disembarked, instead, on what could have been another planet: "the idea I have, president, is that I am disembarking on a different planet, not Earth". The recently inaugurated brazilian capital, a city shaped as an aircraft, in which domes play around in a plateau in the middle of the South American continent, represented symbolically and aesthetically the concretization of a project of economic, social and cultural development outlined in Brazil for centuries. While Yuri Gargarin's statement might have had a different connotation at the time of his visit, it doesn't cease to portray a dystopia symptomatic of a planet that, since then, has been so modified to the point that it might become unrecognizable. However, as architect Lina Bo Bardi noted, Brasília is only "a lunar city for those who have an abstract and idealized image of the Moon". As humanity gazes at the moon for new conquerable territories, it might be pertinent to reflect on how, under the paved asphalt highways and between the concrete pilotis in Brasília, and in every other ground, lies a profound complexity inherent to the coexistence of multiple ecosystems; and a multifaceted web of stories that might offer potential insights into how to land on a troubled Earth.

# M

# *Nature*

**na·ture**
/ˈneɪ.tʃər/
*noun*

"The colonial, anthropocentric and patriarchal naturalist conception (think of these historical subjects: the *bandeirantes*, the mill lords, the *capitão-do-mato*, the *grileiro*, the *garimpeiro*, the cattleman, the *agroboy*) has long excelled at emptying nature of any intentionality, agency and humanity, reiterating the instrumental and economically opportune separation between human exceptionalism and other beings. But the "virginity" of the Amazon and the very notion of an ahistorical, Edenic and wild nature, a remnant of the romantic wilderness, the eternal storehouse of the political economy and the captivity of extra-urbanities, will be challenged precisely by those subjected by evolutionary determinism to the condition of "natural man".

(...) "A conception of the world in which there is no Nature. Because everything has been manufactured, planted and cared for by someone, everything is the product of someone's thinking and doing," Els Lagrou would reiterate, taking into account the cosmology of the Huni Kuin. And in this world, beyond nature and culture, the idea of a cultivated forest is nothing extraordinary, since the Amerindians are very aware that their cultural practices directly influence the reproduction and distribution of plants in the forest, as Philippe Descola pointed out about the Achuar of the Ecuadorian Amazon."

(*O que diriam as árvores?*, Wellington Cançado, Piseagrama, 2017)

# N

# Noise

**noise**
/nɔɪz/
*noun*

"Over two meters long, the *uruá* (Kamayurá flute) is made up of two hollow bamboo stalks tied together and is played together with another flute, making up four tubes in all, two for each player (one *uruá* for each). With no holes for changing musical notes, the instrument is tuned by means of a mouthpiece deflector which also serves to vary the sound according to the change in embouchure. The sound variation is also achieved when the instrument is pointed up or down.
One night, during dinner, we were told that the flutes would be played when we were asleep. The *uruá* didn't startle us out of sleep, nor did it sound out of context with the sounds of the night. On the contrary, after listening to that same cadence many times over the course of the days, it seemed part of the acoustics of the *oca* ("collective-house") to hear and see the players and the girls accompanying them, in the middle of the darkness, chanting the notes with the same constancy as previously heard and seen. Thinking about the alliance between the temporal and spatial dimensions, through the movements and sounds of the *uruá*, allows us to see the landscape of *Ipavu*'s village as a kind of dialog between worlds that are constantly renewing themselves. And they contrast with each other when, kilometers away, the sound of trucks, tractors and harvesters, rhythmic in the same single tune, announce their pragmatic monologue."
(*Carana, esperança ou capim,* Sofia Boldrini, 2020)

# N

# *Nose*

**nose**
**/nəʊz/**
*noun*

"The earth has her thoughts, but when she loses her life she will fall. That's my thought, that's my concern. "Will it be that when the whole earth tires and falls, will only part of the city fall or will everything fall?", I think. If everything falls, we Yanomami will fall together. That's why I'm talking. If the earth is completely covered and paved, how will it breathe? If someone closes your nose and mouth, how will you breathe? You won't breathe! You will die without breathing. It's like this with the earth also: when the earth's nose is blocked, it cannot breathe, and soon it will die. When the earth dies, it will begin to fall. That is how it is."
(*O peso das coisas*, Sérgio Yanomami, forthcoming)

# N

# *Opy*

**opy**
/oˈpɨ/
*noun*

"Chão Coletivo: Thinking about the *opy* (Guarani cerimonial house), how do you choose the place for it?

Karai: Choose? I'm not the one who chooses. It's the choice of the *xeramõi*, the spiritual leader. It comes in his dream, which tells him where the space is, where there will be room for the *opy*. It has to be straight where the god comes from, the Sun God.

C: And the first construction is the *opy* and then the construction of the houses?

Karai: Yes, the first construction is the *opy*, then the houses.

C: Are these *opy* materials found even if you don't have access to the Atlantic Forest?

Karai: Yes, as we're in São Paulo, it's difficult to find *sapê* for the roof, as we need. For example, when you make the whole structure well done, for you to drill the wood, the wood has to be well built to bring this *sapê* to make the roofing. Before we had a little house made of *sapê*. It was very pretty. The school, the tourists would come and enter the house, because this house was very cool. It protects us from the sun, the rain, it's very cool, the temperature is very low."
(*Memórias, saberes e técnicas construtivas dos guarani mbya na Terra Indígena Jaraguá*, Chão Coletivo, 2023)

O

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# *Planning*

**plan·ning**
/ˈplæn.ɪŋ/
*noun*

Laura Pappalardo: Do you have any Guarani words for planning?

Jurandir Augusto Martim (Tupã Djekupé Mirim): First I have to understand the meaning of the word planning. In the Guarani Mbya there's organizing, not planning. Planning presupposes that the human being is the center. The human being as the center doesn't make sense to us. The Guarani use organize, not plan. Planning also imposes a timeframe, which doesn't work for the Mbya. That's why it makes sense for us to organize, not to plan. Planning, for example, to change the course of a river, doesn't work for us. Our way of working involves a different time. We have to ask permission to work through the *petyngua* ("*sacred pipe*"). That takes time. That time doesn't fit into planning.
(Conversation in April 2024)

P

# *Quilombo*

**qui·lom·bo**
**/kiˈlõbu/**
*noun*

"In the *quilombo* ("maroon community"), we tell stories at night, on the full moon, around the campfire. The stories are told with pleasure and by everyone. In the big city, however, only what becomes merchandise has value. They don't tell stories there, they just write them down: writing stories is a profession. We tell stories without charging anyone anything, we do it to strengthen our trajectory. And we don't just tell the stories of human beings, we also tell the stories of animals: monkeys, jaguars and birds.
(...) The cities are in the *quilombos*. Belo Horizonte is in the Souza Quilombo, the Manzo Quilombo or the Luízes Quilombo, for example. It is not the *quilombos* that are in Belo Horizonte.
(...) We didn't make the *quilombos* on our own. To build the *quilombos*, we had to bring our knowledge from Africa, but the indigenous people here told us that what worked one way there, worked another way here. In this confluence of knowledge, we formed the quilombos, invented by the Afro-confluent peoples, in conversation with the indigenous peoples. The day the *quilombos* lose their fear of the favelas, the favelas will trust the *quilombos* and join the indigenous villages, all in confluence, the asphalt will melt!"
(*A terra dá, a terra quer*, Antônio Bispo dos Santos, Ubu, Piseagrama, 2023)

# Q

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# *Reclamation*

**rec·la·ma·tion**
**/ˌrek.ləˈmeɪ.ʃən/**
*noun*

Reclamation processes (known in Portuguese as "retomadas") involve indigenous actions of territorial recovery of stolen land, but also social, cultural, and architectural recovery, and environmental regenerative practices. Reclamations exceed the recovery of stolen territory and point to the reclaiming of a particular and vital way of relating to the land, a mode of production of existence that passes through the creation of other possibilities of life and connection with the land. Processes of reclamation are understood by us as contemporary indigenous spatial practices. Spatial practices of reclamation that vigorously face and defy the violent colonial impact, continuously destroying the land, and the material and immaterial cultural heritage of indigenous nations in Brazil. Contemporary spatial practices of reclamation present strong architectonic alternatives, much more able to resist and counter-engineer the Anthropocene, engaging vital sociabilities that regenerate all types, layers, and tangles of life forms of the territory.

# R

# *Rubble*

**rub·ble**
**/ˈrʌb.əl/**
*noun*

I ask myself: what are we going to do with so much stuff that used to be a mountain and has become rubble? There are some research laboratories dedicated to transforming construction debris into new construction materials, but this is still done on a very small scale and what we leave behind is a lot of rubble.
And it is not that? Rubble, rubble, rubble. This not only represents losses in an economic sense, but also damages to the landscape where it is located. It's dead weight, but it harms the place, interferes with the growth of vegetation, pollutes the waters, and prevents other organisms from thriving there.
(*Krenak pensa na ruína e no futuro das cidades*, Ailton Krenak, Outras Palavras, 2023)
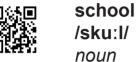
# R

# *Ruin*

**ru·in**
/ˈruː.ɪn/
*noun*

Accelerate it until it reaches the peak of dystopia and devastation, and then start working with those structures, ripping the floors out of the ground, removing the walls of the decaying buildings, using only the basic structures. Fill it with vegetation, forest, animals, turn it into a place for the organic production of life. Break up the ground so that the hidden, channeled water can invade the surface.
Anyway, to get out of the dystopia and produce a utopia configured within what was once an urban ruin. If the city is this ruin, and I believe it is, it therefore holds a becoming forest. So it's not absurd to imagine a forest within the urban structures of the city.
(*Krenak pensa na ruína e no futuro das cidades*, Ailton Krenak, Outras Palavras, 2023)

R

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# *School*

**school**
**/skuːl/**
*noun*

"The school is a necessary evil"
(Jurandir Augusto Martim, Tupã Djekupé Mirim, from Yvy Porã
community in Jaraguá Indigenous Land)

S

indigenous spatial practices and cosmopolitics. From A to Z, the *Lexicon* proposes to establish a new semantic set of words and perspectives for architects,

in a way that is attentive to the decolonization of architecture, in chorus with what the counter-colonialist and

# *School*

**school**
**/skuːl/**
*noun*

"Our school is like the body of the Yanomamɨ. It wears some clothes of the napë (non-indigenous) people, it wears some things of the napë people, but it has a Yanomamɨ thought. It has eyes to see the true way. Our school looks for good things and also looks to the front of the pathway because it doesn't want to let bad things come close. The Differentiated School has its head to think as Yanomamɨ think and to know the thinking of the napë. It has its own thinking, it does not want to imitate the thinking of the napë. It wants to remain within the Yanomamɨ thought. It participates in the feast and when there is no feast it continues to teach other things. It participates in everything that happens in the life of the Yanomamɨ people. It has its hands to work and to fight. It has ears to hear the stories of the ancestors and also to hear the stories of the napë. It has a nose to breathe. It has strong legs to walk far and on difficult roads. The school, as well as the Yanomamɨ, has a body and needs to be well-fed in order to be happy. The school, like the Yanomamɨ, has a soul and has thought. The school, like the Yanomamɨ, is willing to work so that all may live well and be happy. The school is Yanomamɨ"
(*The School, like the Yanomami, Has a Body and Needs to Be Well Fed to Be Happy*, Thiago Benucci and Daniel Jabra, 2023)
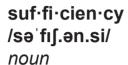
# S

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# *Stories*

**sto·ries**
**/stɔː.riz/**
*noun*

In her book The Carrier Bag Theory of Fiction (2019) Ursula LeGuin confronts a perspective on storytelling centered around heroic individuals embarking on adventures, often epitomized by the hero's journey or the spear, associated with violence and control; and instead introduces an alternative approach in which storytelling adopts the form of a carrier bag. As a carrier bag, technology is redefined as a cultural vessel rather than a tool for dominance, as a resource for the survival and well-being of a group rather than for the hero's individual conquests, or an artifact for the collection of stories of life.

If the ground is seen as an archive of world, a body embedded with physical properties that holds memories as it is affected, shaped and transformed, it might become pertinent to ask what stories can told by reading the surface of the Earth; and how does architecture – the discipline of transforming matter into habitation – participate in the engraving of these stories.

# S

# *Sufficiency*

**suf·fi·cien·cy**
**/səˈfɪʃ.ən.si/**
*noun*

Sufficiency as a technology of futuring.

S

# Territory

**ter·ri·to·ry**
/ˈter.ɪ.tər.i/
*noun*

"The first infrastructure a nation must consider is its territory; Then you will think about roads, hydroelectric plants, etc. In Brazil, it has been a long time since anyone thought that the territory is what establishes the possibility of cultural identity for these people; That's why we run the risk of having a diversity of people with no place to land.

(...) We know how to talk about soy monoculture, right? But if you add the monoculture of soybeans, eucalyptus, sugarcane, etc., you will see that all of Brazilian soil is being sold at a bargain price. They are exporting water and soil. But the earth gets tired. There will come a time when that land will no longer respond; you can fill her with all kinds of poison, but she will no longer respond. It will be a dead land. That smelly and ugly dust that rose in São Paulo at the beginning of the year (2022), black dust, is just a free sample of what could happen. We have a devastation of the Cerrado and, when it gets tired of responding to agribusiness, to monoculture, it will raise dust that will cover the Southeast again. This sounds like a horror movie, but it is a prediction based on the hypothesis that global warming will not slow down. And if we don't change the way we treat the land, the blow will be greater. It's like that song that says: "A gentle cow gives milk, a fierce one gives it whenever she wants". There's just one difference: the Earth is not a cow. The Earth gets tired."
(*A Terra cansa – interview*, Ailton Krenak, 2023)

# T

# *Territory*

**ter·ri·to·ry**
/ˈter.ɪ.tər.i/
*noun*

"When we think about *territory*, we are not talking about a square or a demarcation with a certain aspect. We are talking about a place full of symbols of belonging based on the abundance of life. This is what we call *beyond the fence*. (...) What we want are territories, places with life, with community, where rivers, forests, animals, wells, springs, everything can be respected and cared for. If we continue to fight from the fences, they will continue to separate us, divide us (...) And, as we are aware that a lot of land has also been deterritorialized by the devastation of agribusiness, mining, etc., we know that we will have to work carefully to make it a territory again. We are talking about transforming pastures into forests, making water flow where it was dry, making rivers flow where dams have prohibited them from passing. The struggle is vast, but if we give space for life, nature will take care of fulfilling a large part of this task. (...) The principle is, therefore, the land, the struggle to stay on it or return to it. The end, our ultimate goal, is the decolonized territory of capitalism, racism, and patriarchy. In other words, overcoming these violent forms of domination to which we have been subjected until now. And the means to achieve this victory is in the territories themselves, producing food, giving us autonomy, organizing people, and protecting life, because, if we don't take the territories now, there may not be life to fight for in the future."
(*Por terra e território – caminho da revolução dos povos no Brasil*, Joelson Ferreira, Erahsto Felício, 2021)

# T

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# *Useful*

"A rescue operation aims to save the body that is being scourged and take it to another place, where it will be restored. Who knows, after rehabilitation, he may even continue to function in life. This starts from the idea that life is useful, but life has no use at all. Life is so wonderful that our mind tries to use it, but that's nonsense. Life is enjoyment, it's a dance, but it's a cosmic dance, and we want to reduce it to a ridiculous and utilitarian choreography. A biography: someone was born, did this, did that, grew up, founded a city, invented Fordism, made the revolution, made a rocket, went to space; This is all a ridiculous little story. Why do we insist on turning life into something useful? We have to have the courage to be radically alive, and not bargain for survival. If we keep eating the planet, we'll all survive just one more day."
(*A vida não é útil*, Ailton Krenak, Companhia das Letras, 2020)

U

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# *Vital*

**vi·tal**
/ˈvaɪ.təl/
*noun*

Once Jurandir Augusto Martim (Tupã Djekupé Mirim), a Guarani Mbya teacher, thinker and builder, in the Jaraguá Indigenous Land, was talking about ways of building. We were sitting on a tree trunk on the ground in a circle. While we were discussing how we were going to build a new house for a resident of the Jaraguá Indigenous Land, Tupã Djekupé pointed to a building in front of us, made of masonry, and said to us: "You see that building? That building is a dead building. It doesn't breathe. Guarani Mbya constructions are alive. In this new house we are building, we want to make a living construction. For example, a wall made of earth, of *pau-a-pique*, it breathes. Living architecture breathes. It moves, and adapts, and you need to maintain it from time to time, because it's alive."

V

# *Xapono*

**xa·po·no**
**/ʃæpəˈnə/**
*noun*

In the time of the ancestors, everyone lived in *xapono* ("collective house-village"). Coatis, agoutis, tapirs, peccaries, coatás, hummingbirds, and birds, but not only. Some *xapono* were on top of trees, others under the river. There is, however, no specific Yanomami myth about the origin or shape of the *xapono*, or a first or prototypical *xapono*, but, on the contrary, the myths demonstrate a profusion of possible *xapono*, indicating that *xapono* is what constitutes the language and the background of sociality. As if, in a certain sense, all the myths were about it, even though none of them are exactly it. However, if in mythical times the *xapono* as a collective language was shared commonly among the ancestral species (*yarori*), it was with the mythical transformation and distinction between animals (*yaro pë*) and humans that the latter began to be characterized specifically by their way of living in the *xapono*. According to Davi Kopenawa: "Animals consider us their peers who live in houses, while they see themselves as people from the forest. That's why they say that we are 'humans prey house dwellers!'." In this sense, the houses (*yahi*) characterizes the nature of current humanity and, also, make the *xapono*, in its multiple configurations, more than a conjunction of dwellings, the language of collectivity and properly human and Yanomami sociality. Thus, more than a prototypical model of the dwellings there is a shared language of different houses (*yahi*) and *xapono*, like the multiple variations of the same myth.
(*O jeito yanomami de pendurar redes*, Thiago Benucci, 2020)

X

# *Work*

**work**
**/wɜːk/**
*noun*

"Work (punishment) was created by the God of the Christians to punish sin, so its product is unlikely to serve its producer who, because he doesn't see his God in a materialized form, often submits to another master who plays the role of coordinator of work (punishment). Perhaps this is why the concrete product of work (punishment) has easily evolved into a fetishized commodity under the regime of the 'God-money'.

In Afro-Pindoramic religions, the Earth, instead of being cursed, is a Goddess and the herbs are not weeds. Since there is no sin, there is a vital force that integrates all things. People, instead of working, interact with nature and the result of this interaction, because it comes from relationships with goddesses and gods materialized in elements of the universe, materializes in living conditions."
(*Colonização, Quilombos: Modos e Significações*, Antônio Bispo dos Santos, 2015)

# W

# Work

**weigh**
/weɪ/
*verb*

"In the city, when the White Man moves, he still controls the land he owns. That is the heavy trail of the White Man. They are digging the earth deep, to put a garage under the ground. That is also the trail of the White Man. I do not see an end to the production of the things of the city. For me, all this technology they produce in the factories is the greatest garbage. The garbage that destroys the earth. If a car breaks down, and there is no way to fix it, they throw it. And where they throw it, in that land, is the car's cemetery – it will not end. The buildings are the same thing. They are the trail of garbage. They are destroying life on Earth and making the air and sky even sicker. There are many factories that White People built. These factories do not stop producing garbage. In the xapono, garbage does not exist. When a Yanomami picks a fruit in the forest, even if he thinks it is garbage, it is not garbage. It is organic garbage, when you throw it away, it rots. It disappears. In the city when you throw something away it does not rot, it stays where it is forever. This is the weight that exists in the world of Whites."
(*Architecture Weighs*, Sergio Yanomami and Thiago Benucci, gta papers, forthcoming)

# W

# Wayumɨ

wa·yu·mɨ
/ˈwɔː.dʒu.mʊ/
*noun*

"To go *wayumɨ*" (*wayumɨ huu* in Yanomamɨ) indicates the practice of leaving the main village, the *xapono*, and going live in the forest, in *yãno* camps, where a family group and eventually the entire local group takes up temporary residence, living entirely from hunting and gathering in the forest. In periods of instability, *to go wayumɨ* is also a way of alleviating conflicts between inhabitants of the same *xapono*, and when the conflict is external or with other groups, *to go wayumɨ* becomes a defense strategy.

In 2020, with COVID-19, the practice of *wayumɨ* was updated as a defense strategy for maintaining Yanomami political and social stability, showing us that the memory of the practice of *wayumɨ* remains alive and, along with it, the memory of epidemics that devastated the region decades ago in unique moments of instability. In this movement, the Yanomami renounce their current proximity and coexistence with the *napë pë*, non-indigenous, and deliberately avoid the presence of the State.

Being on the move and abandoning communities on the banks of rivers is a procedure of reversal of the attraction and sedentarization of State policies, in which the conviction that the State is a safe and stable "place" is deliberately refused. *To go wayumɨ*, in this pandemic context, more than a historical inversion proves to be a spatial and political technique of resistance.

(*Sair para o mato: estratégia Yanomami contra a COVID-19*, Daniel Jabra and Thiago Benucci, Cadernos de Campo, 2020)

# W

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*Lexicon* : To view and download the free PDF of the full *Lexicon*. *quilombola* thinker Nego Bispo proposes as a "war of denominations".

# *Yy*

**yy**
/ʊʊ/
*noun*

"For us, Guarani, everything comes from water. The land (*yvy*) comes from the water (*yy*)."
(Jurandir Augusto Martim (Tupã Djekupé Mirim), conversation in April 2024)

"My name is Marcio Wera Mirim, I am a Guarani leader from tekoa Ytu, here in Jaraguá. For us, water (*yy*), is a sacred element that was generated by the Nhanderu. Water for us is as important as our existence."
(ep. *"Water is our existence", Cinturão Verde Guarani, podcast* Marcio Wera Mirim, 2020)

"I am Thiago Karai, from the Tenondé Porã Indigenous Land, in the south of the capital of São Paulo. Many *xeramoi*, who are our elders, say that we have to see our body as a planet, so water (*yy*) is practically our blood. There's the bloodstream we have, and water makes this whole system of the body, of the earth, run. It revolves around water. Without water, we can't live. We need to take care of the water to survive."
(ep. "*Water is our blood", Cinturão Verde Guarani, podcast*, Thiago Karai, 2020)

Y

# *Zoning*

**zon·ing**
/ˈzəʊ.nɪŋ/
*noun*

Jurandir Augusto Martim (Tupã Djekupé Mirim), Guarani Mbya teacher, thinker, and builder, once commented on the discussion that was taking place about zoning laws in the city of São Paulo: "It's no longer possible to continue like this. We're already seeing it, the floods, the disasters, it's no longer possible to continue with this model of city. That's the role of you architects: to make zoning laws for degrowth and desurbanization. Stop the growth of cities in directions where there is no city yet."

**Z**