

# WEAVING THE LANDSCAPE

A mutual territory for The Kogui and the non-indigenous  
civilization

Master thesis by:  
Valeria Escobar Arango  
Matricola: 936486

Thesis Supervisor:  
Prof. Peter Arthur di Sabatino

Politecnico di Milano  
MSc. Interior and Spatial Design  
Laurea Magistrale  
2019/2021



**POLITECNICO**  
MILANO 1863

# ABSTRACT

## EN

After overcoming challenging times with the pandemic, lifestyles and priorities also changed. After living in what seemed “the end of times” architects and designers also started rethinking the way we inhabit.

As a personal reflection, I saw an urgent necessity to escape the city and the chaos to settle down in a safe place. That safe place to me was a new imaginary, where life seemed to go slower. I wished to be surrounded by nature where we could start again, connect with our inner self and somehow go “back to basics.”

What if we explore the possibility of re-think the way of living but adapting it nowadays? To survive in the future, we need to look after the past and respect nature, culture, the land, and where we come from.

When I was thinking about the most magical and mystical places where I live, the Sierra Nevada of Santa Marta came to my mind, which is personally one of the places where many of the ideas that for me were an imaginary of tranquility converge. As I delved into the information I was immersed in a world that I did not know about one of the most important tribes of Colombia that inhabit there.

I concluded that the Sierra Nevada was not only the place to “find myself” but that I should also write to rescue that tradition and culture of a territory.

I found that there was a need to increase the chances of establishing connecting bridges between non-indigenous civilizations with the ancestral tribe in the Sierra Nevada of Santa Marta. Understanding that the sustainability of the natural and cultural recovery process depends on the recognition of and respect for the sacred sites by the non-indigenous population and local knowledge of the area and community history.

This project reinterprets kogui vernacular architecture into a western interpretation. Creating a hybrid scenario where both cultures could converge.

A space that is built as a net and once again, the fabric acts as a medium through which connections between human beings and their territory are woven.

## IT

Dopo aver superato momenti difficili con la pandemia, sono cambiati anche gli stili di vita e le priorità. Dopo aver vissuto in quella che sembrava "la fine dei tempi", anche architetti e designer hanno iniziato a ripensare il nostro modo di abitare.

Come riflessione personale, ho avvertito l'urgente necessità di fuggire dalla città e dal caos per stabilirmi in un luogo sicuro. Quel luogo sicuro per me era un nuovo immaginario, dove la vita sembrava andare più lentamente. Desideravo essere circondata dalla natura, dove poter ricominciare, connettersi con il proprio io interiore e in qualche modo "tornare alle origini".

E se esplorassimo la possibilità di ripensare il modo di vivere, ma adattandolo al giorno d'oggi? Per sopravvivere nel futuro, dobbiamo occuparci del passato e rispettare la natura, la cultura, la terra e le nostre origini.

Quando ho pensato ai luoghi più magici e mistici in cui vivo, mi è venuta in mente la Sierra Nevada di Santa Marta, che personalmente è uno dei luoghi in cui convergono molte delle idee che per me rappresentano un immaginario di tranquillità. Approfondendo le

informazioni, mi sono immerso in un mondo che non conoscevo, quello di una delle tribù più importanti della Colombia che vi abitano.

Ho concluso che la Sierra Nevada non era solo il luogo in cui "ritrovarmi", ma che avrei dovuto scrivere per salvare la tradizione e la cultura di un territorio.

Ho scoperto che era necessario aumentare le possibilità di stabilire ponti di collegamento tra le civiltà non indigene e le tribù ancestrali della Sierra Nevada di Santa Marta. Ho capito che la sostenibilità del processo di recupero naturale e culturale dipende dal riconoscimento e dal rispetto dei luoghi sacri da parte della popolazione non indigena e dalla conoscenza locale dell'area e della storia della comunità.

Questo progetto reinterpreta l'architettura vernacolare kogui in un'interpretazione occidentale. Creando uno scenario ibrido in cui le due culture possono convergere.

Uno spazio costruito come una rete e, ancora una volta, il tessuto funge da mezzo attraverso il quale si intrecciano le connessioni tra gli esseri umani e il loro territorio.



# INDEX

## **Chapter 1: Ancestral Territory**

- 1.1 A look into the past – Vernacular architecture
- 1.2 The scared mountain
- 1.3 The black line

## **Chapter 2 – Kogui Cosmvision**

- 2.2 Kogui cosmvision
- 2.3 Vernacular typologies

## **Chapter 3 – Weaving as a point of connection**

- 3.1 Weaving significance
- 3.2 The territory as a loom
- 3.3 Pagamento Ritual

## **Chapter 4 –Dualism**

- 4.1 Non-indigenous relationships besides Kogui territory
- 4.2 New Nomads & Conscious tourism

## **Chapter 5 – The final project: Mutualism is building new relationships**

- 5.1 Site context and potentials
- 5.2 The midpoint: Territory mutual benefits

## **Chapter 6 – Project development: reinterpretation of the ancestral architecture**

- 6.1 Project Aim
- 6.2 Project Target
- 6.3 Architectural program
- 6.4 Design Concept Analogy
- 6.5 Project Description
- 6.6 Modules Description

## **Chapter 7 – Final Reflections**

## **Bibliography and Figures**

# **CHAPTER 1:**

# **Ancestral Territory**

## 1.1 A look into the past - Vernacular architecture

Humans have always been searching for the spatial answer that adapts our daily activities and be part of a constant evolution. Vernacular architecture plays a role in society as a beginning of the solution of shelter with the empiric process of the dynamics of life.

Local architecture is referred to throughout the world as vernacular architecture. The word vernacular was first used in 1861 as a derivation of the Latin vernaculus, pertaining or specific to a local area/region. (Curtis, 1986). Also known as architecture without an architect, spontaneous architecture, folk architecture, or rural architecture and regional architecture.

Local architecture embodies the physical and sociocultural characteristics of the environment of which it is a part. This is an indigenous architecture that displays the character of multiple and unknown local contributors and openly reflects the traditions, culture, experience and customs of the people it serves. Vernacular architecture differs according to the physical conditions of each region, becoming an expression of the culture of that area. (Erarslan, 2019)

The term 'vernacular architecture' has been used in a number of the instances cited above, it includes many types of building which have not been professionally designed. All forms of vernacular architecture are built to meet specific needs, accommodating the values, economies and ways of life of the cultures that produce them. (Oliver,2003)

Throughout this thesis, much mention is made of the relationship between territory and space, which, related to an ancestral cosmogony, is what determines the construction of a vernacular dwelling by the Kogui Indians, which is very simplified in modern terms but loaded with meaning.

All houses are dwellings; but all dwellings are not houses. For many people this implies a permanent structure, for some it means temporary accommodation, while for others it is simply where they live, even if there is little evidence of a building. The dwelling is more than the structure, as the soul is more than the body that envelops it. (Oliver,2003)



**SIERRA NEVADA OF SANTA MARTA**

(Fig. 01)





## 1.2 The scared mountain

For this thesis I decided to explore deeper a community that is part one of the remaining indigenous tribes in Colombia called The Kogui. Their spirit is rooted in one of the most amazing territories of Colombia called the Sierra Nevada of Santa Marta (SNSM). I have always had a special connection with this place, although I not native to this city, its near to spots are a very common touristic destination. One hour away of the city we can find a journey into a completely different scenario of the crowded city, there is a paradise of jungle and sea called The Sierra Nevada.

The Sierra Nevada has the particularity of being the highest mountain in the world that rises directly from the sea and for the inhabitants of there is an essential symbolic relationship with their territory, which is present in all aspects of their social and cultural life.

I membered this place with special thoughts because is just what I mentions when there is desire of nature and an exit of an accelerated society. Although I mention that this place is also a common city escape, its territory is a sacred place for those who historically have

been living there.

“According to the Indians of the Sierra Nevada, the creation myth had two stages, first it was darkness, there was neither the moon nor the stars, there was only a large area of water in the middle of that darkness, then when the thought of the mother wanted, the light appeared and with it everything in the firmament” (Coronado, 1993).

Therefore, many investigations have been done around this territory and Kogi’s perspective and how it differs from the perspective of the dominant societies of the West. The way in which they understand their origins, the very way in which they recognize themselves in their ancestors and represent their constructions in the deities or figures recognized as their sacred mountain, reveals a series of different visions in the Kogi community.

The cosmic origin of the indigenous people of the Sierra Nevada has a structure that makes it understandable. Under the spatial look, it allows graphically its analysis and a better understanding from the western point of view. It can be configured in a way that can be

immediately related to the abstraction of the mountain, the cusps of their constructions, and other possible relationships, including craft manifestations, weavings, ceramics, conformation of the villages and the way of inhabiting the landscape. (Jurado Jaramillo, D. (2014)



(Fig. 02)

## 1.3 The Black Line

The Kogui and their related tribes, the Arhuacos, Wiwas and Kankuamos, define their ancestral territory by the Línea Negra (the Black Line), a ring of sacred sites around the base of the Sierra. For these groups, these are sites of paramount spiritual importance.

The indigenous conception is based on the Law of Origin, which determines the social, religious, political and cultural structure of these communities, in such a way that for them the fulfillment of their mandates, through rituals and traditions, guarantees the balance between the human, the divine and the natural environment. (García, Moreno. 2021).

According to their cosmogony and cosmology the Black Line is a spiritual and invisible thread that surrounds the base of the Sierra. It has the meaning of the passage from day to night, from the visible to the invisible. The Black Line contains a sequence of sacred spaces connected to each other materially and immaterially. These connections form a fabric that connects energetically with other sacred sites in the universe.

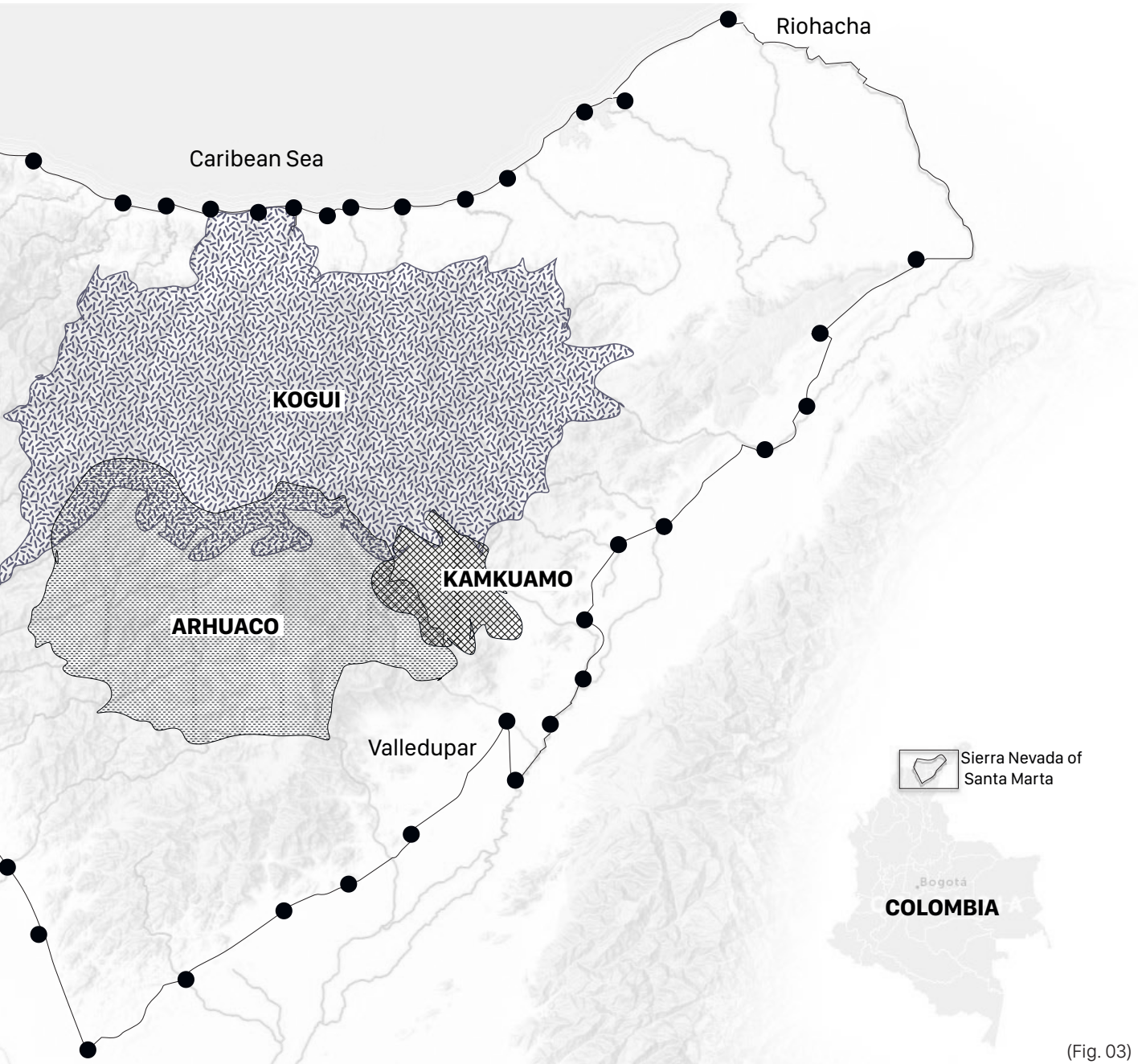
Each of these spaces is assigned a specific function for the protection and care of the natural environment. (García, Moreno. 2021). Within the black line are several important natural parks such as Los Flamencos Flora and Fauna Sanctuary and the Tayrona and Sierra Nevada de Santa Marta National Parks, in addition to 323,000 km<sup>2</sup> of Indigenous Reserves. (Information of Organization Ganawindua Tairona).

In respect to the Colombian state, since 1973 the term “black line” was established to frame these invisible borders and until 2018 the territory was formalized through decrees that aim to protect the indigenous culture and environmental balance. These are areas where currently there are also small settlements of non-indigenous communities, there is presence of ecotourism, and other activities that are carried out in the sector. However, these should always be socialized with the Mamos (community leaders).

While the Kogui typically continue to reside high in the mountains, they make pilgrimages to the coast for ceremonial activities at sacred sites. They also travel to the beaches.

Recently, many organizations work on the SSNM in pro of the preservation of material and immaterial indigenous culture and nature. The Amazon Conservation Team foundation have that have been actively working along with the community that is dedicated to retrieve the health of this important sacred sites, led by their traditional authorities, the mamos.





(Fig. 03)

# **CHAPTER 2:**

# **Architecture and Space**



## 2.1 Kogi Cosmvision

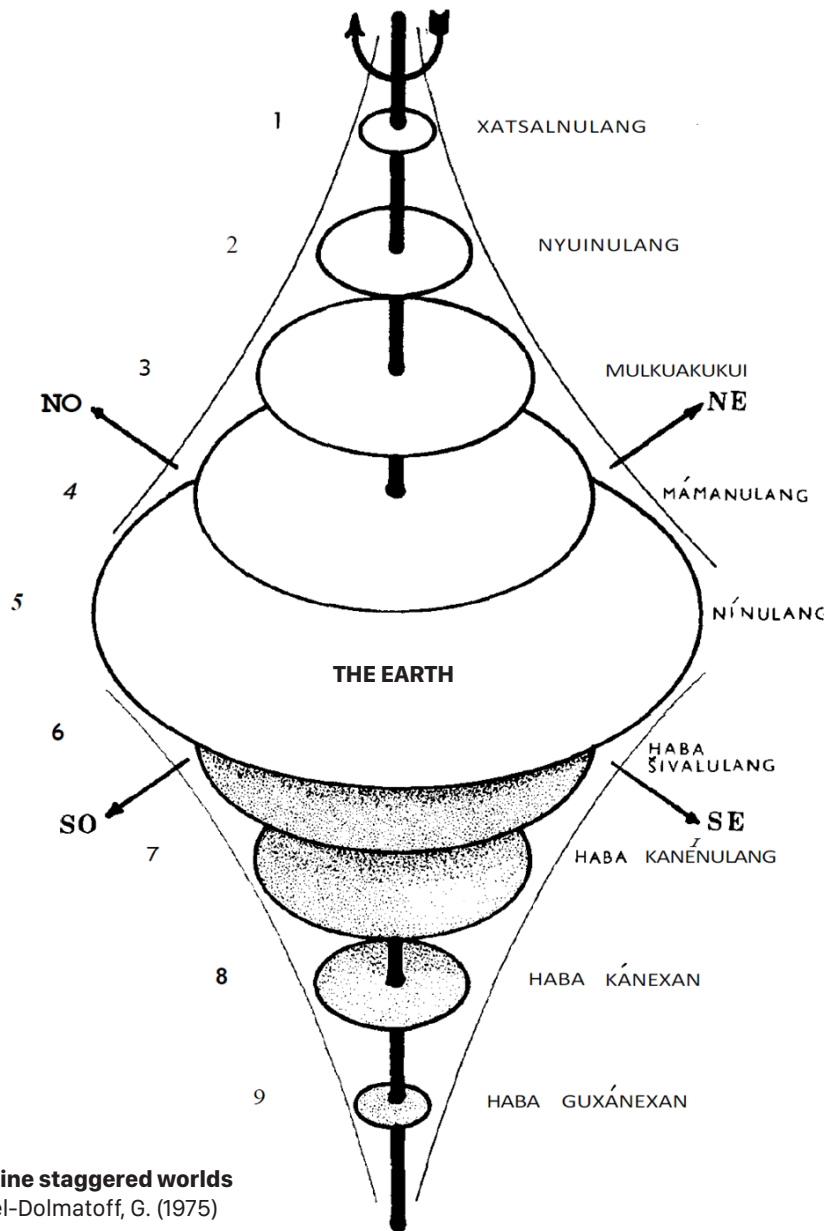
To understand the core of Kogi's territory vision and their settlements we must explore their cosmvision. As almost any ancestral tribe, their closeness to a superior world is what determines their organization in a territory.

The Kogi cosmogony speaks of the creation of nine staggered worlds, one on top of the other, comparing them to the nine months of human gestation, detailing their characteristics and successive evolution.

This vision of a "whole" made up of innumerable components that constitute something coherent and integrated may well be considered one of the great achievements of the Kogi thought. For them, the interrelationship of the parts - be it on a macrocosmic or microcosmic scale - is the model of human life, not in a sense of automatic mechanisms, but by assigning to the individual great personal responsibility for the functioning of the universe and its components. (Dolmatoff, 1975).

The Kogi cosmvision embraces astral and meteorological phenomena, the visible and imagined earth, the Sierra Nevada, the

mountains, the temples, the houses, down to the smallest object of personal use, all placed within a cone-shaped model. On the other hand, the Kogi always operate with a concept of complementary oppositions; each phenomenon or object is believed to have its opposite, invisible and negative but essential part, and this division is almost always established on a vertical plane of an 'up' and 'down', which corresponds to concepts of light and darkness and, finally, of Good and Evil. (Dolmatoff, 1975).



**Conception of the nine staggered worlds**  
 Illustration by Reichel-Dolmatoff, G. (1975)  
 (Fig. 04)

## 2.2 Vernacular Typology

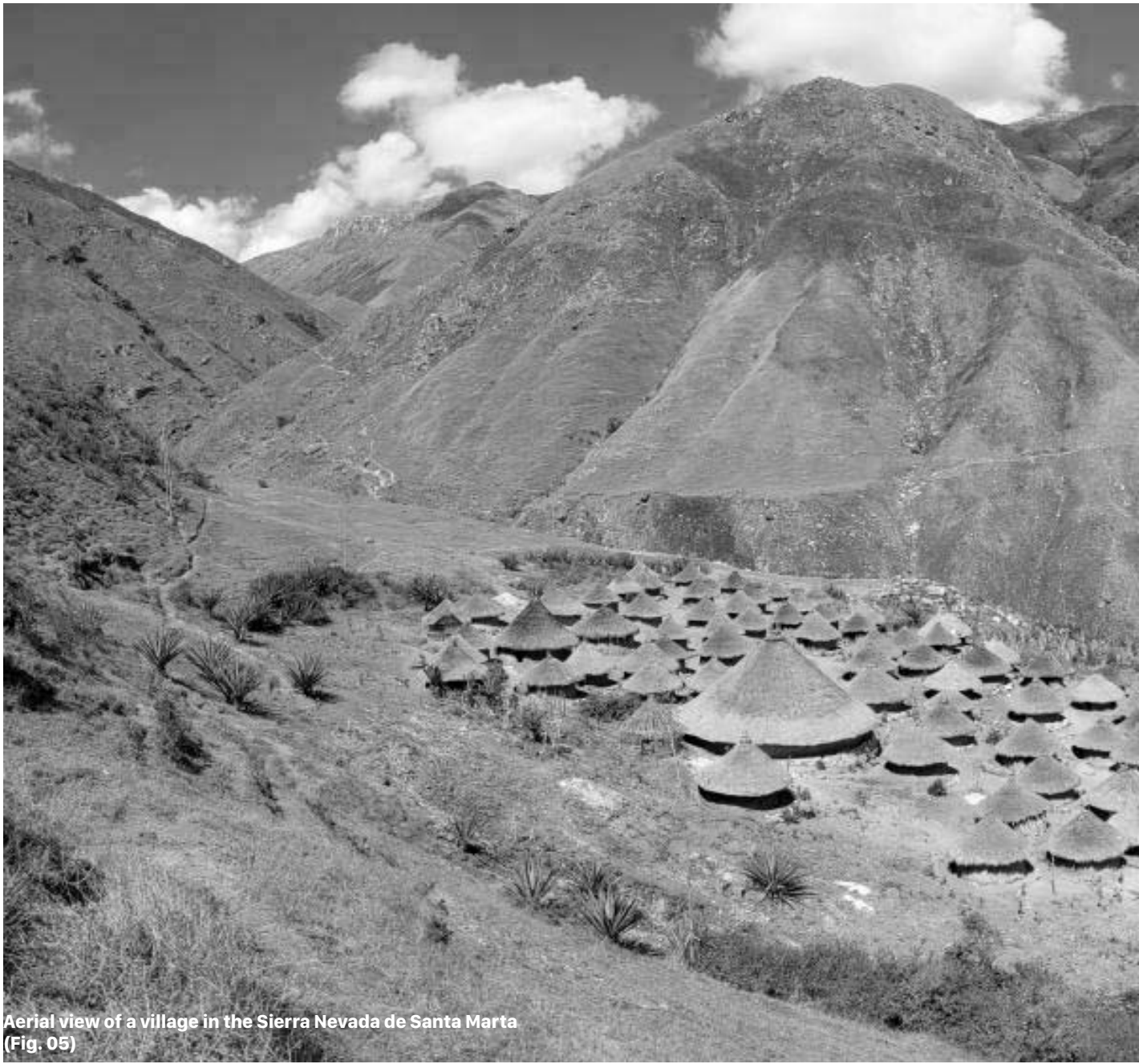
The traditional construction of indigenous architecture does not originate as an arbitrary fact or given in the measure of purely physical elements. Its elaboration corresponds to the conservation of cultural criteria closely linked to the scheme of cosmic structure. (Duque, Salazar, Castaño, 2004. P. 87).

The village is made up of an urban complex house, with circular floor plans, distributed without an established diameter. Within the village there are three specific rectangular constructions, the largest serves as a communal place for the members of the indigenous community and the two smaller ones are used for kitchen and storage, the latter is occasionally used for guests.

These constructions manifest the marked western influence, which do not show any symbolism in their construction or relationship with Kogi cosmogonic aspects. A different case happens with the other native constructions of circular plant, mainly with two of greater size located in the periphery of the town, propitious places for the meditation of the men, and that concentrate

specific functions where it emphasizes in them the element that stands out in them.

The three main constructions established in the village are called Nuhué - the house of the mámas - Kankurua - the ceremonial temple - and the third and most present one called Juzhi (Duque, Salazar, Castaño, 2004).



Aerial view of a village in the Sierra Nevada de Santa Marta  
(Fig. 05)



## 2.3 The Cosmogonic Construction

Villages are generally located near river basins. The materials used to build the houses are traditional, such as wood, mud or woven palm walls and palm roofs. The most traditional constructions are circular in shape, but occasionally there are some rectangular ones. The houses have no windows, only a door, and in the center of the house a fire is lit. People generally sleep on the ground or in hammocks, although some have incorporated beds (García, Moreno. 2021).

The texts and drawings are an abstraction of the book "Architecture and Forest in the Sierra Nevada de Santa Marta" by the author Laura Londoño Niño.



(Fig.06)

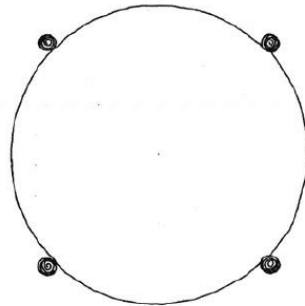
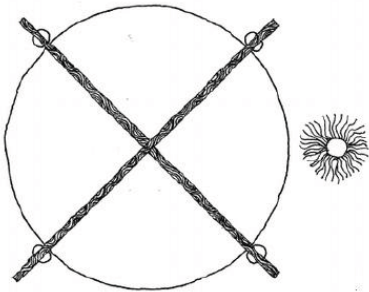
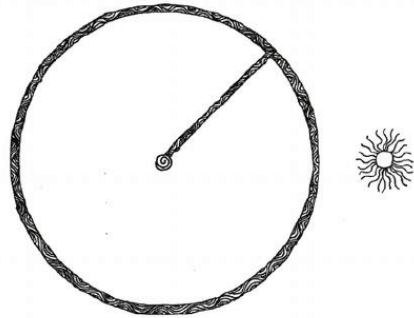
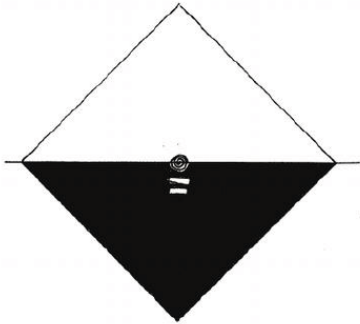
## **A) Agreement with the sun**

To trace the circle that forms a house we start from a center. In this center, a stone is buried as a payment to maintain the connection between the material and spiritual worlds.

---

The measure of the radius of the house is determined by measuring what gives a stroke and a half (approx. 2.60 mis). The four cardinal points are located, and from these the four main wooden poles are in each quadrant. The entrance is generally oriented towards the sunrise.





(Fig.07)

## **B) Agreement with other towns**

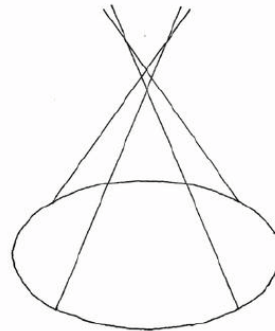
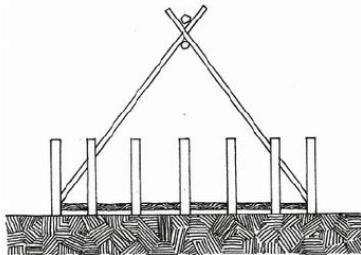
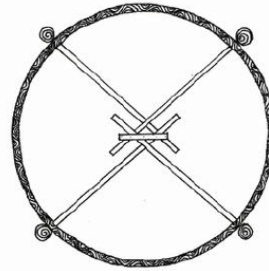
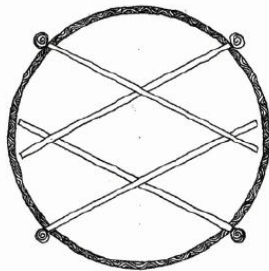
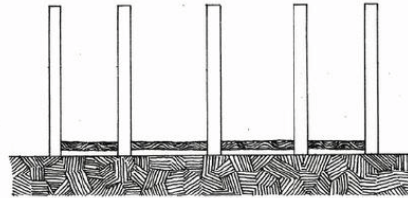
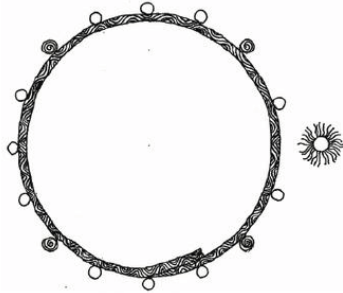
Once the wooden poles have been placed, a thick vine with a diameter of 8 to 10 cm is placed on the floor and inside the circle. What is going to be the roof is assembled on the ground on this bejuco, which acts as a tie beam.

---

With a fique rope called shubulí, they trace the circumference of the projected construction, recreating the original layout of the world.

---

When defining the center and contour in space, four points are marked that correspond to the four corners of the world, the cardinal points of the Kogi, located towards the points of the horizon where the sun rises and sets.



(Fig.08)

## **C) Agreement with the animals**

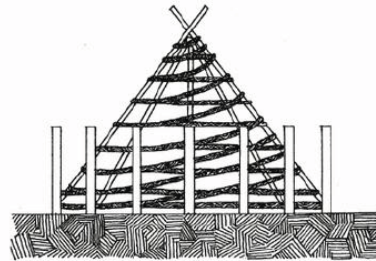
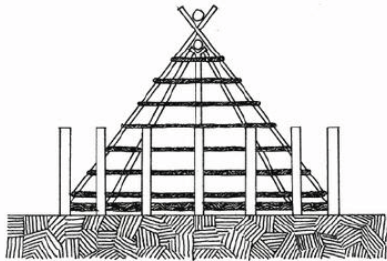
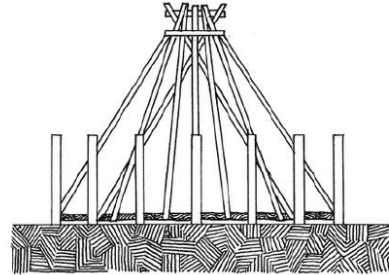
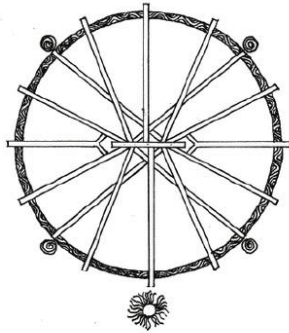
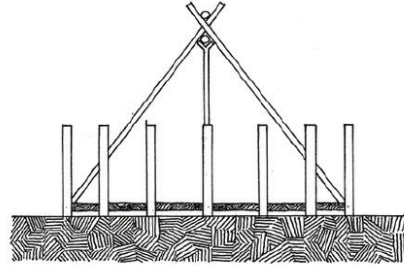
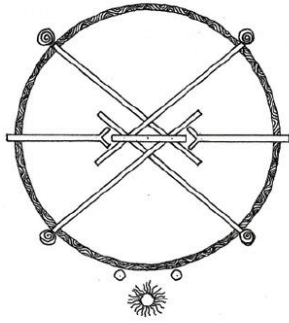
The structure is established with concentric vertical wooden elements in the upper part of the structure, resembling the shape of a mountain.

---

When you have the basic cylinder shape, you build four rings in ascending form, recreating the worlds on the positive side.

---

In the ceremonial temples other additional levels are placed until you have cough different animals that exist in nature.



(Fig.09)

## **D) Agreement with head and body**

Once the structure is tied to the ground, it is lifted and tied to the wooden poles.

---

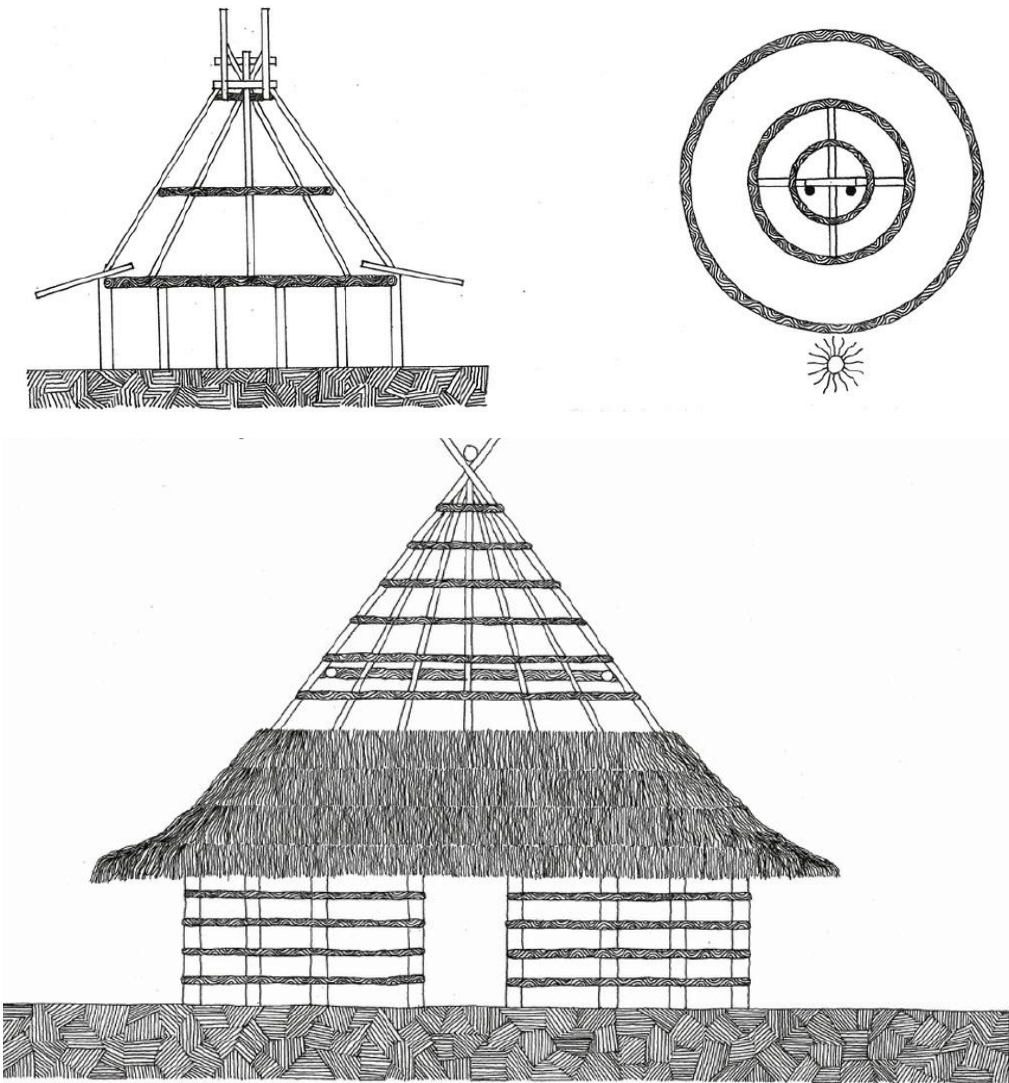
To finish the roof structure, the “horns” are placed at the top of the roof, which can avoid problems of torsion of this structure.

---

The palm or thatch of the roof is placed, and the walls are enclosed. The houses are usually closed with wattle and daub or palm and bamboo slats.

---

This is done to braid the fiber that will protect the house from the outside. Every day the thoughts are interwoven. That is why it is sought that they are orderly, in harmony, like clear unraveled threads.

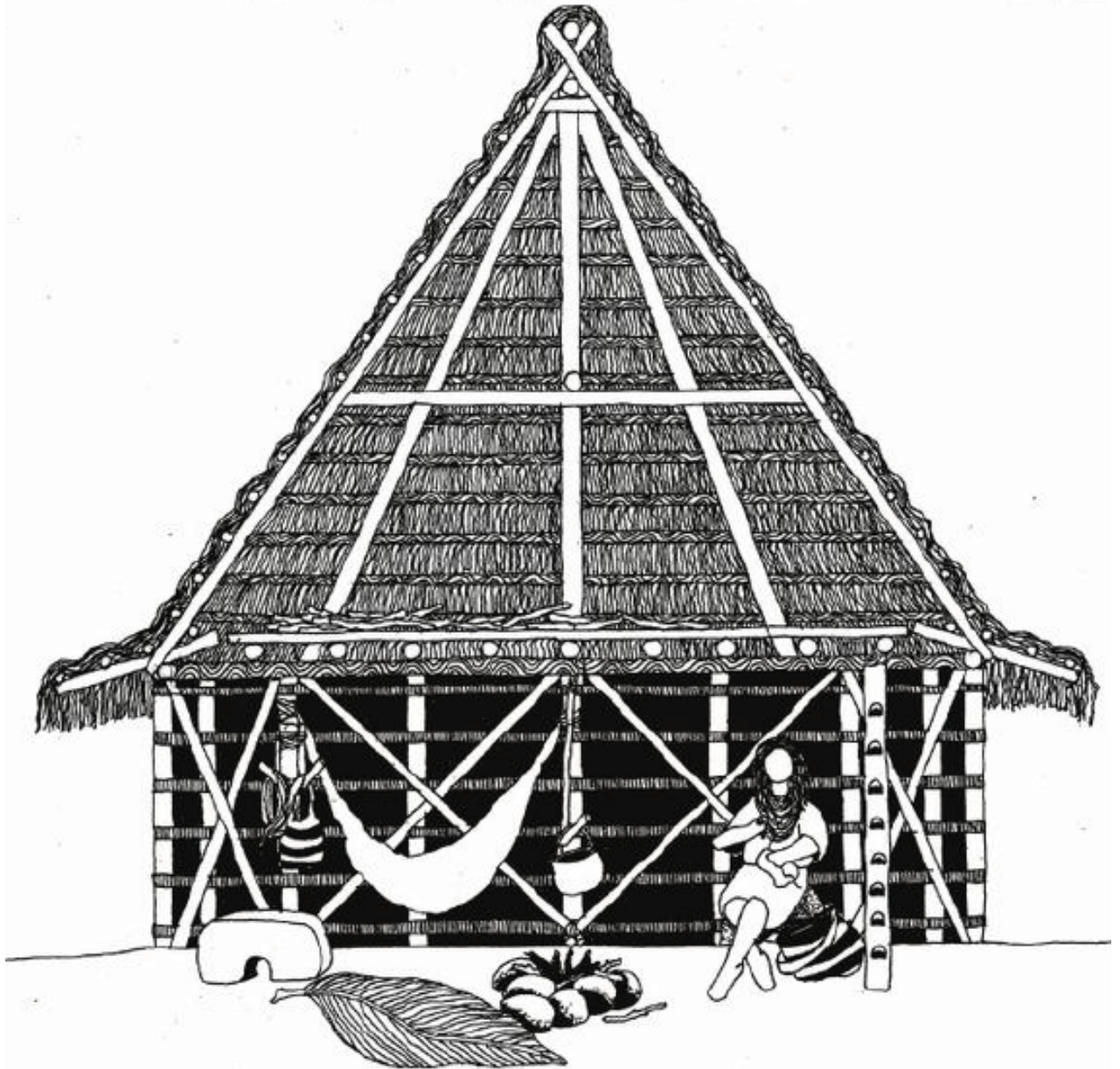


(Fig.10)

**“It is from the heart that the thoughts that  
nourish the world are born. The hearth is  
the heart that keeps the house alive. The  
Sierra Nevada is the heart that keeps the  
earth alive”**

Message from the mamos  
(Londoño Niño, 2021)





(Fig.11)

# **CHAPTER 3:**

## **Weaving as a point of connection**

### 3.1 Meaning of weaving and cultural symbolism

The meaning of the word weaving for the indigenous people of the SNSM metaphorically brings together meanings that link multiple aspects and characteristics. All these meanings are associated with cosmogony and the relationship with the environment. The definition would fall short if it were limited only to material products made by weaving, such as clothing and mochilas, among others. The concept of weaving goes beyond the loom, thread, and needles (García,2021).

The Kogui are great weavers, and it is one of their main forms of economy, like those of other similar indigenous peoples in the territory. They cultivate cotton and use the threads of its fibers to weave their clothes and mochilas.

The mochila in general has a high symbolic and spiritual value for the Kogui communities, as it represents the fertility of the mother creator of the universe. For

this reason, the mochila is shaped like a spiral snail, representing how the universe unfolds from the spindle of the creator. (This spiral symbolism is constantly repeated within their culture). The Kogi's mochila is usually made of fique fiber, although they also have a variety of cotton. In the case of fique mochilas, these usually have dyed horizontal lines that reflect the lineage or caste of the wearer.

The weaving of the backpacks is a job done by women. From a very early age, the girls are taught by their mothers to spin and weave. Their hands learn to separate the fique fibers with great skill, they learn to spin the cotton and prepare the wool; later, they rub it and roll it against their legs to obtain the thread with which they weave the backpacks. The whole family participates in the weaving activity, the wooden spindle rolls on the floor of the house. It is usual to see the man helping the wife to spin the wool. When the girl finishes her first backpack, she is presented to the Mamo,

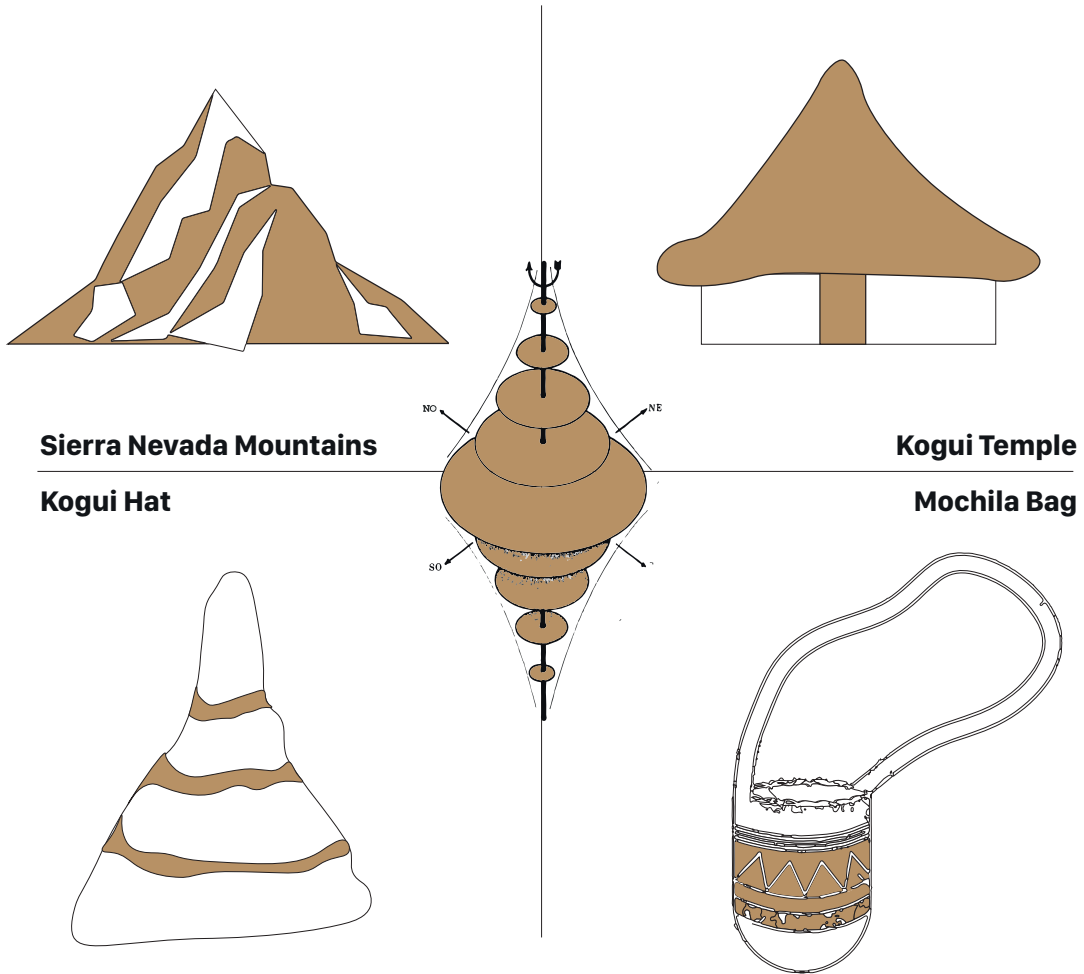
who grants her permission as a weaver. From that moment on, she commits herself to continue the weaving tradition and to teach her daughters to weave. Generally, the girls give their first backpacks to their siblings as gifts (Interview Ana Alberto, 2017).

When the indigenous women of the SNSM weave, it is not only the thread that is being woven, they leave their thoughts in each stitch on their backpacks. Weaving is an activity that takes place at various times of the day. The women weave sitting, walking, lying in the hammock, many times they weave without looking at the fabrics. Their hands have dexterity and skill in each stitch. Weaving is the act of reproducing life and thought. Before starting to weave the backpack, the woman visualizes it, and according to tradition this image already exists from the immaterial, and in order for it to materialize it is necessary to ask permission from the divinities for its elaboration. The force that contains the

immaterial image will be the one received by the weaver woman, and the one that she will capture in each stitch throughout the weaving of the backpack. Weaving is a process by which the human being can connect with the divine. Weaving can also be considered as a meditative act.

Respecting the commercialization of their woven objects, it is necessary to say that due to their customs and the conditions of voluntary isolation that the Kogui indigenous communities have from non-indigenous people, there are no stable or strong commercialization channels. Only a few people sell their objects as handicrafts outside the community.

# The loom and the universe analogy



(Fig.12)

## 3.2 The territory as a loom

Weaving is a public act, it is a social attitude, and it is participating in the life of the group. But the result is the “fabric of life”, and the quality of a weaving always depends on two factors: the quality of the thread and the skill of the weaver. In other words: the quality of individual life is determined, according to the Kogui, by how the person interrelates with his or her group (Dolmatoff, 1975).

This movement has given rise to a concept of great importance in Kogui's thought, namely the idea that the sun is a great weaver. Imagining our earth as an immense loom around which the sun moves in a spiral motion back and forth, the Kogui say that “the sun is weaving.” (Dolmatoff, 1975).

The SNSM is at the center of the loom, at the heart of the universe, inscribed in a circumference that surrounds it. In the Kogui temple, the image of the loom is represented by the rays of the sun penetrating space. The sun is considered the great weaver of the universe, as it moves and spirals around the Earth. In the looming figure, the two horizontal bars represent the winter and summer

solstices (Garcia,2021).

For the creation of fabric, it is necessary that lines cross, whether virtual or material lines when intertwined form a surface. In the SNSM, different fabrics are interwoven. If this concept is seen from the indigenous cosmogony, the first line that envelops and generates the great fabric that covers the SNSM is the Black Line, from which, as already presented, the sacred territory is defined. The Black Line connects the perimeter sacred sites of the territory, which at the same time connect with the sacred sites in the interior. The sacred sites are not isolated points, the union of all these sites can be imagined as a large network or web invisible to human eyes, but visible to the world of divinities.

From this conceptualization, the great web sacralizes the territory. This great web is lived and woven permanently through the realization of traditional works and the ritual of the Pagamento. It is woven at the same time by consciously inhabiting the territory, through the relationships that are generated with the environment. The thread that unites

the sacred spaces forms a fabric, like that of a backpack with a variety of colors and designs (García,2021).

“It should not surprise us, therefore, that the Kogui think that their permanent movement between the low and middle zones of their environment dedicated to agriculture, and the high zones dedicated to cattle raising represent an act of “weaving” their material life. Like the movements of a man weaving his loom, the Indians move from their agricultural farms to the moors, and back again, in the longitudinal direction of the warp, and go from one valley to the next in a movement that imitates the weft of the threads that cross the fabric of life. Their mountains, then, resemble a gigantic loom, where the Kogui people weave the web of their own lives (Uribe, 1993).

As it is well known, the Kogui are walkers of their territory, this can also be considered an act of weaving the environment. Opening and crossing paths, and recognizing their territory is a way of inhabiting and interweaving histories and marking meeting points. This could be considered a cultural relationship

that is woven between the community and its environment. Therefore, the territory is a very important part when developing a project and how it relates to the symbolism of weaving.



(Fig. 13)



### 3.3 Pagamento Ritual

The process of weaving the mochila starts from the connection with Mother Earth, through the chants that are performed in the Pagamento ritual to prepare the soil and the seeds.

#### **What is the Pagamento Ritual and what is it done for?**

Pagamento is an ancestral ritual directly related to the territory which is considered as “a living space that is represented by the ancestral idea of the Universal Mother” (Rivero, 2014). When the Pagamento ritual is repeated, just as a knot is repeated in a weaving to form a surface, there is a process by which the concept of the sacred is inscribed in the territory.

The indigenous of the SNSM, from birth to death, perform Pagamento rituals to comply with the mandate of the Law of Origin. Life itself is conceived as a permanent debt for which there is an obligation to pay. Therefore, for the indigenous people, the ritual of pigment is considered a way of life, which creates a commitment to the community, to themselves and to their natural environment (Barragán, 2018).

Sacred sites are the basis on which the image of the territory is built. This construction is given by the displacement between sacred sites. When talking about traveling through the territory “it implies not only walking it, but also thinking it” (Córdoba, 2006).

The mobility and spatiality that they manage throughout the length and breadth of their ancestral territory is fundamental to carry out the retribution they make through the exchange of stones, seeds, and shells, from the sea to the lagoons located in the high parts of the Sierra and vice versa, they perform this activity as an offering to the guardians or spiritual fathers of these spaces to maintain the balance and care of Mother Nature. (Rivero, 2014)

**CHAPTER 4:**  
**Dualism: Two needs converging in  
a same territory**

## 4.1 Non-indigenous relationships around Kogui territory

The Kogui manage their spatiality and mobility in a very concrete and precise way according to their needs, as they are a group that is constantly on the move. They know how to move in the different spaces and contexts inside and outside their territory, they are clear about the specific characteristics of each space and that makes them very cautious in their development in each of them.

These migrations correspond to different reasons, such as agriculture, personal needs and as mentioned before to make pagamento.

Palomino is the closet village to one of the sacred sites of the Sierra Nevada called Sewiaka, they always pass through here to leave or enter the Sierra and descend to the local context of the town of Palomino to trade with their backpacks, exchange or negotiate products from their crops, or to obtain the necessary tools to take to their traditional villages. However, not all these migrations result in a horizontal relationship.

When the Kogui move even beyond these contexts, until they reach the urban sectors of the city of Santa Marta, such as El Rodadero.

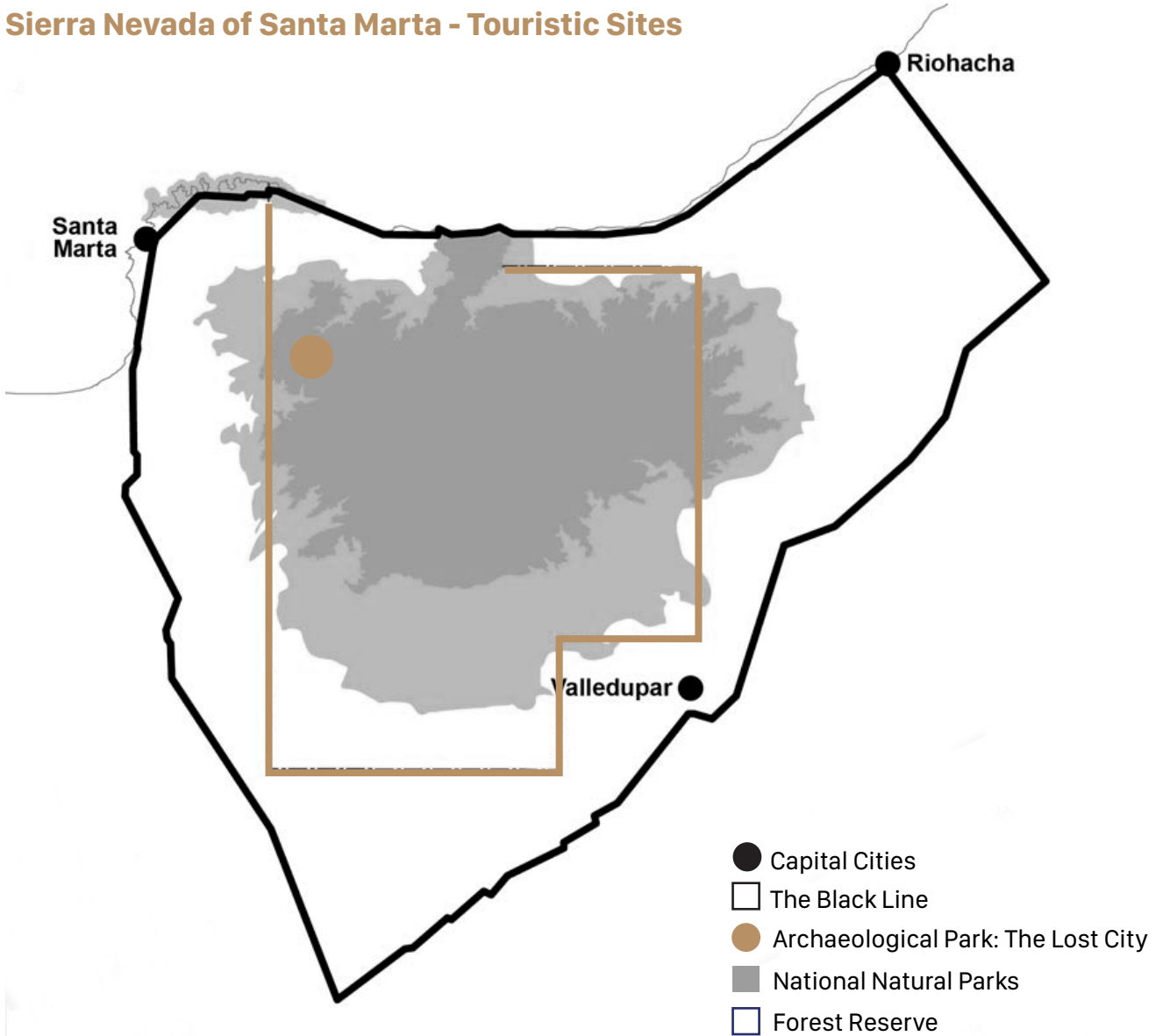
Their movement is much broader and more complex, since they cross the Caribbean trunk road, passing through the entire northern face of the Sierra until they reach a city that, although it has been traditional in the history of this original people of the region, is very alien in terms of the true value that indigenous peoples have around their own history. (Rivero, 2014)

The specific case of El Rodadero, unlike the districts that are in the lower parts bordering the Caribbean Sea on the north side of the mountain range, it is a space that is in the city of Santa Marta, for several decades this sector is positioned as one of the most visited destinations by tourists in the city; unlike the sectors mentioned above, this place has a high degree of urbanization. The massive impulse of tourism to this sector makes hundreds of people arrive daily (especially on weekends) to this sector (whether tourists from other parts of the region, Colombia and the world). (Rivero, 2014)

When the Kogui converge in this space, they generate great curiosity and attention in the people that inhabit, this means that these migrations towards the densified and urbanized sectors of the big cities are nowadays due to an economic and subsistence need, since they take advantage of the exposure to ask for food aid or money.

The roads that connect Palomino sector with the city of Santa Marta and is used by the different people who move between the two areas, either frequently (as is the case of the inhabitants of these sectors, which obviously also includes the Kogui) or sporadically (as is the case of visitors, travelers or tourists who converge for various reasons to these areas). Tayrona Park, the sectors of Quebrada Valencia, Buritacá, Ciudad Perdida, and even other places such as Don Diego, Dibulla, Río Ancho, among others, have recently been promoted as tourist or residential destinations for people from other parts of Colombia and the world.

## Sierra Nevada of Santa Marta - Touristic Sites



(Fig.14)



**Archaeological Park: The Lost City  
(Fig.15)**



**Palomino River Basin  
(Fig.16)**



**Tayrona Natural National Park  
(Fig.17)**



**Santa Marta Historical Center  
(Fig.18)**

## 4.2 Conscious tourism & New Nomads

Considering the above rural and urban dynamics of The Kogui, it is necessary to also consider the opposite side. There is a growing population sector of the city seeking the rural areas to fulfill other experiences. Nowadays, there is more and more people interested in a constant movement, not staying in a single space or city, this point has numerous variables to take in account. Big cities are very densified and normally we are involved in rushing, contamination and less time to dedicate to ourselves or constructing more personal relationships with others. This has led many people leave their routines and search better qualities of life in places less crowded or closest to nature. In this context, there is a desire to find a converging point of balance.

### **Conscious tourism**

This aspect gave birth to a new trend named conscious tourism, this can be defined as an alternative model to mass industrial tourism that is based on principles of social and economic justice, which simultaneously offers spiritually fulfilling experiences to travelers, without affecting the environment and local

cultures.

This concept is in line with the ideas of responsible or sustainable tourism, however as often the words responsibility and sustainability are often overused and not understood. Responsible or sustainable tourism have been more widely adopted as a term by industry as any form of tourism that can be consumed in a more responsible or sustainable way. Thus, responsible tourism recognizes the centrality of local hosting communities and their right to be the leaders in sustainable and socially responsible tourism development in their territory.

In the same way conscious tourism encourages alternatives and more mindful experiences and interactions between the tourism industry, local communities, the travelers and the environment. In addition to the above principles, conscious tourism fosters an authentic, sincere and intimate encounter between the Eastern wisdom with Western pragmatism, so that the travel experience can be reworked in a creative way in the personal life of all the people and communities involved.



To this end every tour will become a path of personal growth through a mutual exchange among travelers, and between them and local communities. (Conscious Journeys,2022)

### **New Nomads**

The conscious tourism trend is also related to another movement that can be defined as “the new nomads” these are normally people moving from a modular dwelling system to a continuous search of new alternatives of living and working in flexible contexts.

The life of new nomad seeks new demands on cities, buildings, residences, and working spaces, they travel from one co-working space to the next, alternating countries and continents, as well as accommodation, friends, and cultures. In terms of physical space referrers, the new nomads document this trend, showing the architecture, interior design, modular furniture, and multi-functional tools that this nomadic generation has developed for its own specific needs. Divided office floors with flexible uses, temporary living and working spaces that move with the nomads, multi-functional

objects that are at once chair and storage space, table and bed, or cupboard and desk. The necessary infrastructure is not hidden away but becomes the distinguishing design feature. Compactness and functionality meet a high standard for aesthetics, sustainability, and material. Representatives of this nomadic generation can be found across the globe. (Klanten, Galindo, Ehmann, Borges. 2015)

**CHAPTER 5:**  
**THE FINAL PROJECT**  
**Mutualism is building new relationships**



(Fig.19)

## 5.1 Project Location & Potentials

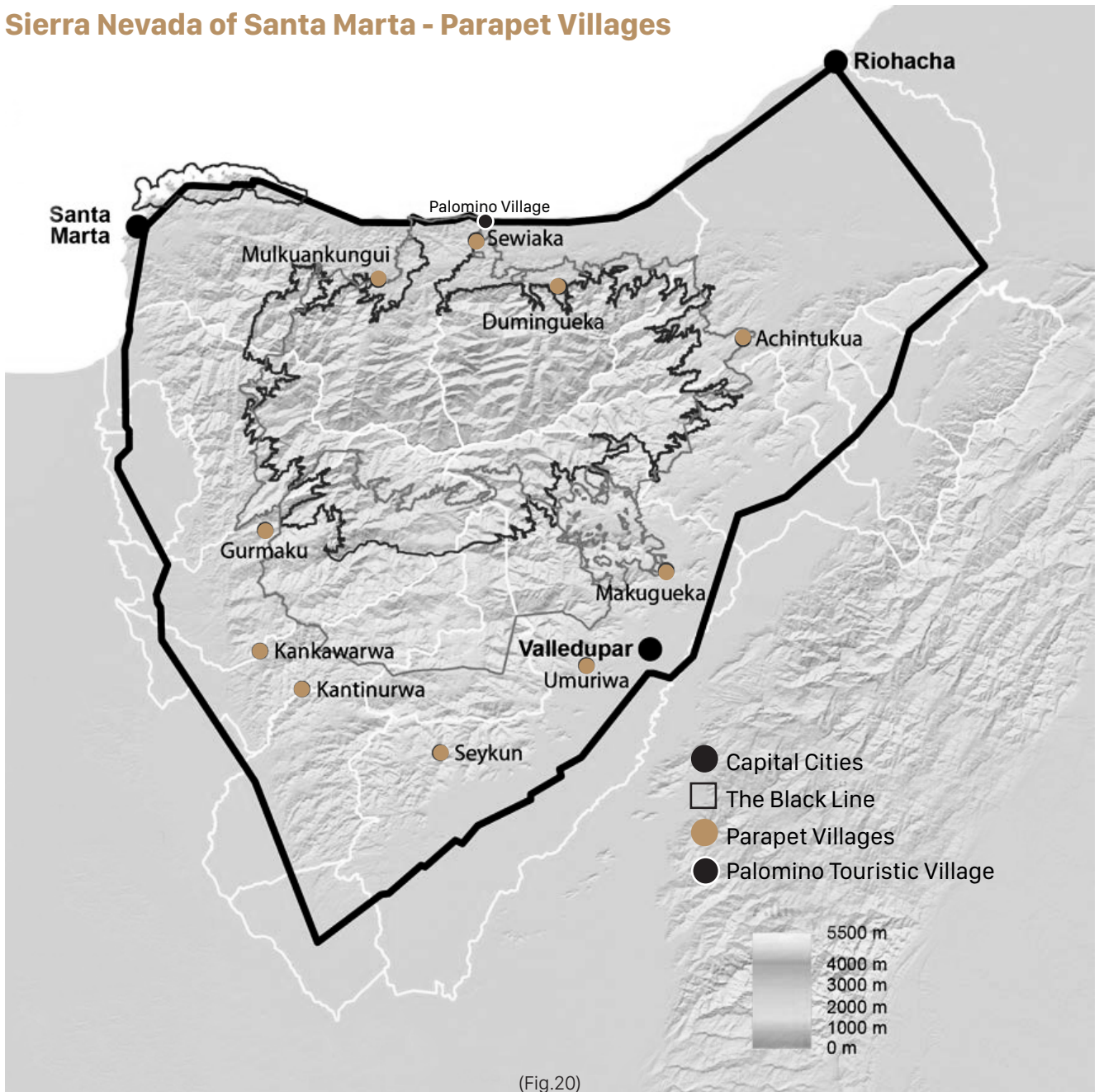
It was popularly believed that the Kogui were isolated in their territories from the urban centers closest to the towns, however this perception is changing significantly, as they are increasingly in direct contact with these spaces. In part, because a big population is searching for contact in the occidental world for economic need, health practices or education. However, for this purpose there are the “parapet” villages.

The parapet villages, as some recently founded in the lower parts of the Sierra Nevada de Santa Marta, such as Seywiaka, these were founded with the objective of establishing new educational and health centers for the indigenous peoples, and to bring some of the villages bordering the Sierra closer to them. Most of them are in the lower parts of the Sierra, as is the case of Seywiaka, which is very close to the rural village of Palomino and the black line as it is called part of the Caribbean trunk road that connects Santa Marta and Riohacha.

The intention of this parapet villages is made with the objective of advancing in the

protection and recovery of sacred sites and ancestral territory. It reflects the dream of the indigenous peoples to consolidate what is the ancestral territory for the permanence of their culture, strengthen indigenous governance over the territory, protect their human, cultural and ecological richness, and agree on relations between western culture and traditional culture. (Londoño Niño, 2010)

# Sierra Nevada of Santa Marta - Parapet Villages



(Fig.20)

## 5.2 The midpoint: Territory mutual benefits

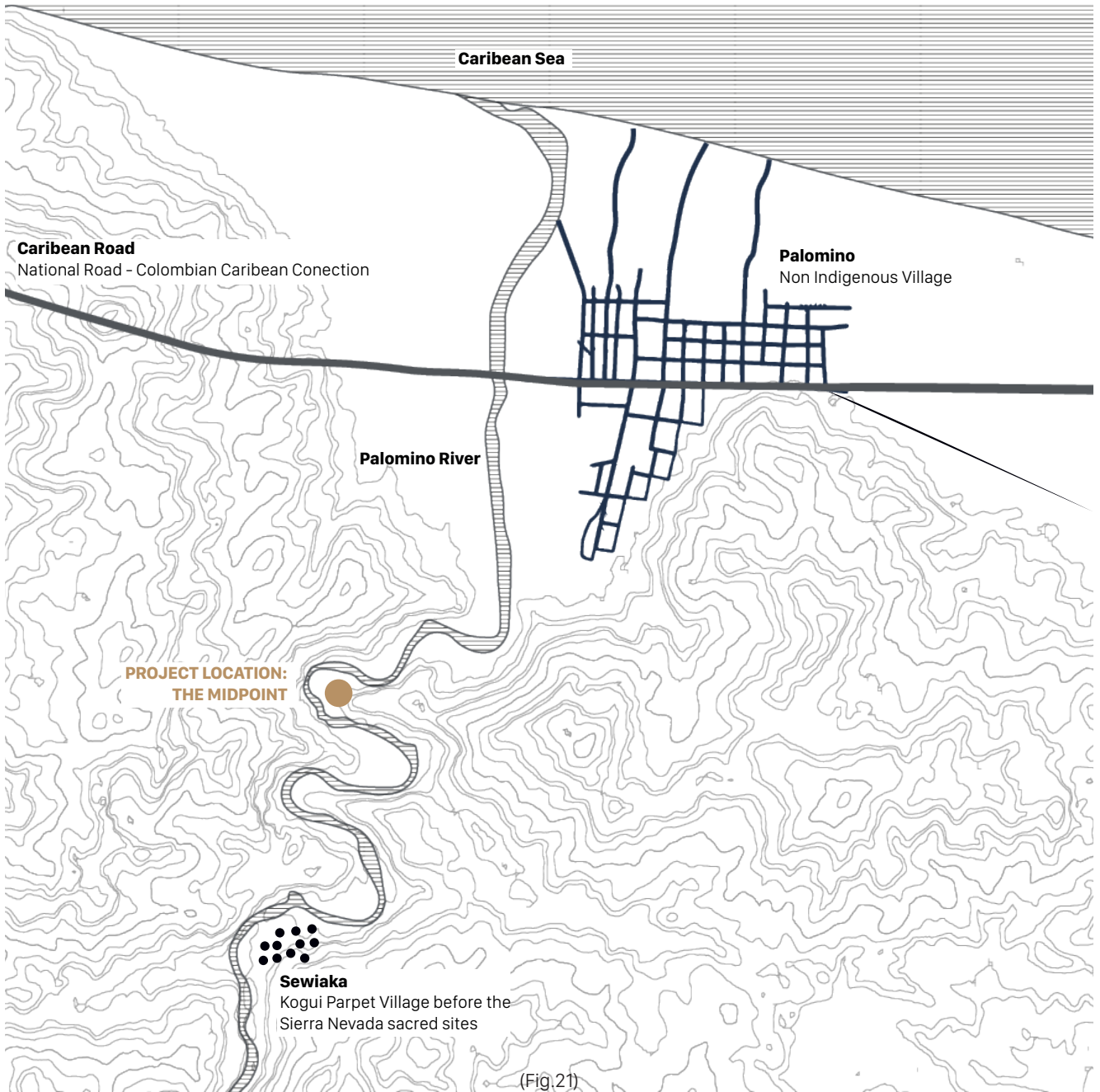
In Palomino, beyond the tourist boom, it has also become a rural sector for people who have sought to migrate to a quieter space and closer to natural landscapes.

This has created an important trend of people who build their own houses in the Kogui style, trying not to affect the environment. They are also people who maintain relationships of true friendship and reciprocity with the Kogui, even providing them with food and lodging when they arrive in Palomino or other sectors.

Describing the different types of intercultural relationships that have been woven over time and at present, with non-indigenous settlers and visitors in the lower and upper parts of the Sierra, is complex because there are different types of people who have entered these territories, however, what is important to analyze is the fact that the Kogui have held on to their traditions, in permanent protection of their ritual and cultural life (Rivero, 2014).

Considering the above, there is a need to regulate these territories which can be a space to continue building reciprocal relationships between the territory and

the people who inhabit it. Understanding that relationships can be woven where an ancestral legacy can be preserved and this can also be a space for people who migrate to spaces of greater connection with what surrounds us, a reciprocal relationship where there is a conscious tourism and productive environments.



(Fig.21)

**CHAPTER 6:**  
**PROJECT DEVELOPMENT**  
**Reinterpreting traditions in a mutual**  
**territory.**



## 6.1 Project Aim

Finding a balance between two cultures in a project is a way to create a respectful and mutual relationship between both cultural heritage and the territory.

The sustainability of the natural and cultural recovery process depends on the recognition of and respect for the sacred site by the non-indigenous population and local knowledge of area and community history.

Additionally, is important to provide alternatives for both indigenous and non-indigenous youth, given that the strengthening of intercultural relations is a strategy for the protection of the territory and that the future of non-indigenous youth. This means to strengthen their sense of belonging to their territory.

The gathering of oral histories, crafts, and care of the land enables the creation of bridges of communication in terms of not only recognition and respect for the other, but also self-recognition and self-affirmation. It is important for the process to examine both the indigenous and local non-indigenous realities.

This projects aims to increase the chances of establishing connecting bridges between the inhabitants of the adjacent towns such as Palomino and caribbean surroundings.

The integration of the community can strengthen relationships such as working with local fishermen, small farmers and villagers to obtain their perspectives on the needs of the community and environmental needs. On the other hand, can be a place receiving city nomads, workers with social causes, travelers and autonomous people who are in search of the neo-rurality that is assumed as the recovery of "something lost".

For some can be translated into freedom, for others into ecosystems into tranquility. In short, an own and authentic narrative will be constructed to realize these migrations that connect histories to benefit from each other.

## 6.2 Target

### **Day/Activity**

The Kogui Community  
Palomino Inhabitants  
Tourists of Palomino

---

### **Short Stays**

National and International tourists with social  
and natural interests

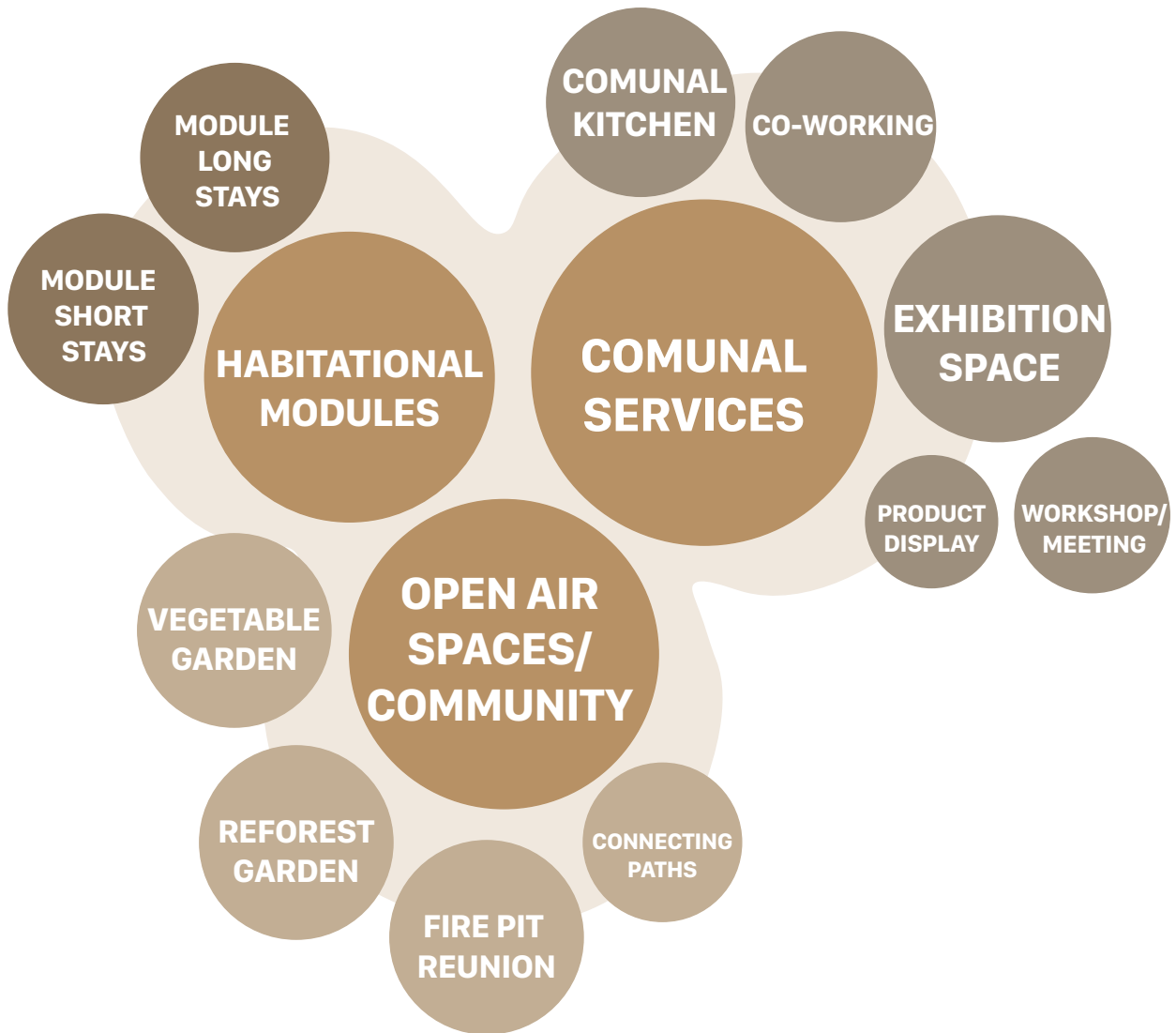
---

### **Long Stays**

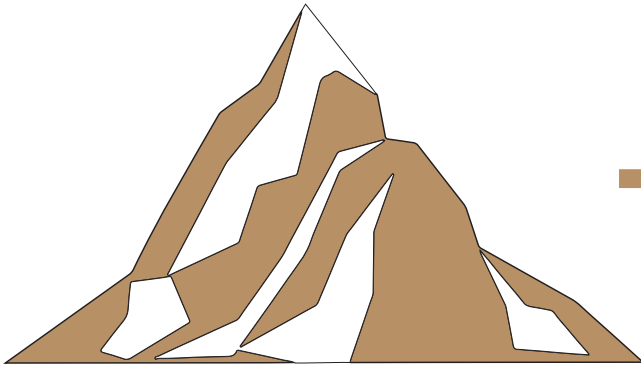
Artists Residences  
New Nomdas/ Conscious Tourism  
Foundations & Worldwide Organizations  
(Foundation Pro Sierra/Tha Amazon Conservation Team)

---

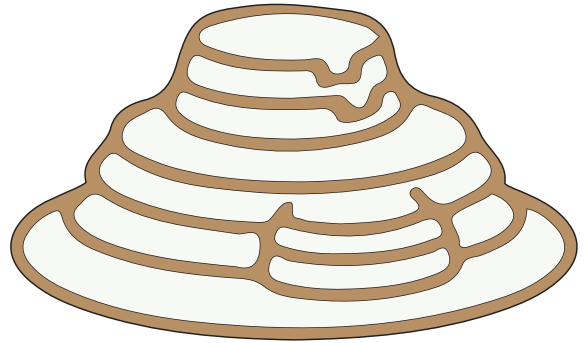
## 6.3 Architectural Program



(Fig.22)



SIERRA NEVADA MOUNTAINS



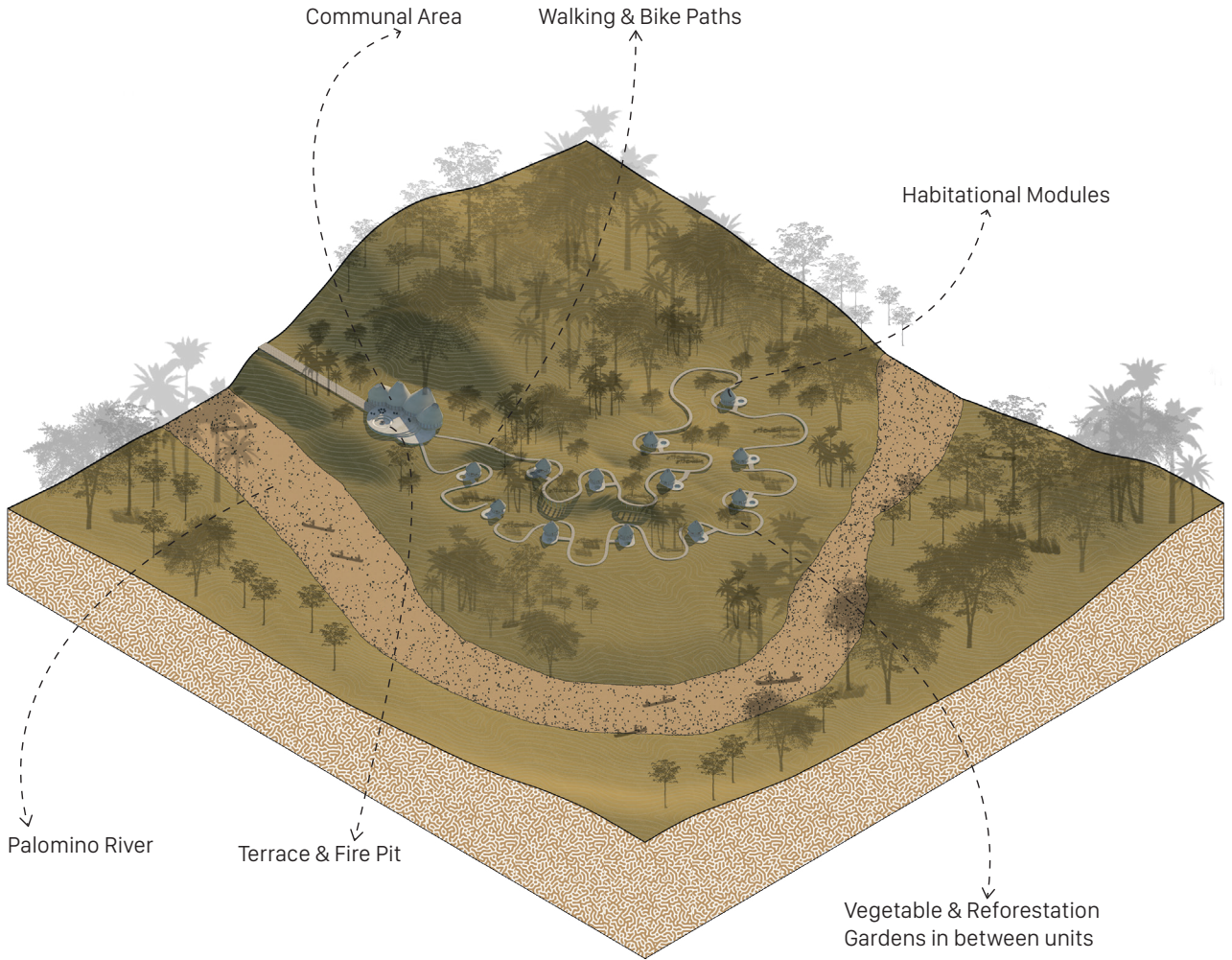
THE LOST CITY TERRACES

(Fig.23)

## 6.4 Concept Design Analogy

The temple is interpreted as the sacred mountain. Its figure is expressed in very simple geometrical forms that continually recur to the indigenous culture. In a two-dimensional plane it is its central point, it is the one that represents the cosmic pattern; in a three-dimensional plane it is the cone.

The design process of this project arises from this same premise. The site is proposed as a communal space that is the core of meeting and therefore an analogy is made between the mountains of the Sierra Nevada and the figures of a traditional temple. The housing units are staggered by the terrain, this movement makes an analogy to the staggering of the archaeological city of Ciudad Perdida in the natural park Tayrona in the Sierra Nevada.



## Project Axonometric Diagram

(Fig.24)

## 6.5 Project Description

This project is a hybrid space and connections between the Kogui community and all adjacent inhabitants or visitors with a desire to participate in a meeting point in the vicinity of the Sierra Nevada.

It is called a hybrid space because although it is planned as a type of hotel, it is not just that. The idea is that this place is for cultural exchange and a meeting point between two communities where there is consent between the two parties, i.e., as mentioned above, the location is also a strategic point since it does not intervene the indigenous protected area but it is a middle ground between a more densified tourism and a natural environment.

While creating a landscape, it is also about preserving and highlighting the original characteristics of the territory. Therefore, the project is composed of two main typologies, one which is the common area and then the housing units. Within the territory, only the minimum necessary activities for the operation of these are proposed in order not to make major impacts on the territory.

The site plays with the terrain and borders the Palomino River to obtain views of it. Likewise, the common area building is connected to the room units by means of stone paths (like those traditionally built by the Kogui) and these connect to each cabin.

These terraces and gardens that are formed by “weaving” these paths, are proposed as gardens for crops and reforestation of trees in order to always nourish the territory and become a sustainable way to get their own food in their stays.







**General View**

(Fig.25)



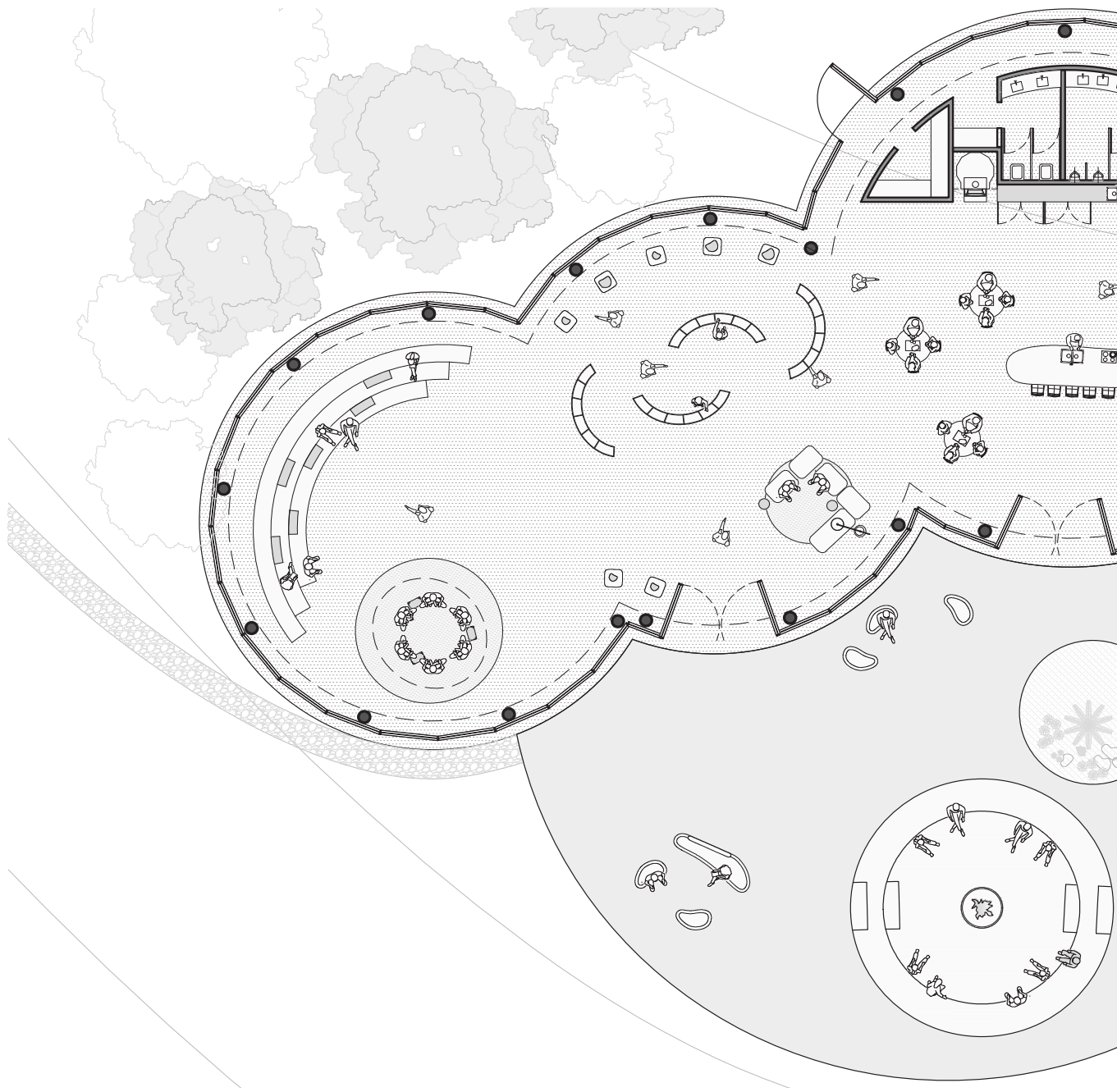
# COMMUNAL SPACE

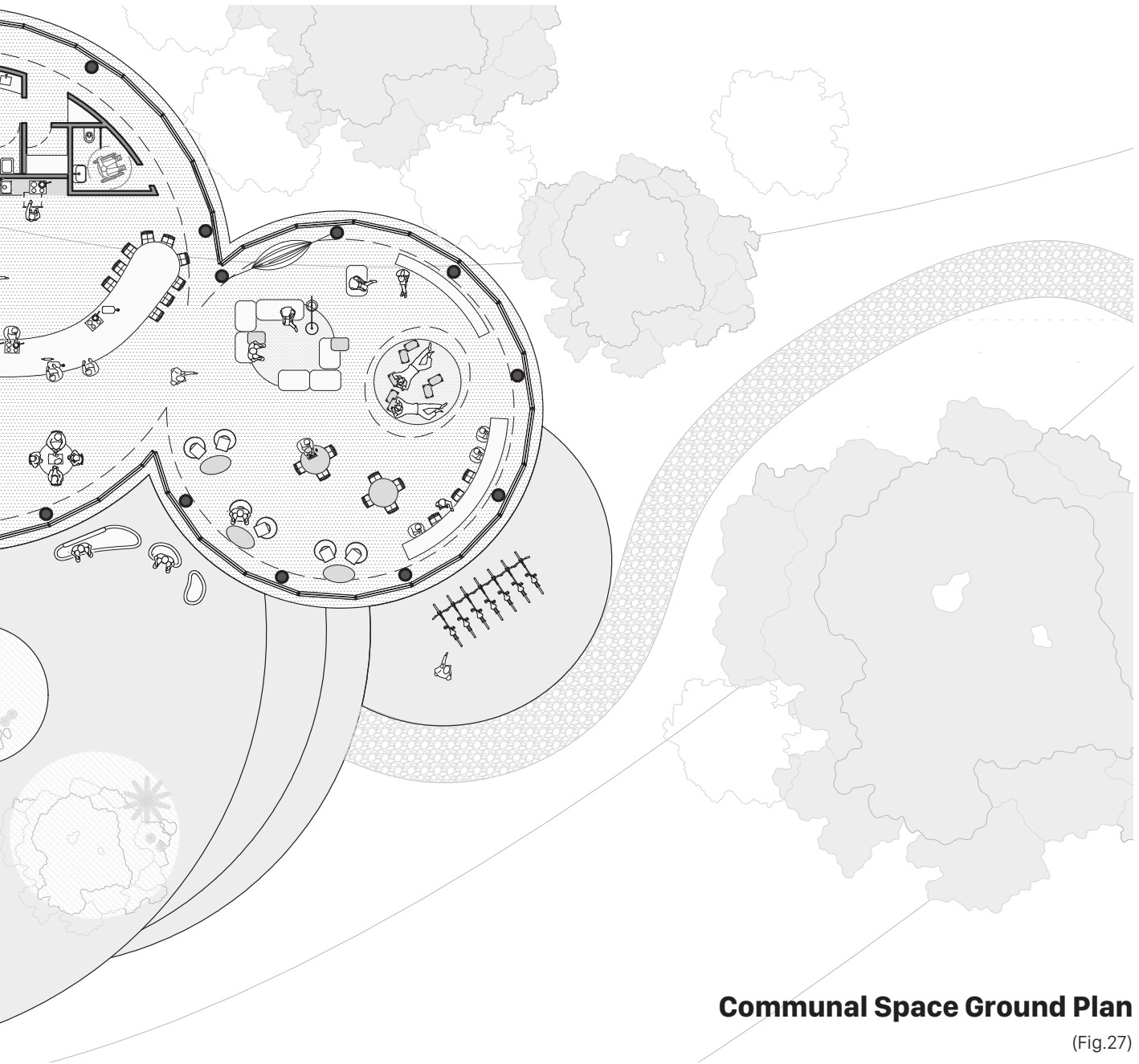




**Communal Space**

(Fig.26)





## Communal Space Ground Plan

(Fig.27)

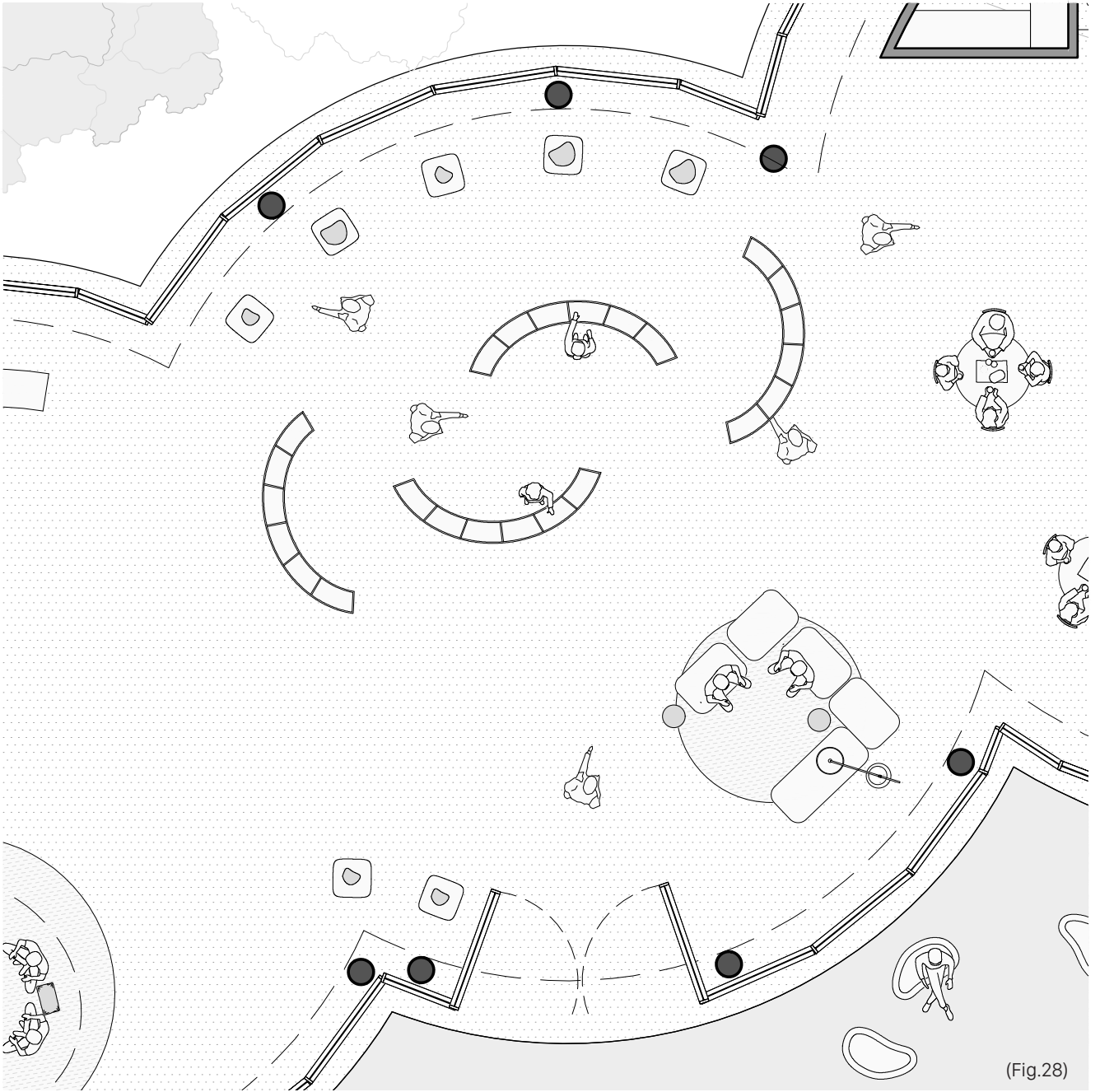
## 6.6 Modules Description

### Exhibition & Comercial

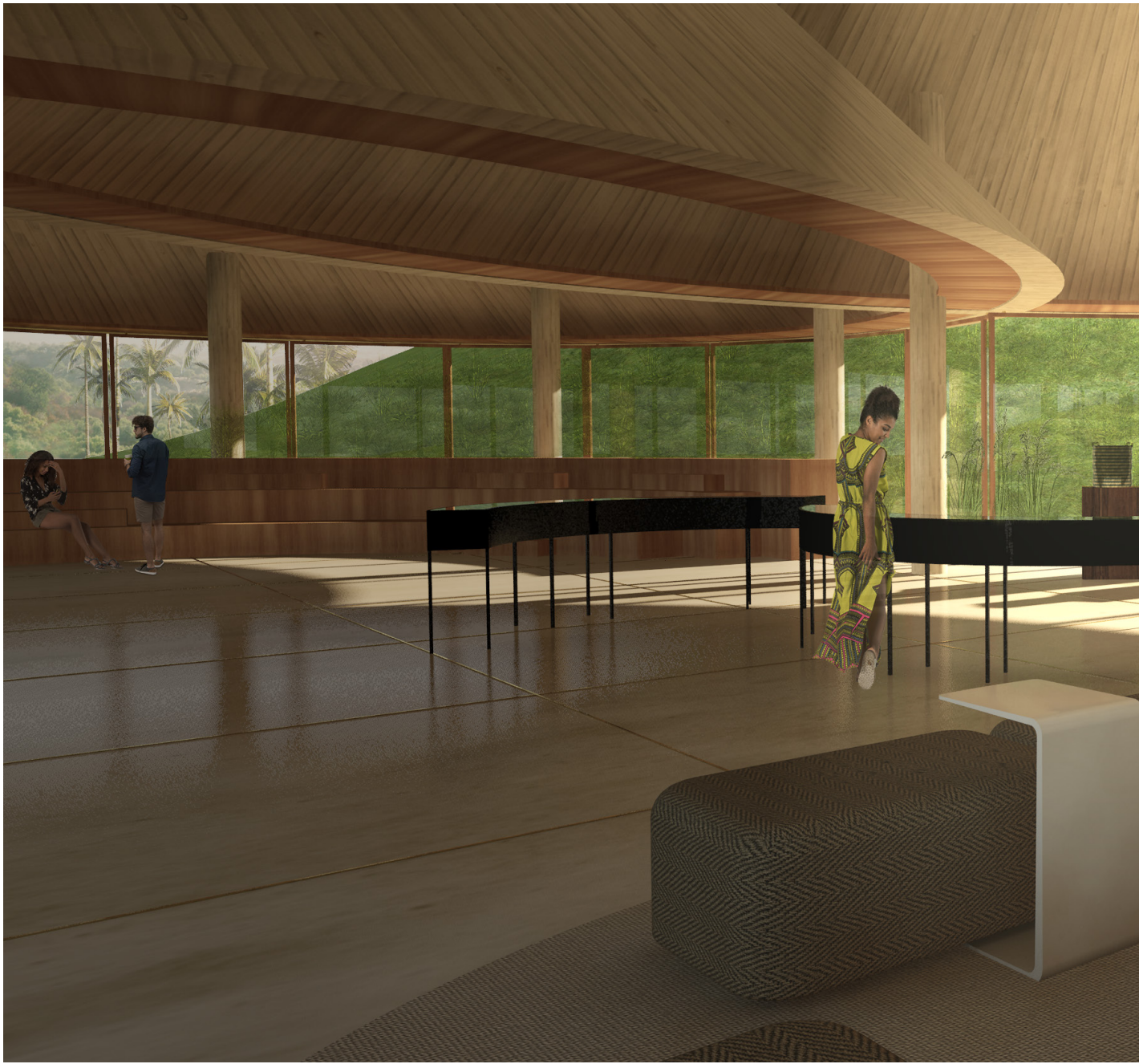
These modules are accessed from the exterior plaza. Here we find a flexible space with a permanent exhibition of handicrafts made by the Kogui. In order for them to market their products directly. Pedestals are designed for the backpacks and glass showcases where they contain their weavings

It is the first access of people entering the building and in order not to make a traditional hotel reception is a lounge where visitors are received to manage their stays or activities.





(Fig.28)





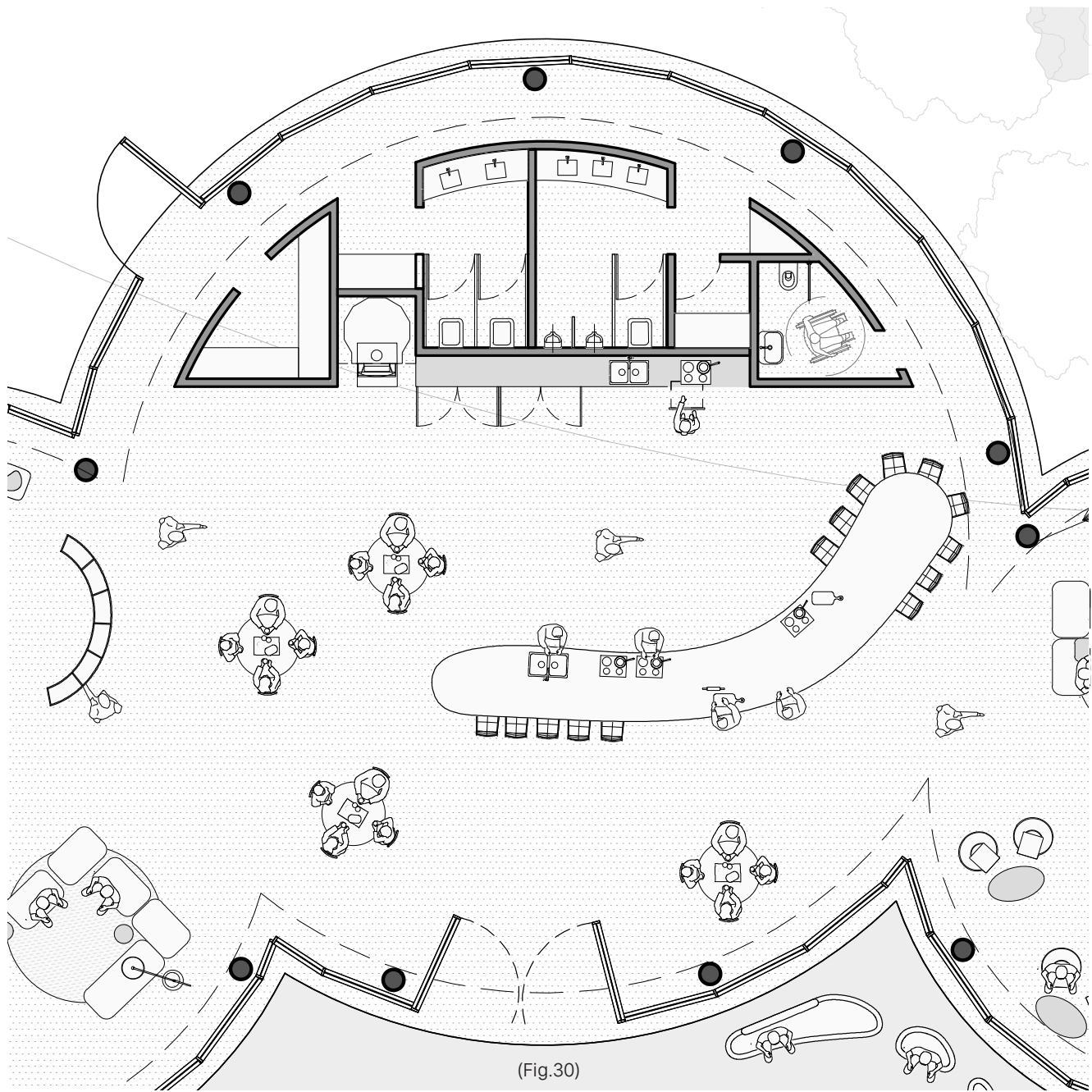
**Exhibition & Comercial**

(Fig.29)

## Communal Kitchen & Services

The restaurant is actually a kitchen for sharing. It was thought as a long table that invites to share to prepare food and eat in that space. The idea is that you can cook with food grown there and it is considered as a valuable activity during your stay.

The bathrooms and utility rooms are located behind the kitchen wall, and that leads to a door to other services only for workers on site.



(Fig.30)





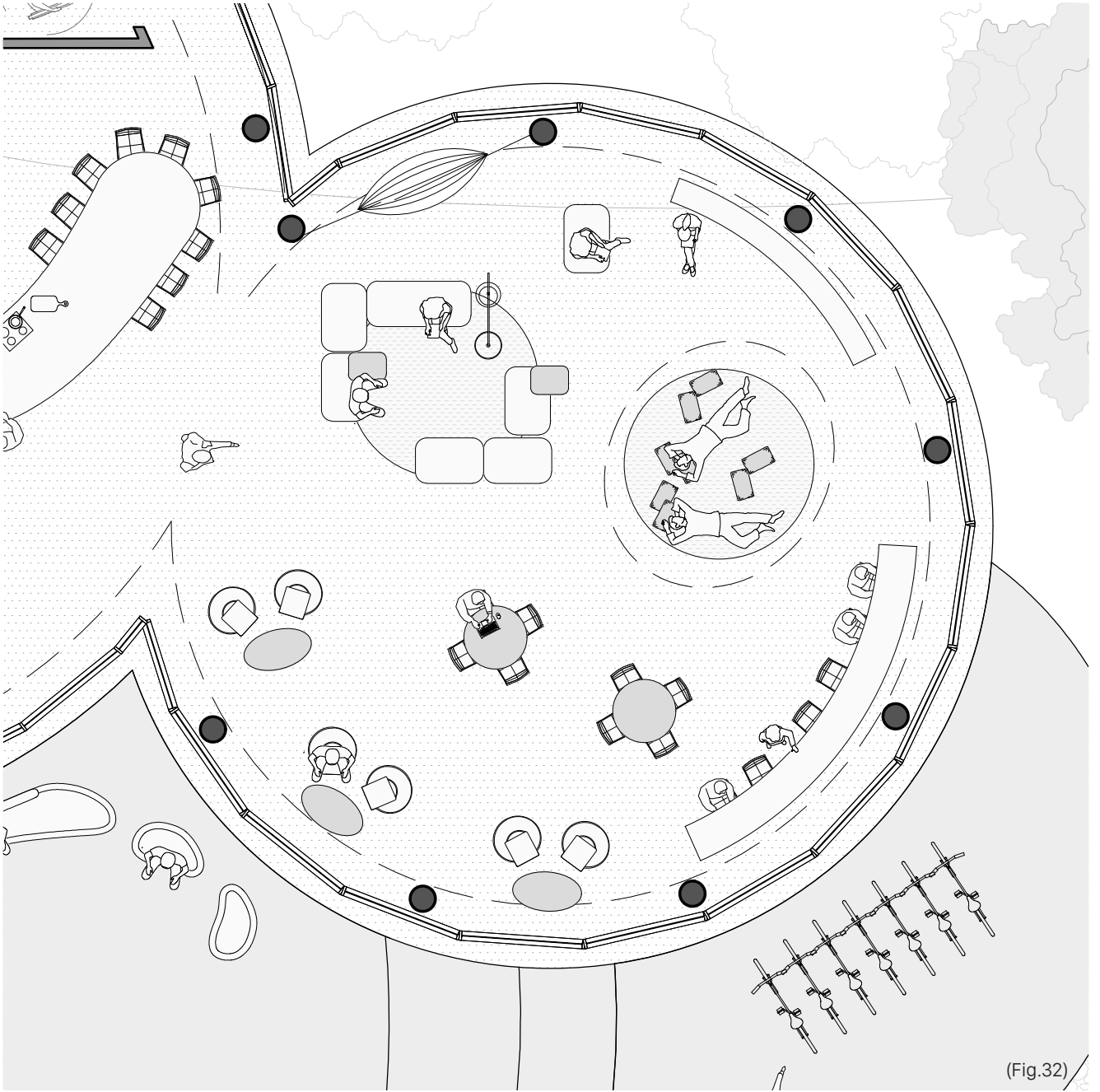
**Communal Kitchen & Services**

(Fig.31)

## Co-Working & Chill

Although it is not strictly speaking a place for technological work, today's world is flexible and there are spaces for people who want to have short work stays or even long research stays. A module was developed where there are different types of furniture and a small library. There are also hammocks, cushions and floor fabrics made with kogui weaving.





(Fig.32)



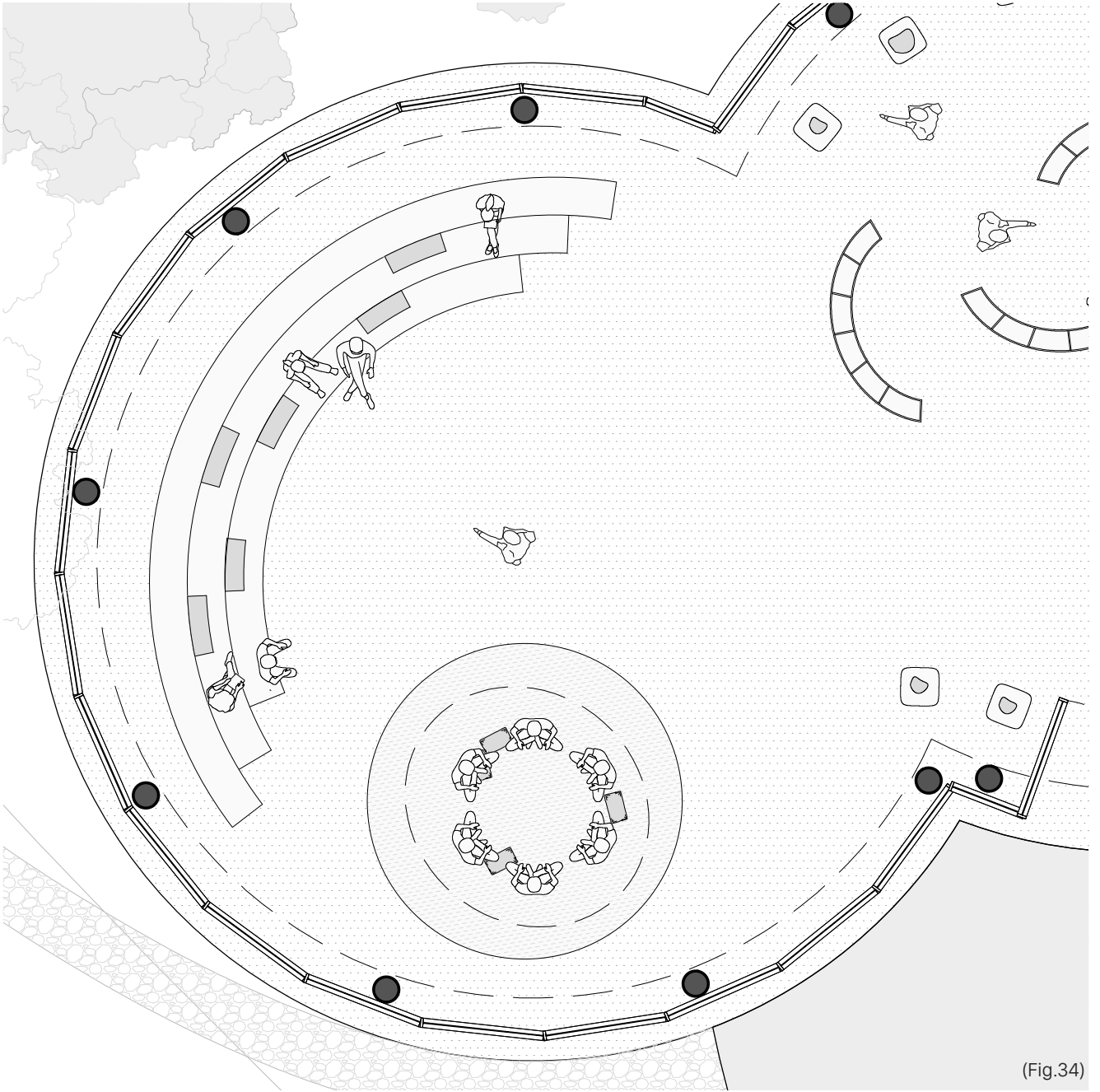


## Co-Working & Chill

(Fig.33)

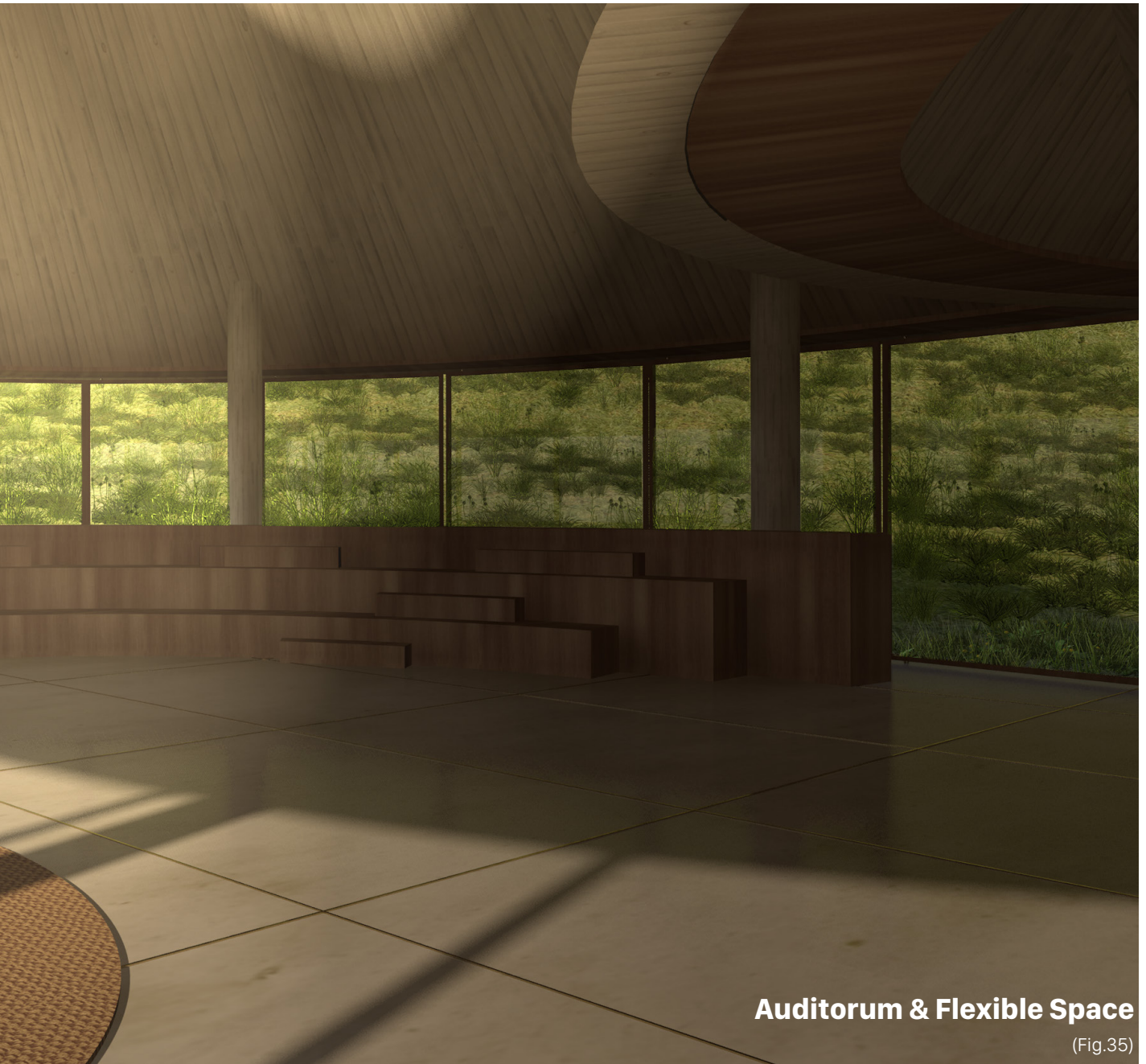
## Auditorium & Flexible Space

A small grandstand that has a flexible use and is a “stage” for sharing oral traditions and activities. This space can also be transformed according to the needs of the users. Ex: The workspace of an artist developing a work, a place for exercise, yoga or meditation.



(Fig.34)





**Auditorium & Flexible Space**

(Fig.35)





# HABITATIONAL UNITS





**Modules & Gardens View**

(Fig.36)

## 6.7 Habitational Modules

These modules are a reinterpretation of the vernacular architecture of the Kogui temples. The simplicity is based on the idea that one can adapt to live with what is necessary. The apparent reduction of space inside is compensated by the height of the ceilings alluding to the tempWWeS, and with a visual that frames the sky and with windows that open with a pivot giving access from any point and allowing a 360 degree view of the landscape,

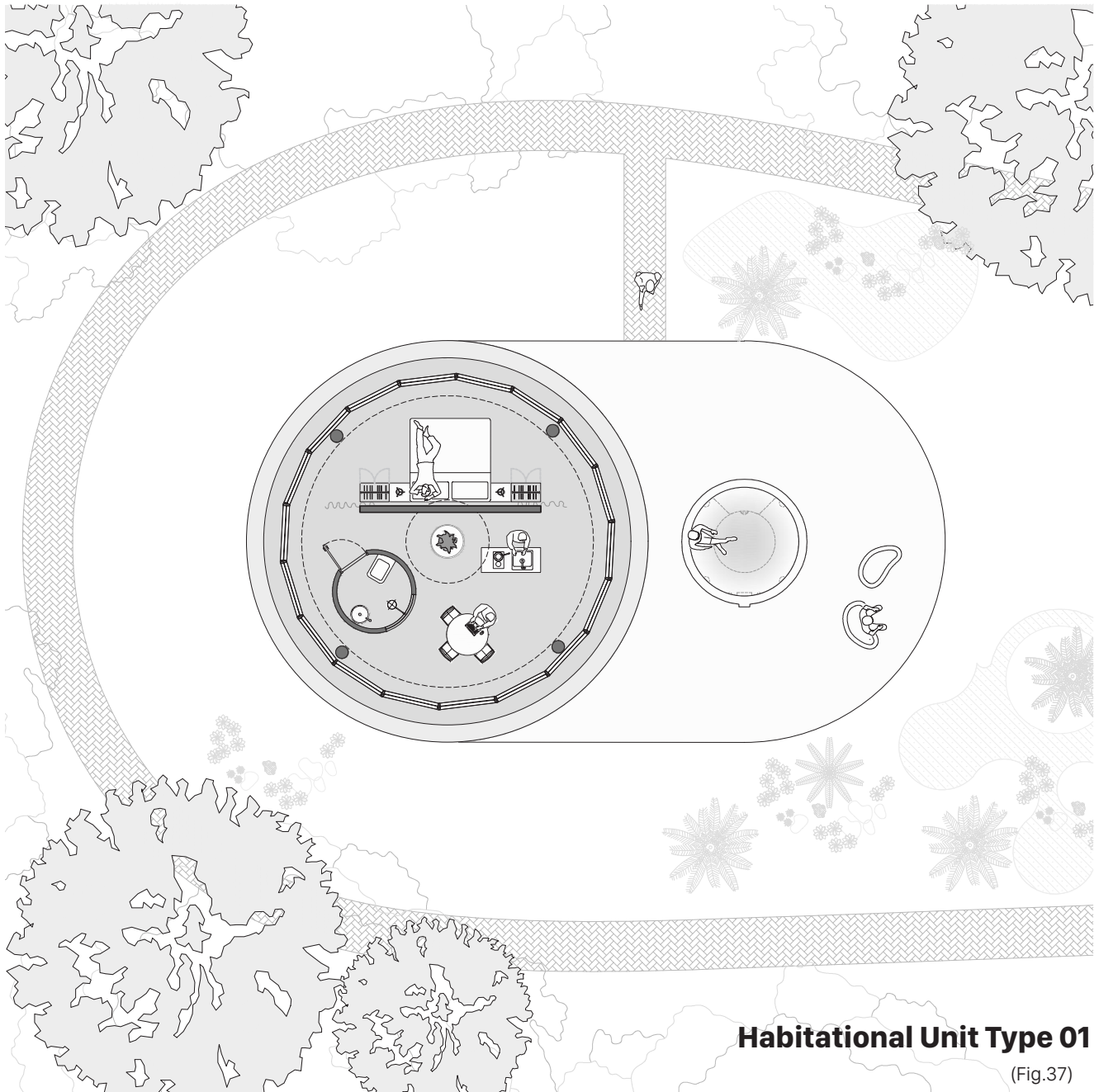
The plant is composed of 4 columns that give the structure to the roof, and also represent the 4 cardinal points of the Kogui world. The centrality which is the most important is framed by a skylight on the roof and a space for a fire on the floor. This fire element, as in traditional Kogui temples, is the representation of life. The centrality of this hut is framed by the chimney pipe that alludes to the spindle used for weaving, it is the interpretation of the cosmos drawing of the Kogui universe.

Around the fire, the floor plan is open, composed of a sleeping space and other necessary complements. The bathroom is the

only enclosed space, yet it plays with the same circular intention, it has no ceiling so the light falls from the skylight.

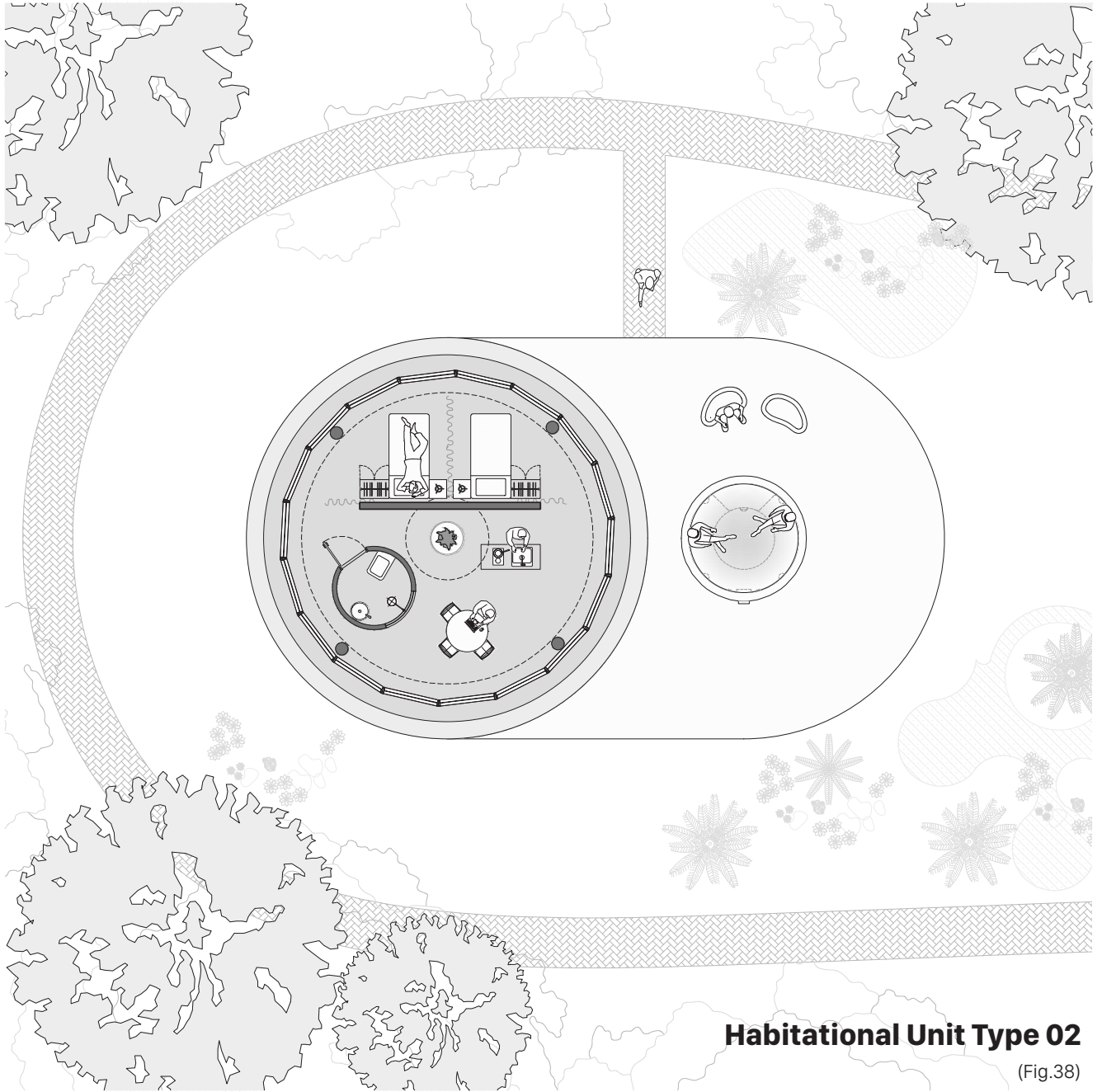
Finally, the shape of the terrace on the outside is also an allusion to Ciudad Perdida, it is staggered towards the river allowing a view of the landscape and the other element that is the water frames its centrality with a jacuzzi that creates a mirror of water.

Surrounding these modules are stone paths, food gardens and gardens for planting and reforestation.



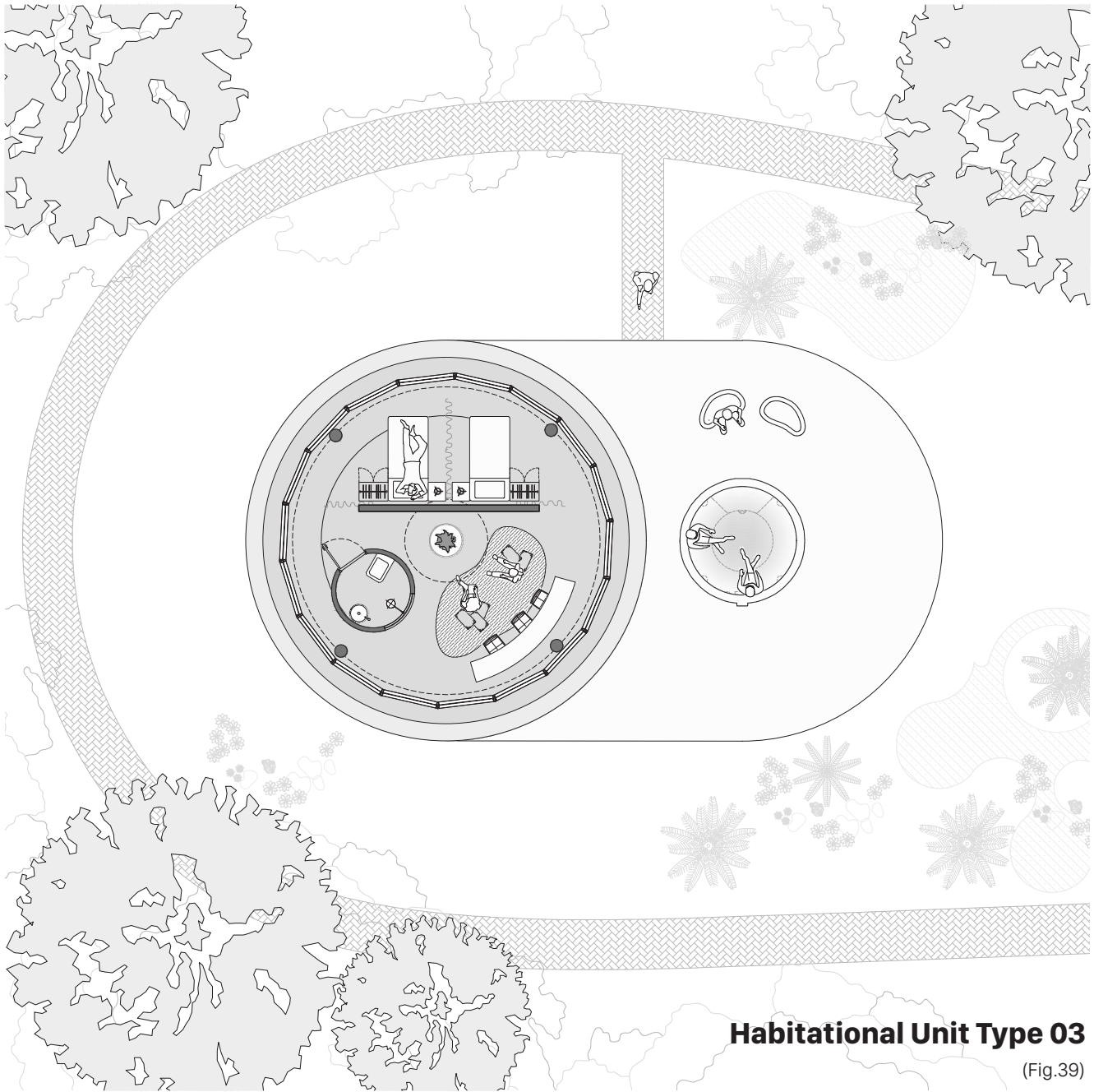
**Habitational Unit Type 01**

(Fig.37)



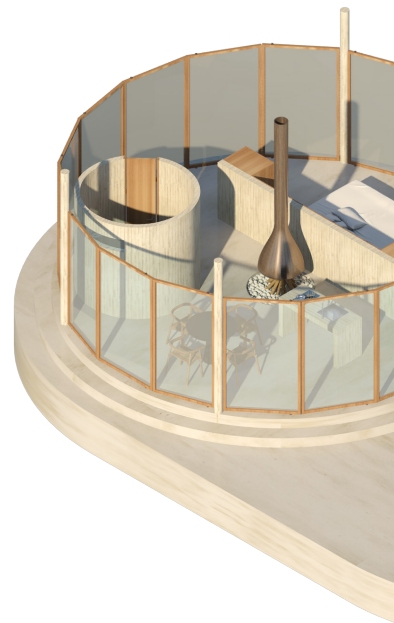
**Habitational Unit Type 02**

(Fig.38)

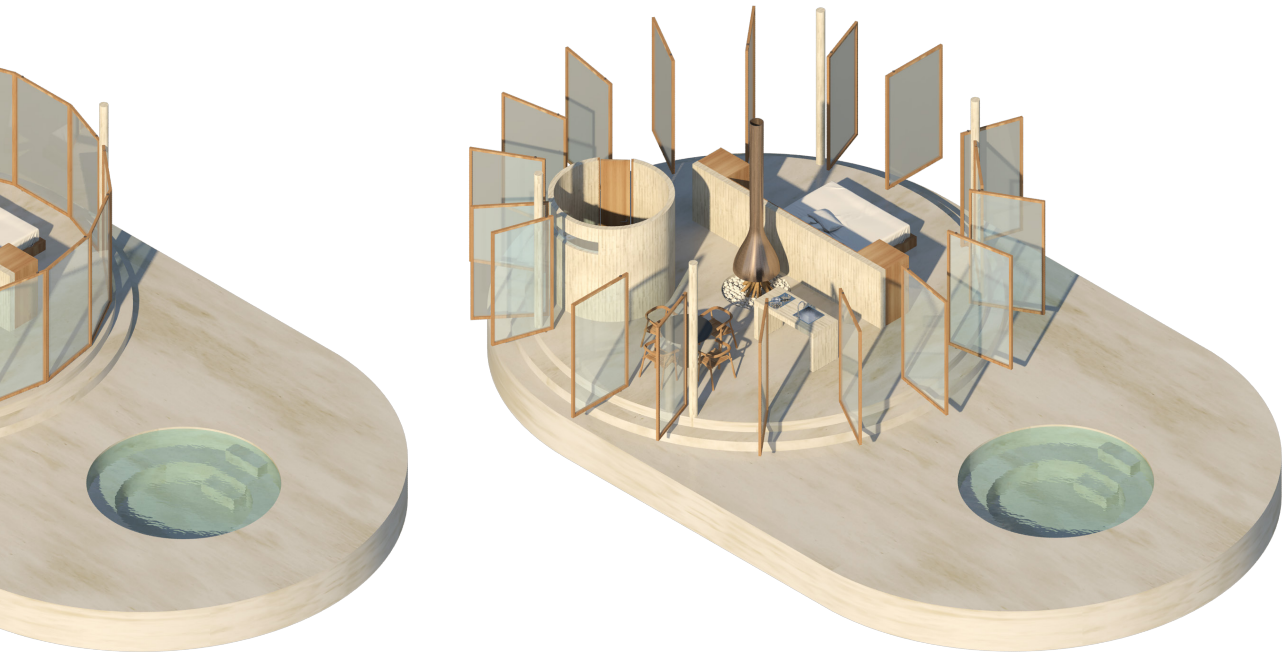


**Habitational Unit Type 03**

(Fig.39)







**Habitational Units Axonometric Diagram**

(Fig.40)





**Social Area Module Type 01**

(Fig.41)





**Bedroom Area Module Type 01**

(Fig.42)





**Bedroom Area Module Type 02**

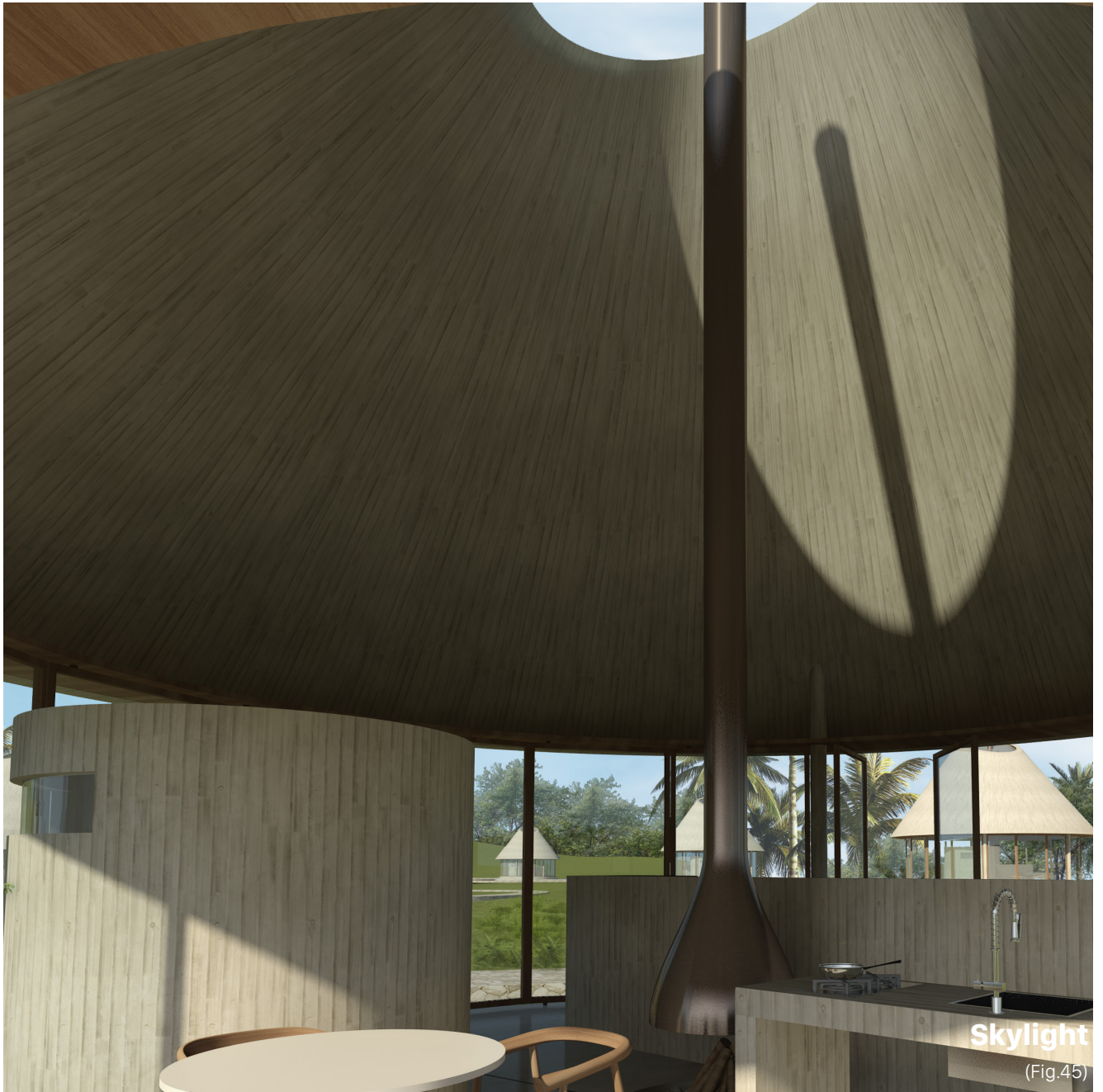
(Fig.43)



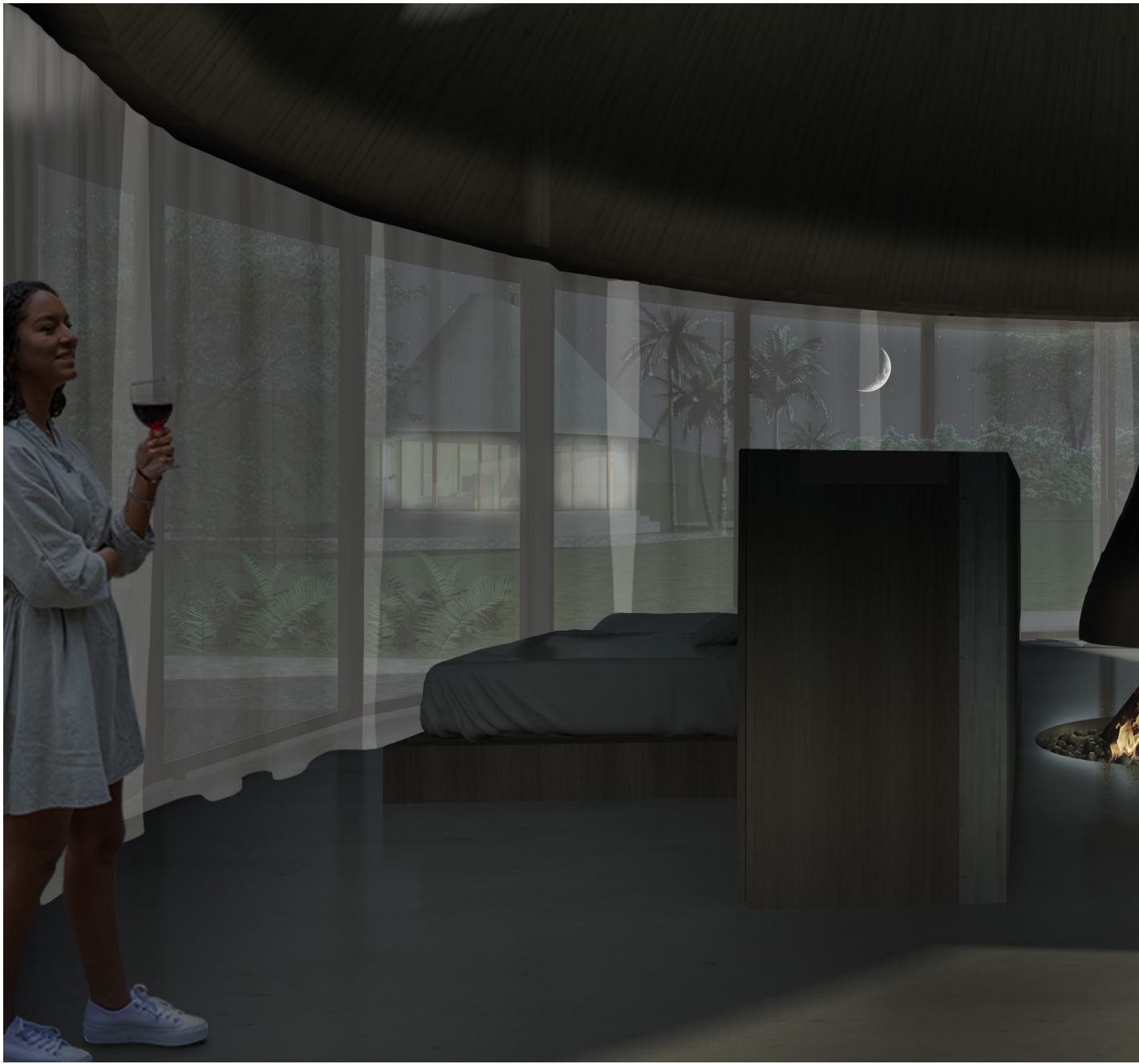
**Bathroom**

(Fig.44)





**Skylight**  
(Fig.45)





**The fire at night**

(Fig.46)

# **CHAPTER 7: FINAL REFLECTIONS**

The indigenous tribes in Colombia have remained diverse and numerous. Each one has resorted, for hundreds of years, to different strategies to survive the pressures that have always tried to dilute their customs and ways of life, seeking to incorporate them into what was dramatically called the process of entry into civilization.

The transcendence of ancestral territorialities lies in the fact that they are the reflection of cultural conceptions that link the existence of human beings with the space they inhabit.

This might be an experimental exercise to find new relationships with between to ways of life and follow profound meanings that might be impossible to bring to our occidental world, but it might be an opportunity to explore the desire of an equilibrium.

My interest is to understand and set as inspiration this sacred, profound way of constructing in a territory, something that is related in most of indigenous tribes. But not is something that truly moves me to think of how a reinterpretation of this vernacular architecture can be represented in an

occidental world and building a bridge to the possibilities of integration, mutual benefit and new rituals.

This might be an experimental exercise to find maybe new relationships with our territories as The Kogui call it too our existence.

# BIBLIOGRAPHY

- Rudofsky, Bernard, (1964). Architecture without architects, an introduction to nonpedigreed architecture. The Museum of Modern Art: Distributed By Doubleday, Garden City, N.Y.
- Conscious Journeys, (2022). Site online accessed 15.05.2022 from <https://www.consciousjourneys.com/en/conscious-tourism/>
- Curtis, W. J. R., Towards an Authentic Regionalism. In: H. U. K. Singapore, Mimar 19: Architecture in Development Pp. 19-25, Concept Media Ltd, 1986.
- Erarslan, Alev. "A Contemporary Interpretation of Vernacular Architecture. The Architecture of Nail Çakirhan, Turkey" YBL Journal of Built Environment, vol.7, no.1, 2019, pp.5-25. <https://doi.org/10.2478/jbe-2019-0001>
- García Moreno, V.E (2021). La praxis artística como ritual de Pagamento en la Sierra Nevada de Santa Marta. . (Doctoral Thesis) Acceced 15.05.2022 from <http://hdl.handle.net/2445/176258>
- García Moreno, V.E, (2021). La praxis artística como ritual de Pagamento en la Sierra Nevada de Santa Marta. (Thesis) Acceced 30.05.2022 from <http://hdl.handle.net/2445/17625>
- Jurado Jaramillo, D. (2014). La casa y el enterramiento indígena Procesos de territorialización del rito de la muerte. (Thesis) <https://repositorio.unal.edu.co/handle/unal/51681>
- Klanten, Ehmann, Galindo, Borges, Klanten, Robert, Ehmann, Sven, Galindo, Michelle, and Borges, Sofia. The New Nomads : Temporary Spaces and a Life on the Move. 2015. Print.
- Londoño, J., (2010), Pueblo cultural indígena de Sewiaja.Calidad del hábitat humano. Revista Dearq.6, Bogotá, D.C., Ediciones Uniandes.
- Londoño, J., (2012), Arquitectura y bosque en la sierra Nevada de Santa Marta. Santa Marta, Colombia, Juana Londoño Niño.
- Montenegro M, Leonardo. (2006). Juan

Pablo Duque, Óscar Salazar y Gloria Elsa Castaño Saminashi. Arquitectura y cosmogonía en la construcción kogi. *Universitas Humanística*, (62), 439-446. Retrieved May 02, 2022, from [http://www.scielo.org.co/scielo.php?script=sci\\_arttext&pid=S0120-48072006000200017&lng=en&tlng=es](http://www.scielo.org.co/scielo.php?script=sci_arttext&pid=S0120-48072006000200017&lng=en&tlng=es).

- Oliver, P. (2003). *Dwellings: The vernacular house worldwide*
- Parra Delgadillo, J. (2018). *Migraciones en Colombia (ciudad-campo) : análisis al neoruralismo y las nuevas ruralidades en las afueras de Bogotá (Cundinamarca)*. Bogotá : Universidad Externado de Colombia, 2018
- Reichel-Dolmatoff, G. (1975). *Templos Kogi. Introducción al simbolismo y a la astronomía del espacio sagrado*. *Revista Colombiana De Antropología*, 19, 199–245. <https://doi.org/10.22380/2539472X.1670>
- Rivero Agudelo, M.P (2014). *Aproximación etnográfica a los koguis de la parte baja de la cuenca del Río Palomino en la Sierra*

Nevada de Santa Marta(Seywiaka), y contextos urbanos (Rodadero): a partir de sus conceptos y perspectivas de "naturaleza" y "espacio". (Thesis)

- The Amazon Conservation Team, (2021). Site online accessed 26.05.2022 from <https://www.amazonteam.org/maps/colombia-land-rights/en/index.html>
- "Inteligencias Colectivas Palomino. Sociedad en Construcción / Zoohaus + PEI" 09 ene 2013. ArchDaily Colombia. Accedido el 30 Jun 2022. <<https://www.archdaily.co/co/02-224541/inteligencias-colectivas-palomino-sociedad-en-construccion-zoohaus-pei>> ISSN 0719-8914

# FIGURES

## **(Fig. 01)**

Sierra Nevada of Santa Marta, The Amazon Conservation Team. Accessed from: <https://storymaps.arcgis.com/stories/b05ec87324e042878c669df22ea59417>

## **(Fig. 02)**

A Kogui village in the Kogui-Malayo-Arhuaco Indigenous Reserve, The Amazon Conservation Team. Accessed from: <https://storymaps.arcgis.com/stories/b05ec87324e042878c669df22ea59417>

## **(Fig. 03)**

Drawing of Sierra Nevada Indigenous tribes.

## **(Fig. 04)**

Conception of the nine staggered worlds, Reichel-Dolmatoff, G. (1975). Templos Kogi. Introducción al simbolismo y a la astronomía del espacio sagrado. *Revista Colombiana De Antropología*, 19, 199–245. <https://doi.org/10.22380/2539472X.1670>

## **(Fig. 05)**

Aerial view of a village in the Sierra Nevada de Santa Marta . The Amazon Conservation Team.

Accessed from: <https://storymaps.arcgis.com/stories/b05ec87324e042878c669df22ea59417>

## **(Fig. 06)**

Drawing from: The cosmogonic construction by Manuel Salazar Serje. Accessed from: <https://issuu.com/manuelsalazarserje/docs/arquiteturaybosque>. . Londoño, J., (2012), *Arquitectura y bosque en la sierra Nevada de Santa Marta*. Santa Marta, Colombia, Juana Londoño Niño.

## **(Fig. 07)**

Drawing from: Agreement of the Sun by Manuel Salazar Serje. Accessed from: <https://issuu.com/manuelsalazarserje/docs/arquiteturaybosque>. . Londoño, J., (2012), *Arquitectura y bosque en la sierra Nevada de Santa Marta*. Santa Marta, Colombia, Juana Londoño Niño.

## **(Fig. 08)**

Drawing from: Agreement with other towns by Manuel Salazar Serje. Accessed from: <https://issuu.com/manuelsalazarserje/docs/arquiteturaybosque>. . Londoño, J., (2012), *Arquitectura y bosque en la sierra Nevada de Santa Marta*.



Santa Marta, Colombia, Juana Londoño Niño.

**(Fig. 09)**

Drawing from: Agreement with the animals by Manuel Salazar Serje. Accessed from: <https://issuu.com/manuelsalazarserje/docs/arquitecturaybosque>. . Londoño, J., (2012), Arquitectura y bosque en la sierra Nevada de Santa Marta. Santa Marta, Colombia, Juana Londoño Niño.

**(Fig. 10)**

Drawing from: Agreement with head and body by Manuel Salazar Serje. Accessed from: <https://issuu.com/manuelsalazarserje/docs/arquitecturaybosque>. . Londoño, J., (2012), Arquitectura y bosque en la sierra Nevada de Santa Marta. Santa Marta, Colombia, Juana Londoño Niño.

**(Fig. 11)**

Drawing of Kogui Temple by Manuel Salazar Serje. Accessed from: <https://issuu.com/manuelsalazarserje/docs/arquitecturaybosque>. . Londoño, J., (2012), Arquitectura y bosque en la sierra Nevada de Santa Marta. Santa Marta, Colombia, Juana Londoño Niño.

**(Fig. 12)**

Drawing - The loom and the universe analogy

**(Fig. 13)**

Drawing of Pagameto Ritual by Manuel Salazar Serje. Accessed from: <https://issuu.com/manuelsalazarserje/docs/arquitecturaybosque>. . Londoño, J., (2012), Arquitectura y bosque en la sierra Nevada de Santa Marta. Santa Marta, Colombia, Juana Londoño Niño.

**(Fig. 14)**

Drawing - Sierra Nevada of Santa Marta - Touristic Sites

**(Fig. 15)**

The lost city. Accessed 15 April, 2022. From: <https://teyunatours.com/galeria/>

**(Fig. 16)**

Palomino River Basin. Accessed 15 April, 2022. From: <https://www.gettyimages.es>

**(Fig. 17)**

Tayrona Natural National Park. Accessed 15 April, 2022. From: <https://www.gettyimages.es>

# FIGURES

**(Fig. 18)**

Santa Marta Historical Center. Accessed 15 April, 2022. From: <https://www.gettyimages.es>

**(Fig. 19)**

Drawing of a Kogui Village by Manuel Salazar Serje. Accessed from: <https://issuu.com/manuelsalazarserje/docs/arquitecturaybosque>. . Londoño, J., (2012), *Arquitectura y bosque en la sierra Nevada de Santa Marta*. Santa Marta, Colombia, Juana Londoño Niño

**(Fig. 20)**

Drawing- Sierra Nevada of Santa Marta - Parapet Villages

**(Fig. 21)**

Drawing- The Midpoint: Project Location

**(Fig. 22)**

Drawing- Concept Design Analogy

**(Fig. 23)**

Visualization- General View

**(Fig. 24)**

Drawing - Project axonometric diagram

**(Fig. 25)**

Visualization- Project General View

**(Fig. 26)**

Visualization- Communal space

**(Fig. 27)**

Drawing- Communal space ground plan

**(Fig. 28)**

Drawing- Exhibition & Comercial

**(Fig. 29)**

Visualization- Exhibition & Comercial

**(Fig. 30)**

Drawing- Communal Kitchen & Services

**(Fig. 31)**

Visualization- Communal Kitchen & Services

**(Fig. 32)**

Drawing- Co-Working & Chill

**(Fig. 33)**

Visualization-Co-Working & Chill

**(Fig. 34)**

Drawing- Auditorum & Flexible Occupation

**(Fig. 35)**

Visualization-Auditorium & Flexible Occupation

**(Fig. 36)**

Visualization- Habitational Modules Perspective

**(Fig. 37)**

Drawing- Habitational Module Type 01

**(Fig. 38)**

Drawing- Habitational Module Type 02

**(Fig. 39)**

Drawing- Habitational Module Type 03

**(Fig. 40)**

Visualization- Social area module 01

**(Fig. 41)**

Visualization- Sleeping area module 01

**(Fig. 42)**

Visualization- Sleeping area module 02

**(Fig. 43)**

Visualization- Bathroom of the habitational modules

**(Fig. 44)**

Visualization- Skylight of the habitational modules

**(Fig. 45)**

Visualization- The firepit of the habitational modules



# ACKNOWLEDGMENTS

I am very grateful to my professor Peter di Sabatino, for guiding me in this process. His wise advice and interest in always bringing out the best in me. Even at distance I always felt his closeness.

Maria Paula and Felipe, for the assistance to make this possible when I needed it.

To Andres for his constant encouragement and unconditional help.

Finally to my parents and Sebas, for their endless support in each of the steps of my life, for helping me to fulfill my dreams and for their infinite love.



## **Imprint**

Valeria Escobar Arango  
936486

Thesis Supervisor  
Prof. Peter Arthur di Sabatino

Master Thesis  
Politecnico di Milano  
MSc. Interior and Spatial Design  
Laurea Magistrale  
Academic Year 2020/2021



**POLITECNICO**  
MILANO 1863

