

“LOS COLORES DE MI TIERRA”

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INTRODUCTION

The project is located in Antigua Guatemala, in el Cerro de Santo Domingo, property of Hotel Casa Santo Domingo, one of the best hotels in Latin America. It consists in a 7.0m by 7.0 m dismountable membrane. It is a square shape synclastic saddle with 4 masts. The fabric used was a Ferrari preconstraint 502 for the entire base canvas as well as the handmade colored pattern at the center and borders of the tent. This pattern was cut and sealed one by one to the main white canvas to obtain the final pattern. The colors used are red, blue, green and yellow all strong colors that have an specific meaning in our culture. The symbols and their positioning in the layout was researched in specific literature of Guatemalan symbols and Mayan culture

Keywords: conceptual design, color, Guatemalan culture.

1. MAYAN CULTURE

Guatemala is a country which is identified by its culture and the richness of its colorful textiles. The colors, ancient myths, beliefs and way of weaving are acquired from the Mayan culture. The meaning of his designs has been lost throughout the years, but there is still a struggle to rescue the symbolism of the culture through the designs. It is recognizable in the form of geometrical patterns such as animals and natural colors reflect the sense of order and love of nature that still exists.

The survival of the textile tradition of Guatemala is closely linked to history, culture and the Mayan civilization. It is inevitable, from the moment you enter each department, the essence that gives each color of tissue with typical costumes of every Indian in the environment. The Maya costume contains multiple meanings of character cultural, social, economic and political. In every department, each person, as in many cultures, is stereotypes for status within society. Each status in the various departments of Mayan origin is classified by the way people dress. Each garment is made with different colors, elements and drawings. This is the main reason why we wanted to abstract symbolism of Mayan textiles and implement it in the tensile architecture.



FIGURE 1: <http://laantiguaguatemala.org>

2. SYMBOLISM

Textiles in Guatemala are often complex, but beyond the complexity of the template itself, we wanted the design to be coherent with the location of the project and to place symbols of great importance and meaning through the use of form and color.

Guatemalan Huipils, are handmade wearable art, Therefore we cut by hand the entire pattern which included strong colors.

yellow= representing the sun,

red = for blood

blue =for sky

green =for nature.

The zigzag form that symbolizes the serpent (kumatz'in), one of the most ancient and revered symbols in Mayan culture. It represents both sky and earth.

Muestra textil	Significante gráfico	Significado		Prenda	Comunidad
		Kaqchikel	Español		
		kix	espina	huipil y sobrehuipil	Santa María de Jesús, Sacatepéquez
		kumatz'in	serpiente	huipil	San Juan Sacatepéquez, Guatemala
		kumatz'in	serpiente con adornos	huipil y sobrehuipil	San Martín Jilotepeque, Chimaltenango
		kumatz'in	serpiente, cerros, altibajos femeninos	huipil y sobrehuipil	Tecpán Guatemala, Chimaltenango
		kumatz'in	serpiente	sobrehuipil	Santa María de Jesús, Sacatepéquez

FIGURE 2: "Símbolos que siembran"

The central symbols are called "Centro Del pueblo" (- center of the town - "ruk'uxtanamit"). It represents the belly of the town, where all people can converge for ceremonies and rituals, where traditions cometo life bringing Cohesiveness and continuity to the community.

The location of all the symbolism within the membrane canvas is also a great deal. The center of the canvas it's known as "sobre su corazón" (- over its heart - "ruwaruk'ux). It's were the most decorative elements were placed due to its importance. [1]

1. Partes del huipil	
Kaqchikel	Español
<i>ri ruwa rutele'</i>	"sobre su hombro"
<i>ruwa ruk'ux</i>	"sobre su corazón"
<i>ri'ruxe'po't</i>	"su de abajo del huipil"
<i>rutz'utz'ub'äl</i>	"borde inferior"

FIGURE 3: position and meaning of huipil

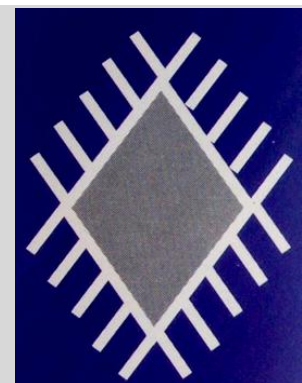


FIGURE 4: "centro del pueblo"

3. PROCESS HANDMADE

Just as huipils are handmade we decided to handmade the pattern of the tensile membrane. This was possible using the colors of the Serge Ferrari line 502 Color Design, by welding each piece one by one of the entire canvas, to finally create the composition of symbolism.



FIGURE 5: process of welding and handmade pattern



FIGURE 6: handmade Guatemalan huipils

4. TENSILE MEMBRANE RESULT

Since the project was first conceived by our firm's creative team, we knew we had a special and distinct opportunity to showcase through a sober and simple but yet eye catching membrane, a combination between tensile architecture and Guatemala's heritage mainly link to this phrase: "Los colores de mi Tierra" (the colors of our land).

This membrane has the versatility to be placed anywhere else the client sees fit, complementing the hotel's baroque architecture and great open spaces.

The project fulfilled its purpose of both, honoring such a great artist and representing Guatemala's traditions and membrane technology by exploiting the use of color and pattern like NEVER before.



FIGURE 7: "los colores de mi tierra" tensile membrane

5. CONCLUSION

The textile architecture around the world is very impressive. However we wanted to capture our culture and keep our identity shaping symbolism in generating textile projects. As a Central America region we want to prevail our roots and let our projects reflect our society and culture, in order to show the world that our cultural wealth can be transferred to an architectural wealth in the development of unique projects.

References

- [1] Knoke de Arathoon, Barbara *Simbolos que Siembran* Edicion 6, 2000