

Into the

# PACHA'S HEART

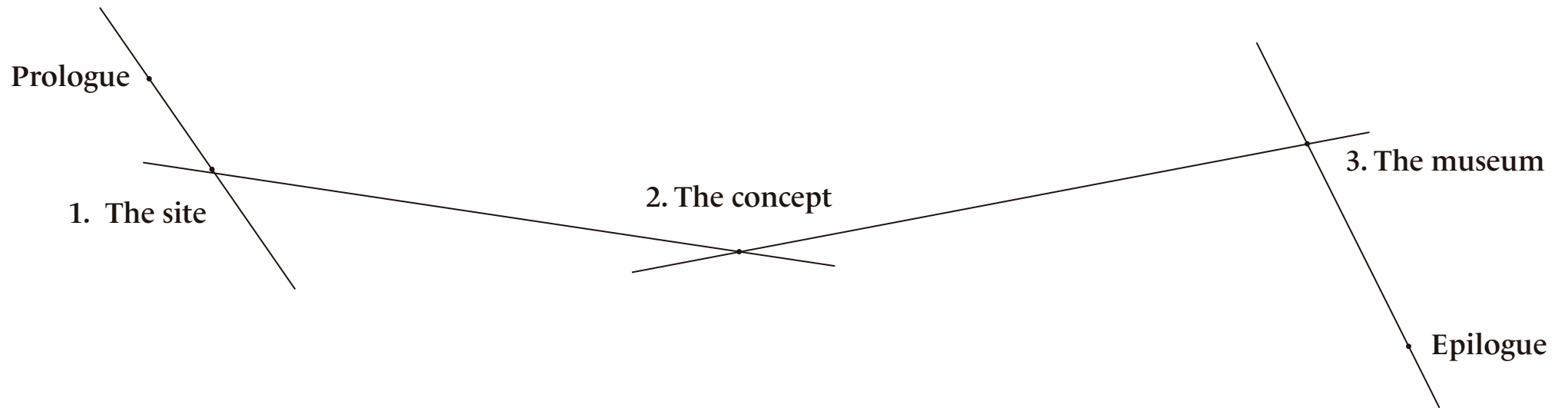
*a project by Karim Gosne & Juan Gordillo*



UNIVERSIDAD  
NACIONAL  
DE TUCUMÁN



# Content



# Prologue

There is a territory where the earth seems to speak in its folds and the air hangs suspended, as if awaiting a human gesture to be complete. A landscape that does not yield to the first glance, but demands the sensitivity of one who knows how to listen to what exists even before being discovered.

It is there, in that ambiguous space between the revealed and the hidden, where this project finds its origin. Not in a precise geographic point, but in the intimate vibration awakened by a place with memory. A realm where time stratifies, where every trace—natural or human—composes an ancient tale that begs to be interpreted rather than described.

The cultures that have traversed these lands understood this depth as part of a larger order, a reciprocity between the world and those who inhabit it. With its diaphanous air and its earth vibrating with names that precede any map, it offers a place where architecture can dialogue with the ancestral without any need to imitate it. Here, the site is not merely a support, but an interlocutor.

This project is born as a search: how to interpret that which the landscape suggests without appropriating it? How to listen to what the mountain keeps silent without translating it literally? How to build from the contemporary without disrupting the deep pulse that sustains this place?

These pages gather that process. More than an answer, it is an approach. An attempt to read the territory with the slowness demanded by its silence, understanding that every intervention, even conceptual, is also an act of listening.



1  
T H E S I T E .

# Location

Argentina



Tucumán



Tafí del Valle



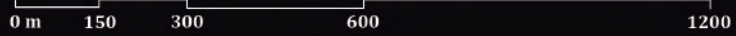
# Site



Section A-A

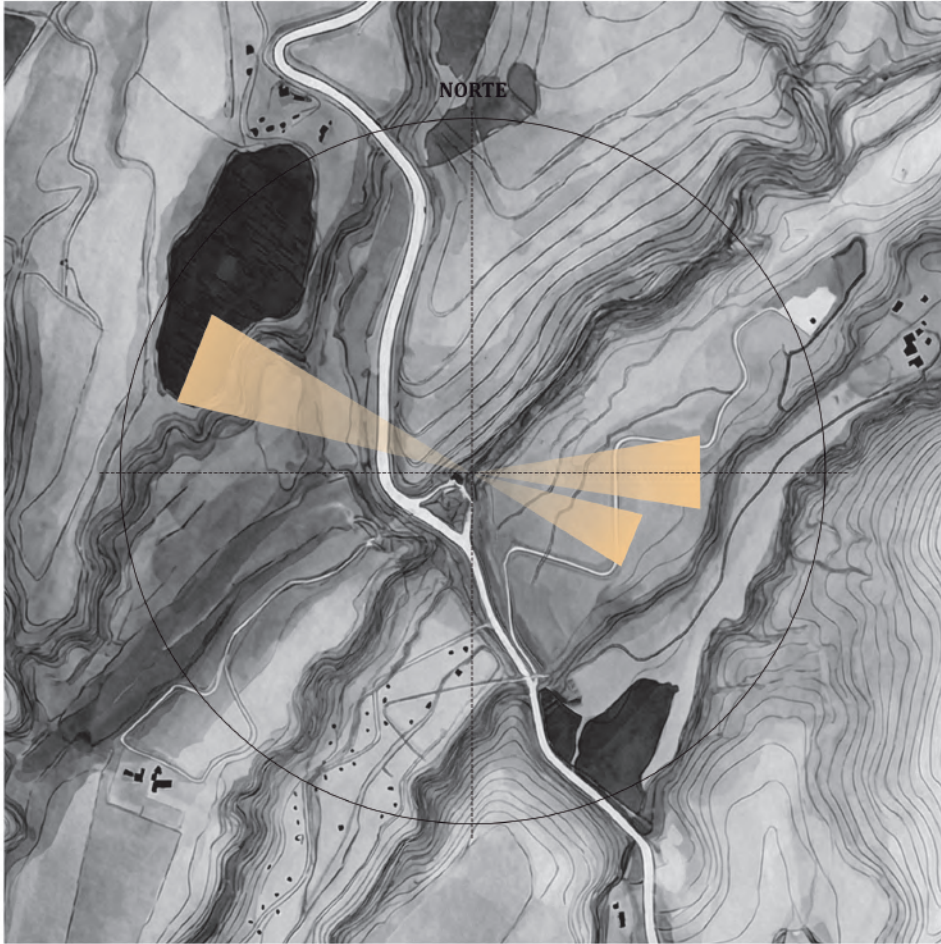


Section B-B



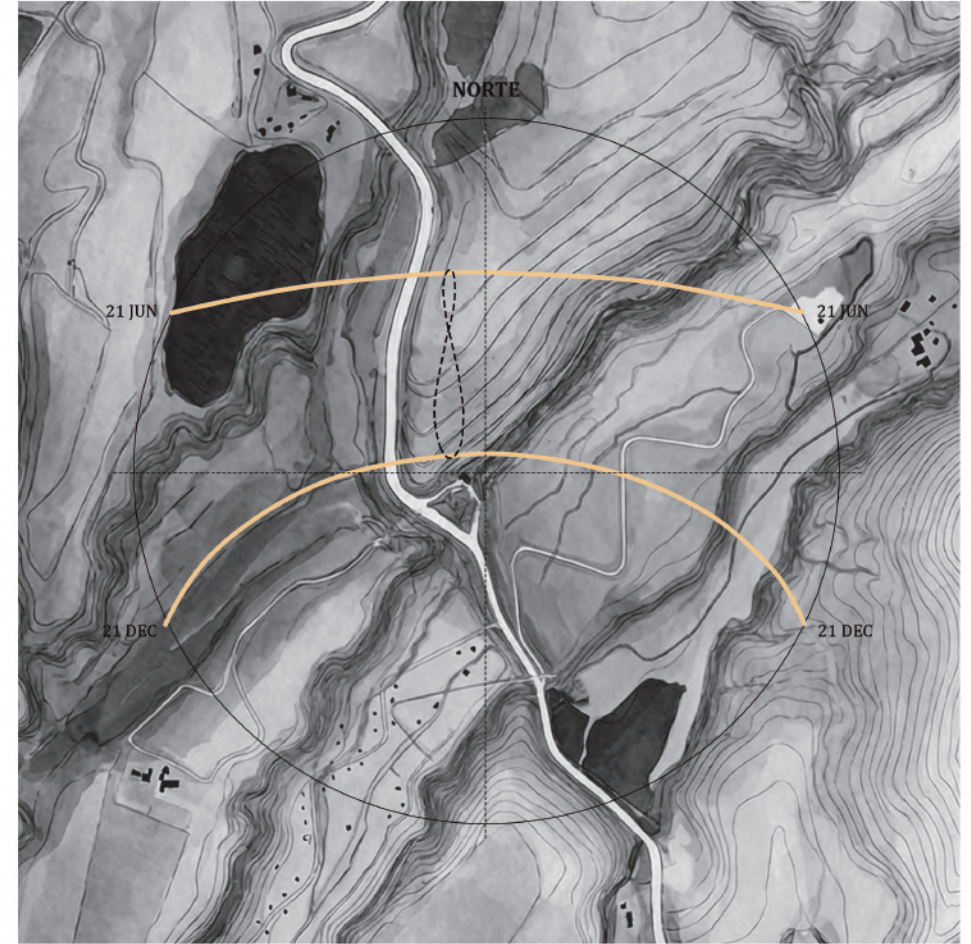
# Wind & Rain

## Prevailing winds

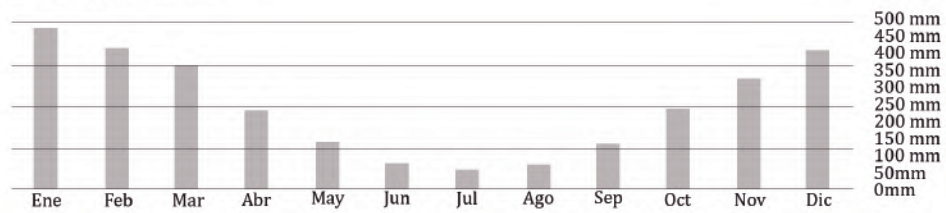


# Light & Heat

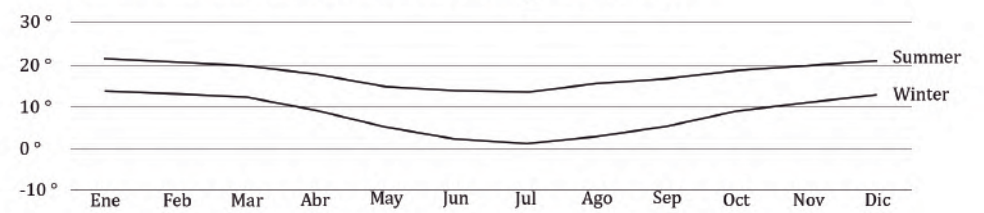
## Sunning



## Precipitation



## Minimum and maximum temperatures



# Culture & Worldview

A landscape photograph of a valley with mountains in the background and a stack of rocks in the foreground. The scene is captured during sunset or sunrise, with a warm, golden light illuminating the scene. The mountains in the distance are silhouetted against the sky, and the valley floor is covered in rocks and sparse vegetation. In the foreground, a tall, balanced stack of several large, dark, rounded rocks stands prominently. To its left, a smaller, shorter stack of rocks is visible. The overall atmosphere is serene and contemplative.

## The ancestral echo of the valley

Its mountains, open like a sacred circle, preserve a memory that dialogues with Andean cosmology: a way of seeing the world in which the earth is body, spirit, and silent teacher.

In this valley, the cycles of the sun and the seasons continue to mark the pulse of life. The offering to the earth, the gesture of giving thanks for what is taken and what is returned, keeps alive a sensitivity that transcends time. Here, the landscape is not a background: it is an interlocutor.

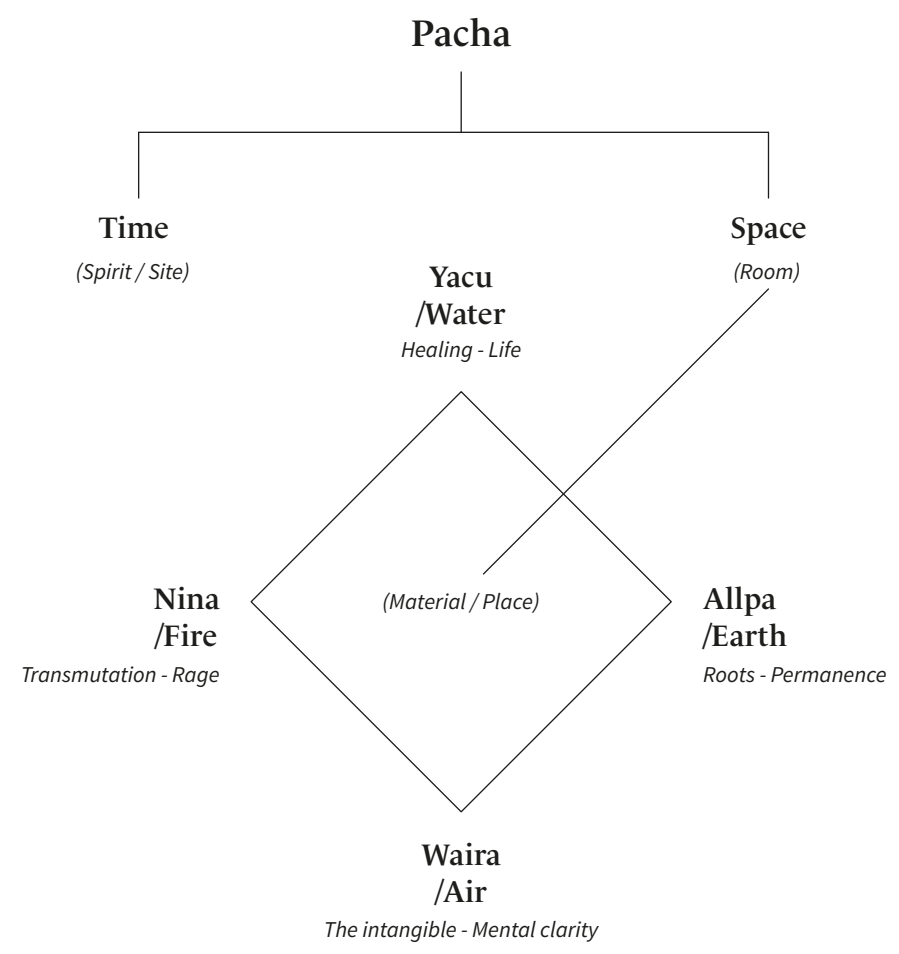
The hillsides, the rivers, and the silences behave as beings with whom a relationship of reciprocity and respect is woven.



2  
THE IDEA

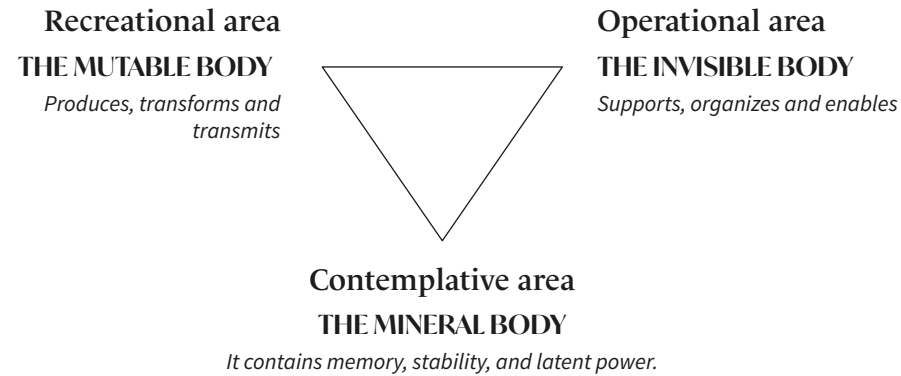


# Concept



# Program

## Conceptual reading of the building



### Recreational area - EDUCATIONAL AND SOCIAL

- Classrooms - Workshops
- Amphitheater
- Bar
- Kitchen
- Restrooms
- Utilitary storge

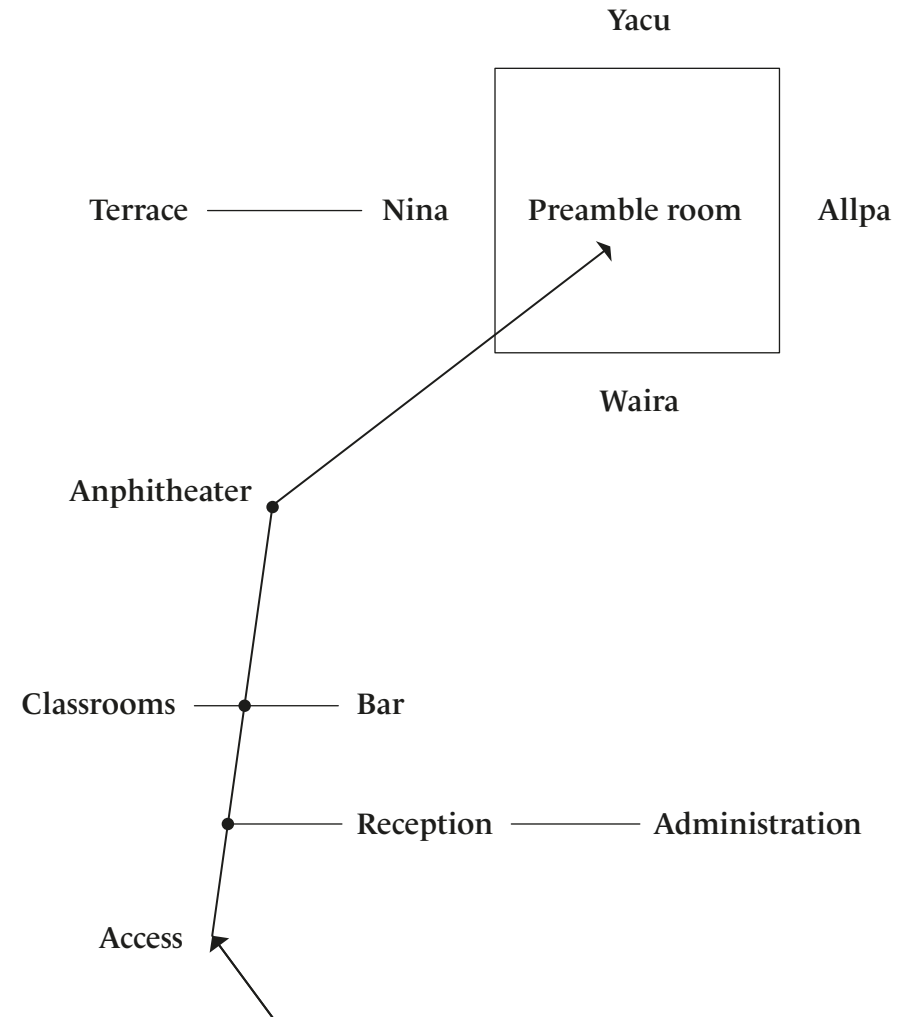
### Operational area - ADMINISTRATION

- Reception
- Administrative offices
- Meeting room

### Contemplative area - EXHIBITION AREA

- Preamble Room
- Exhibition galleries
- Utility Storage
- Restrooms

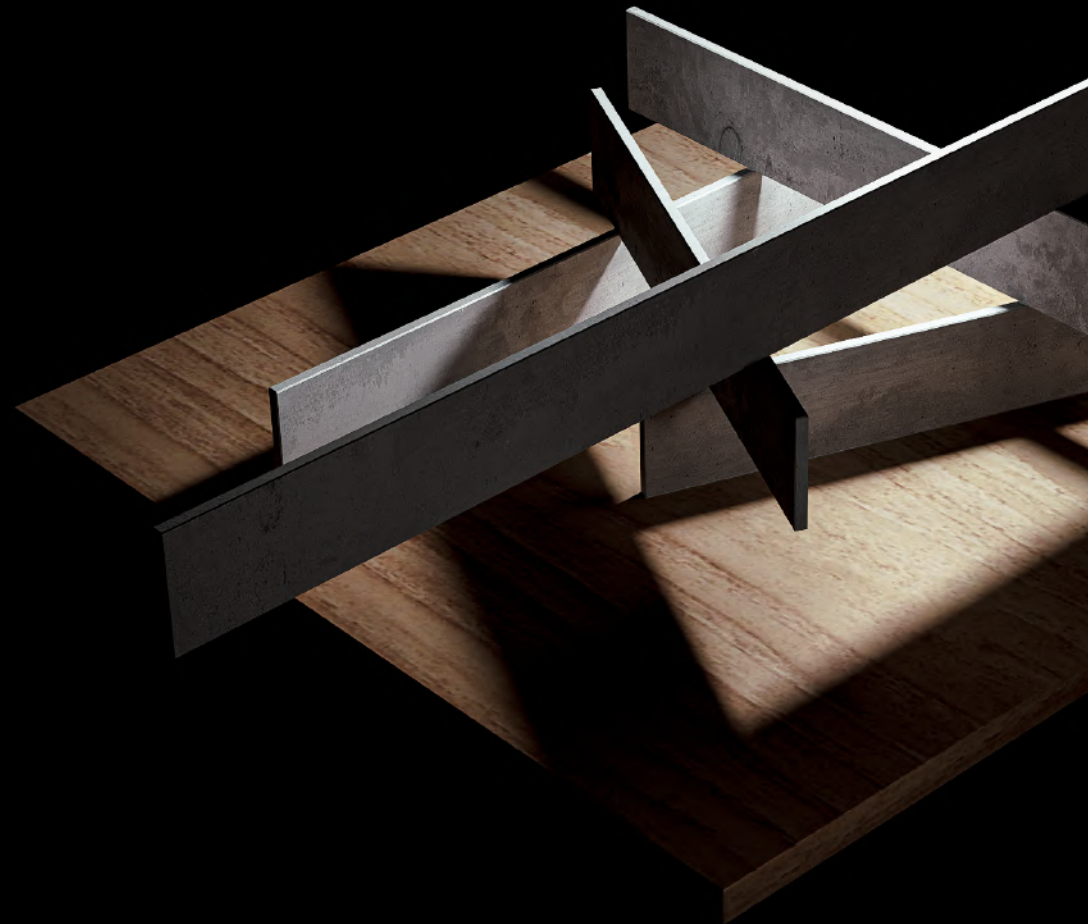
# Space relation diagram



# Materiality

## The line

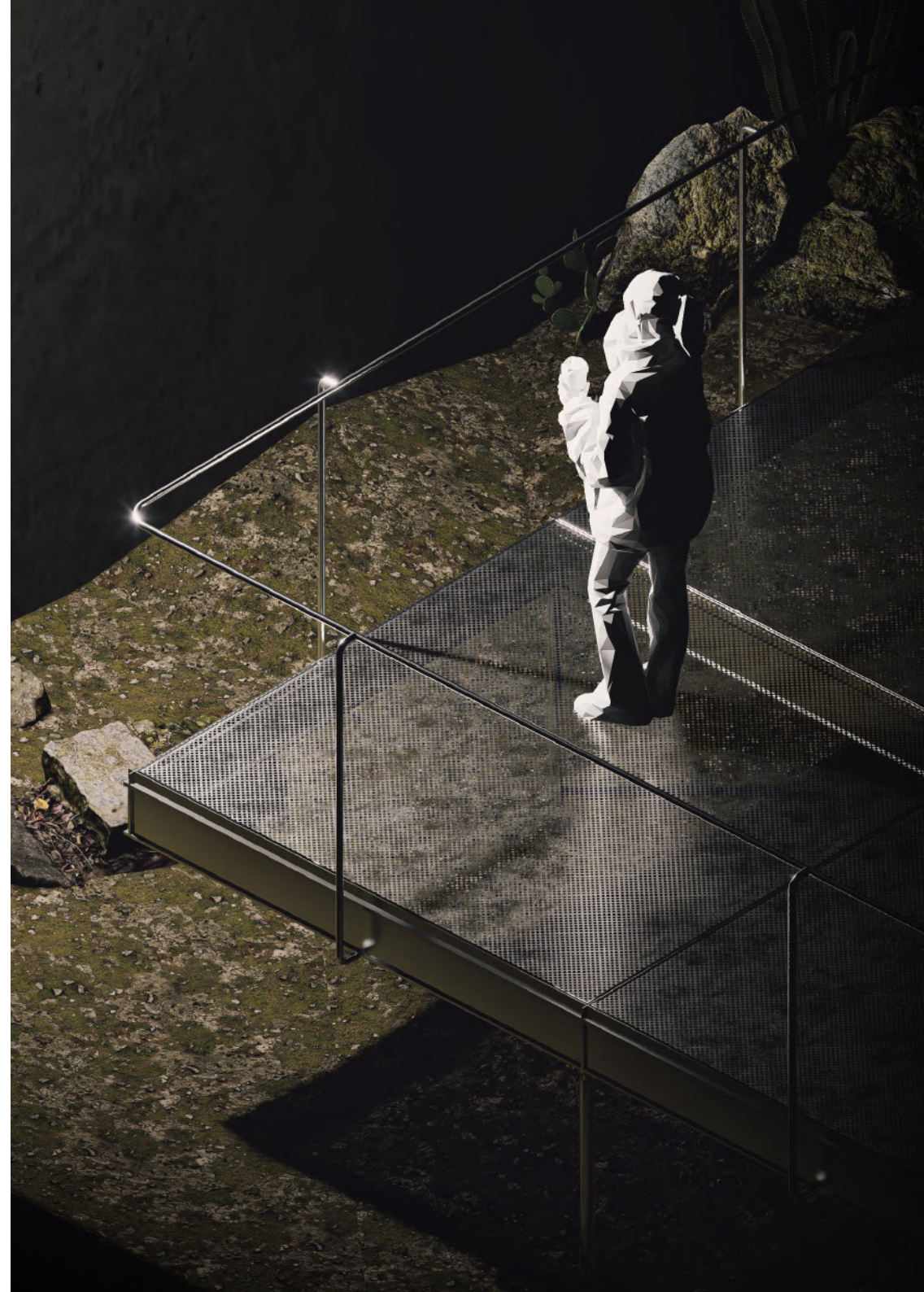
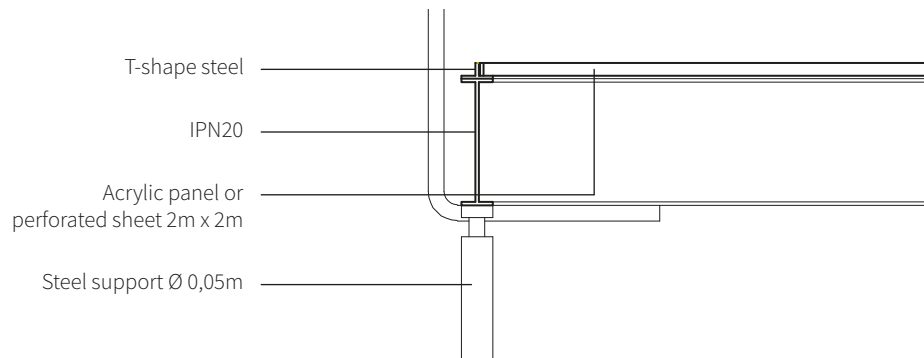
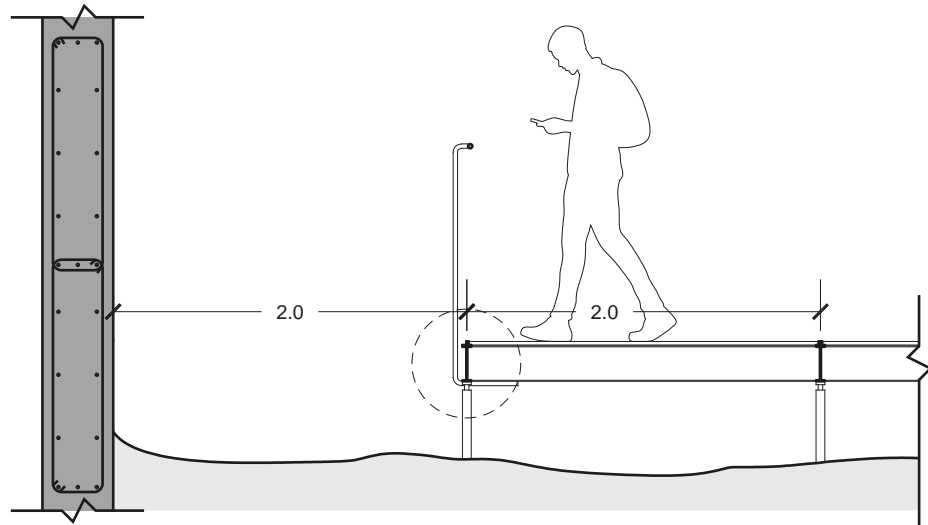
*Reinforced concrete wall / gesture taken from the Andean ruins*



# Materiality

## The plane

*Floating metal floor*





3  
T H E M U S E U M .





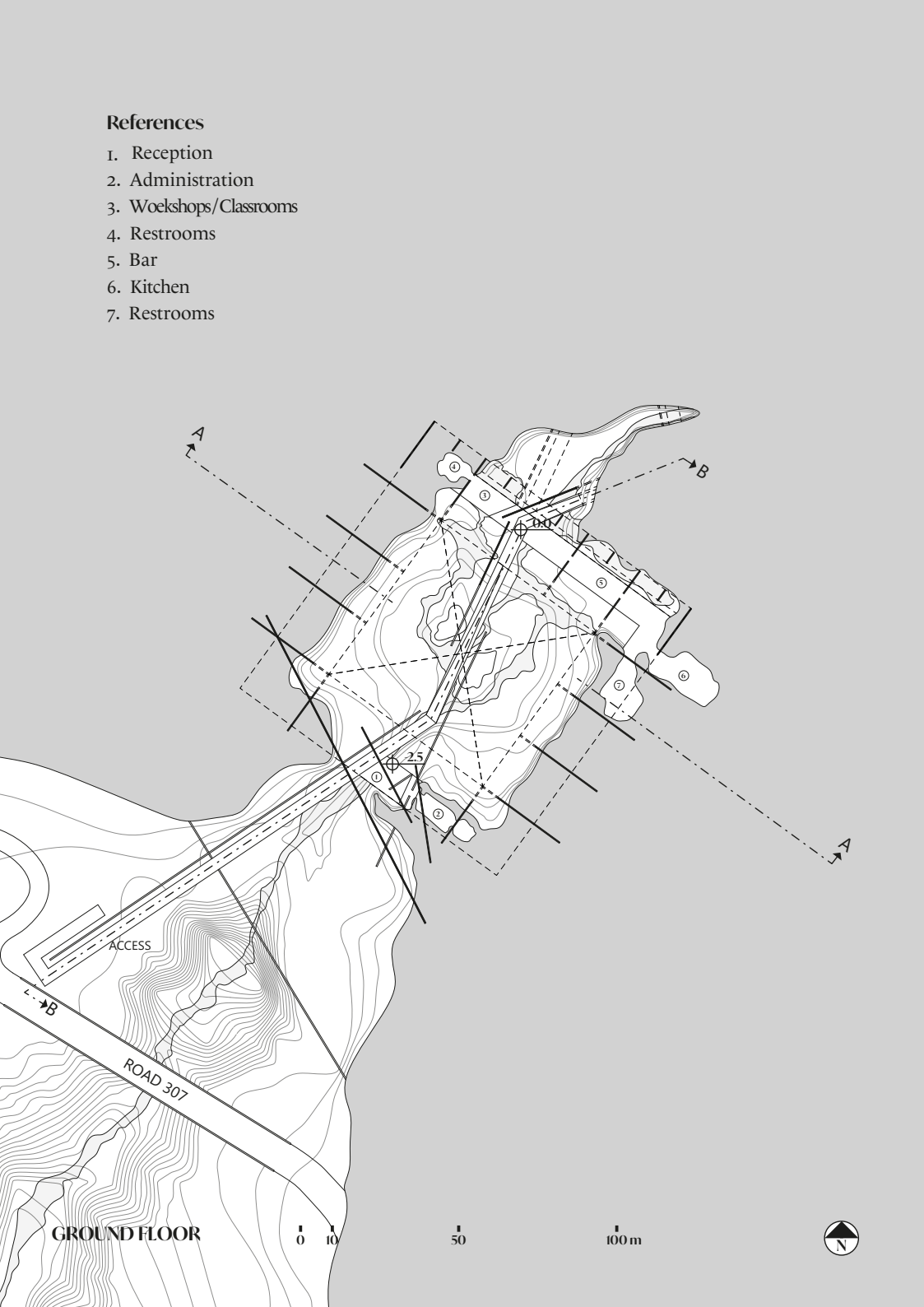
SITE PLAN

0 10 50 100 m



References

- 1. Reception
- 2. Administration
- 3. Workshops/Classrooms
- 4. Restrooms
- 5. Bar
- 6. Kitchen
- 7. Restrooms



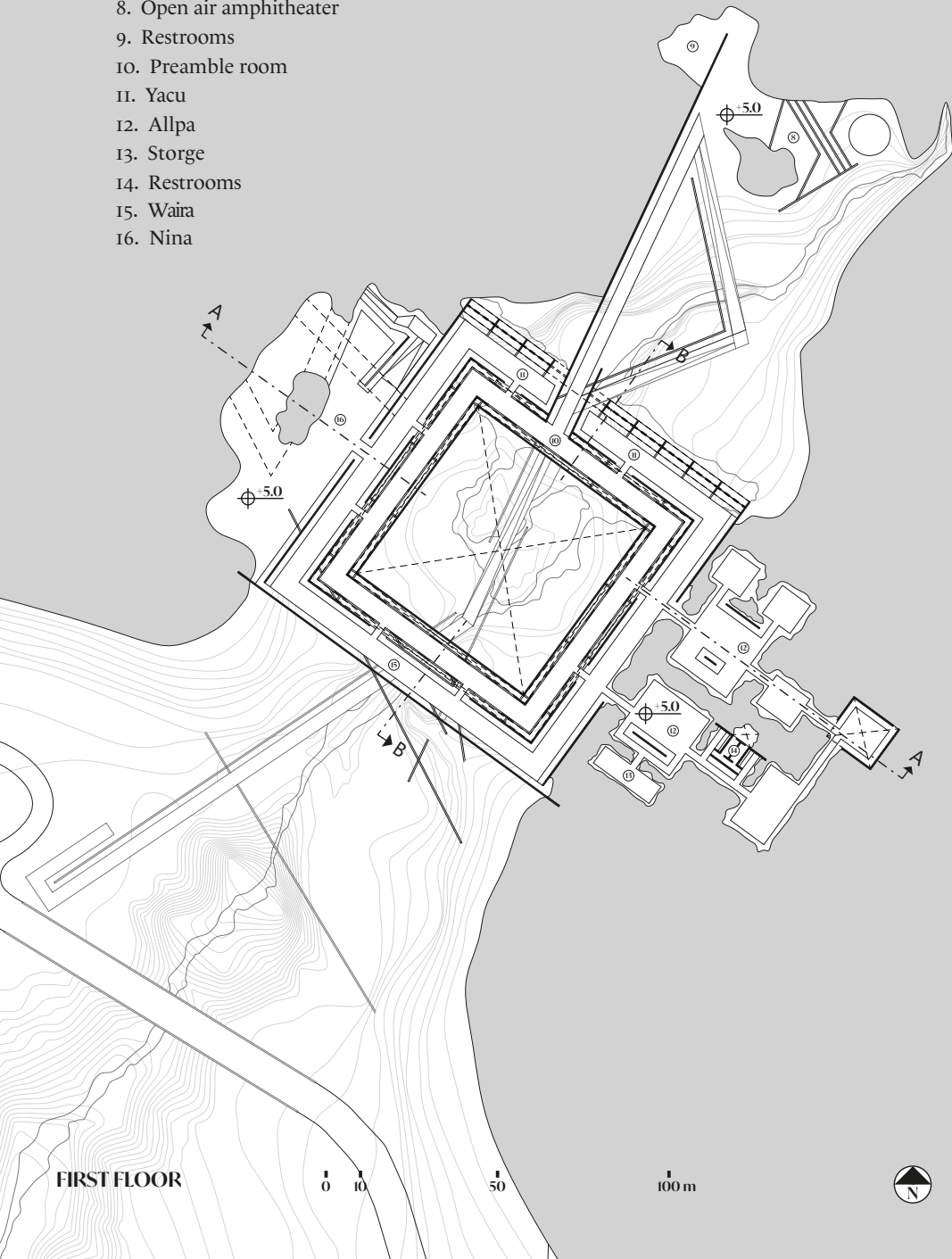
GROUND FLOOR

0 10 50 100 m



### References

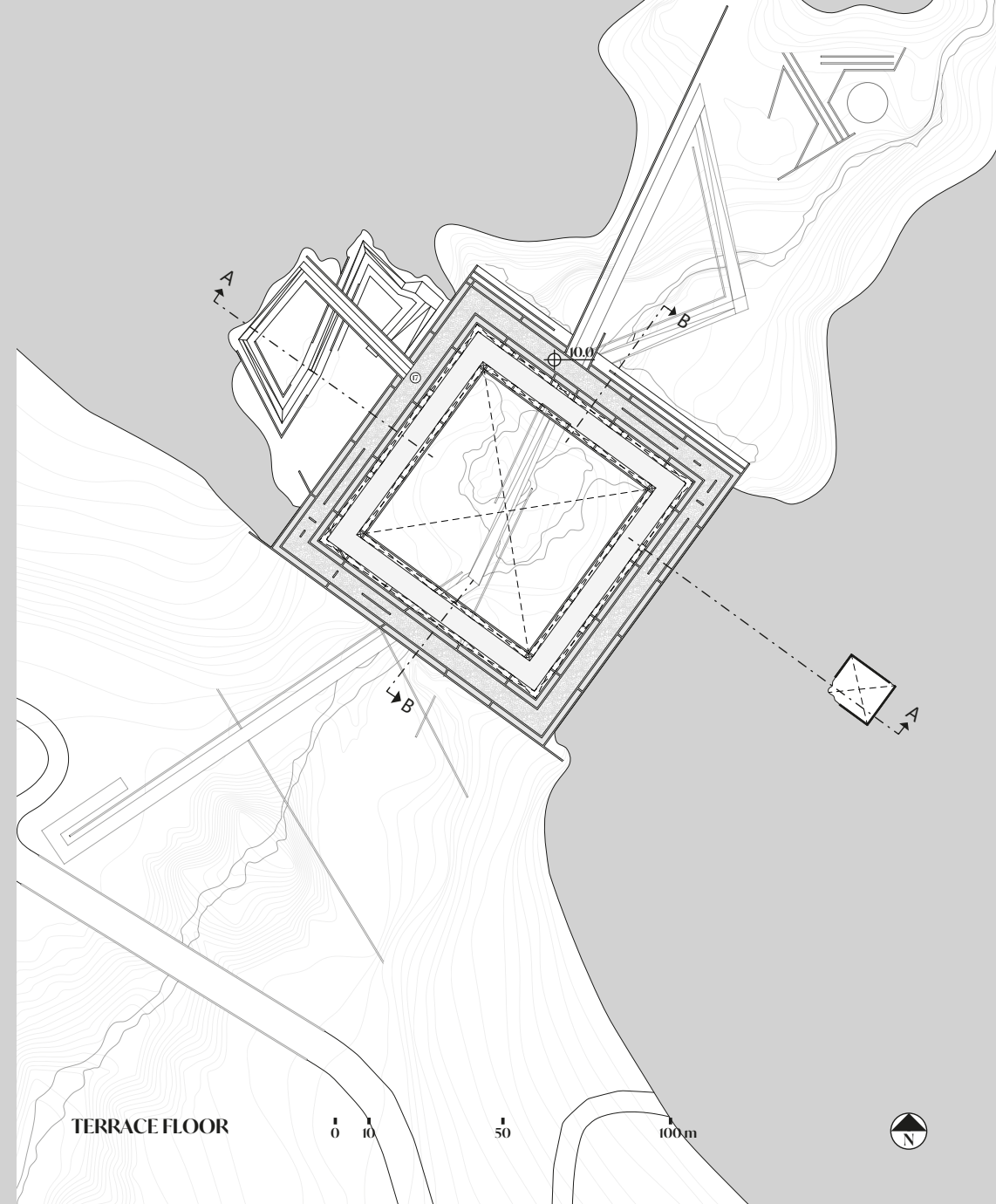
- 8. Open air amphitheater
- 9. Restrooms
- 10. Preamble room
- 11. Yacu
- 12. Allpa
- 13. Storge
- 14. Restrooms
- 15. Waira
- 16. Nina



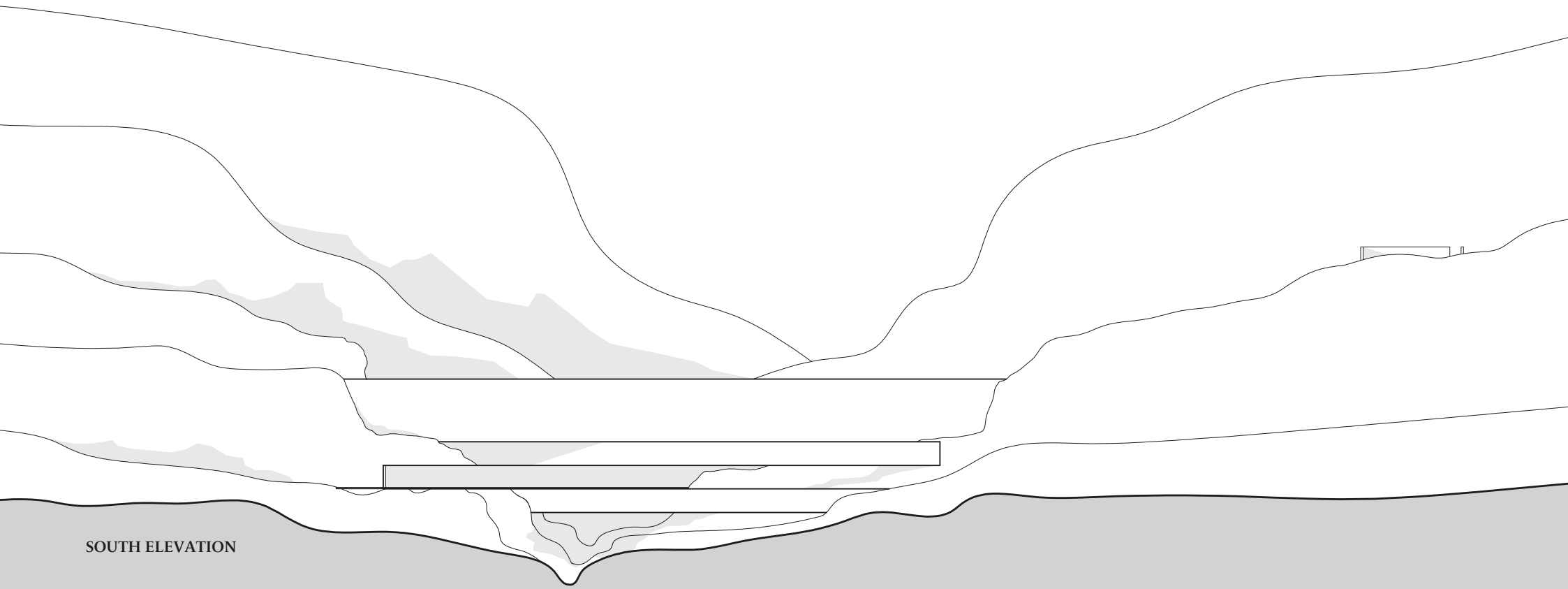
FIRST FLOOR

### References

- 17. Terrace

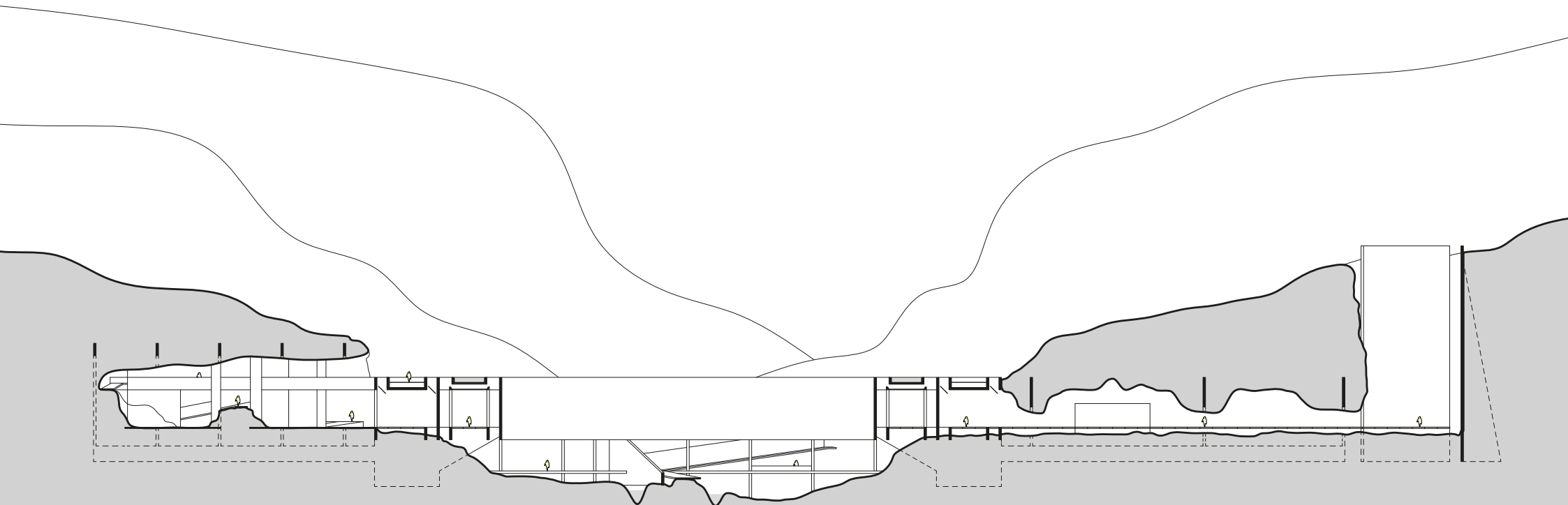


TERRACE FLOOR



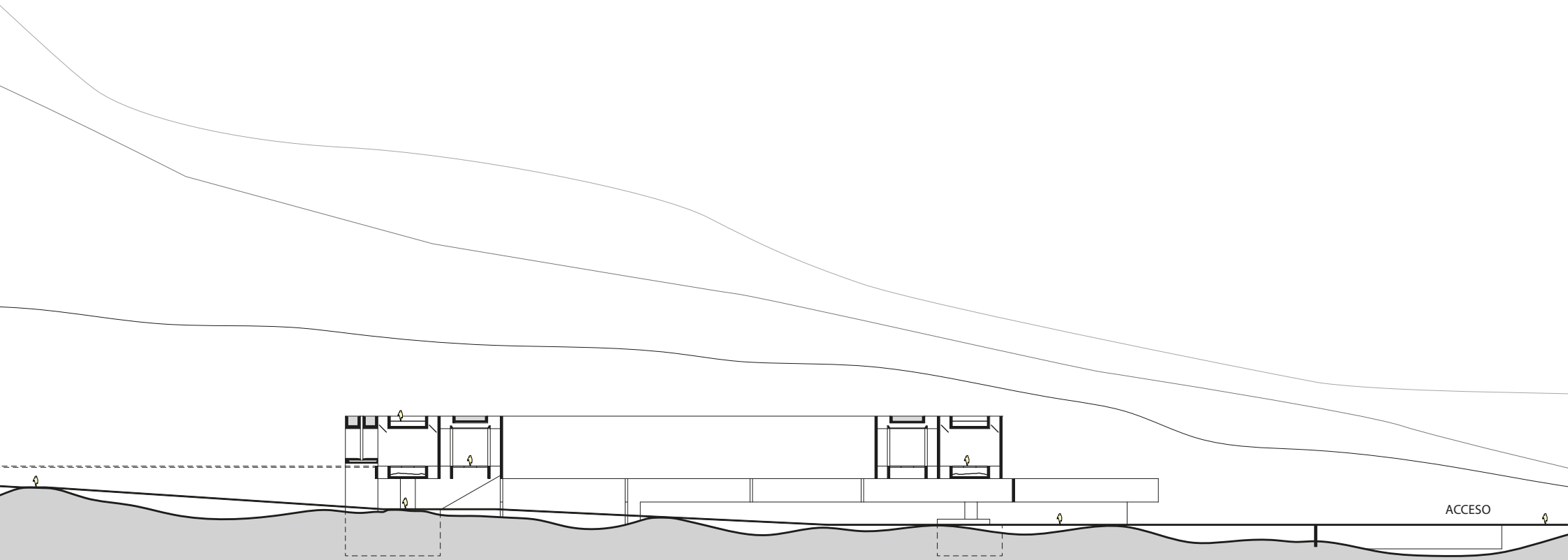
SOUTH ELEVATION





SECTION A-A





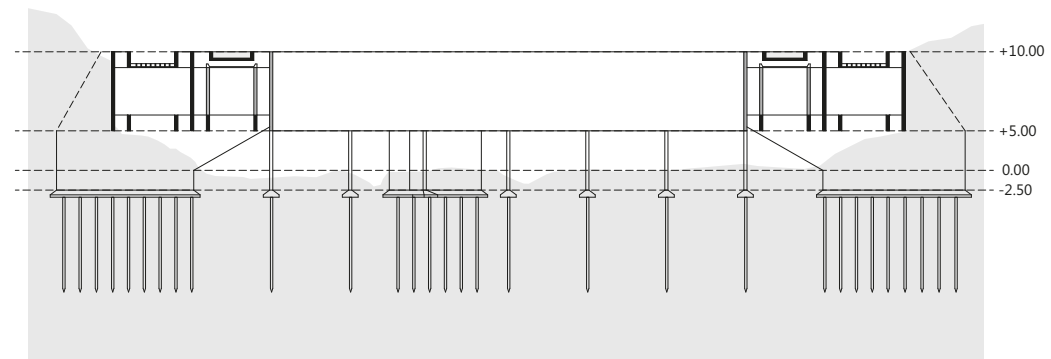
SECTION B-B

ACCESO





Structure



SECTION A-A

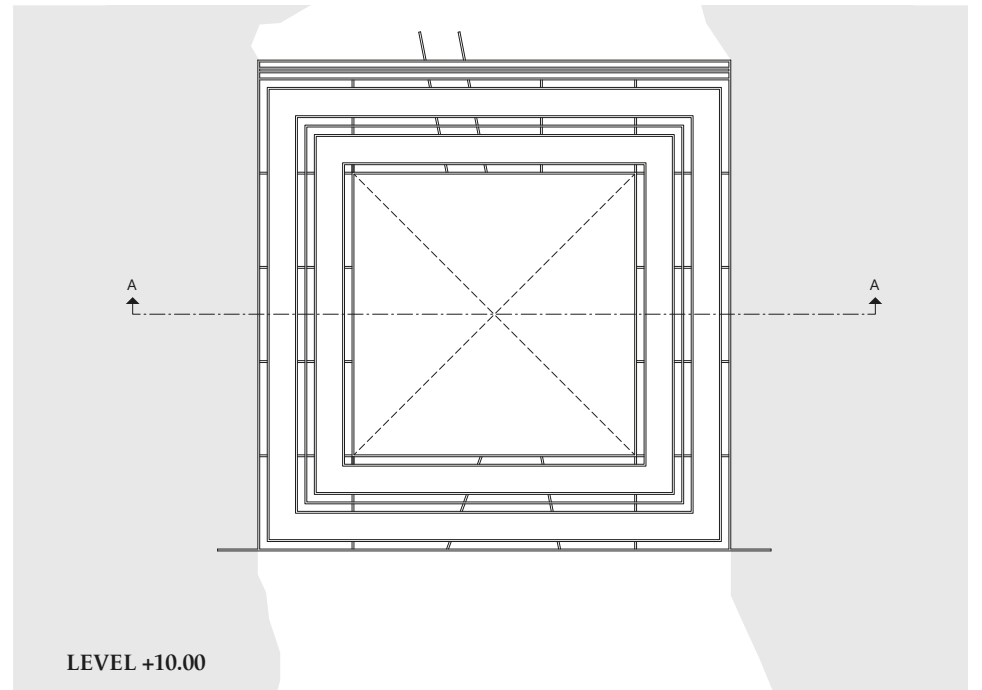
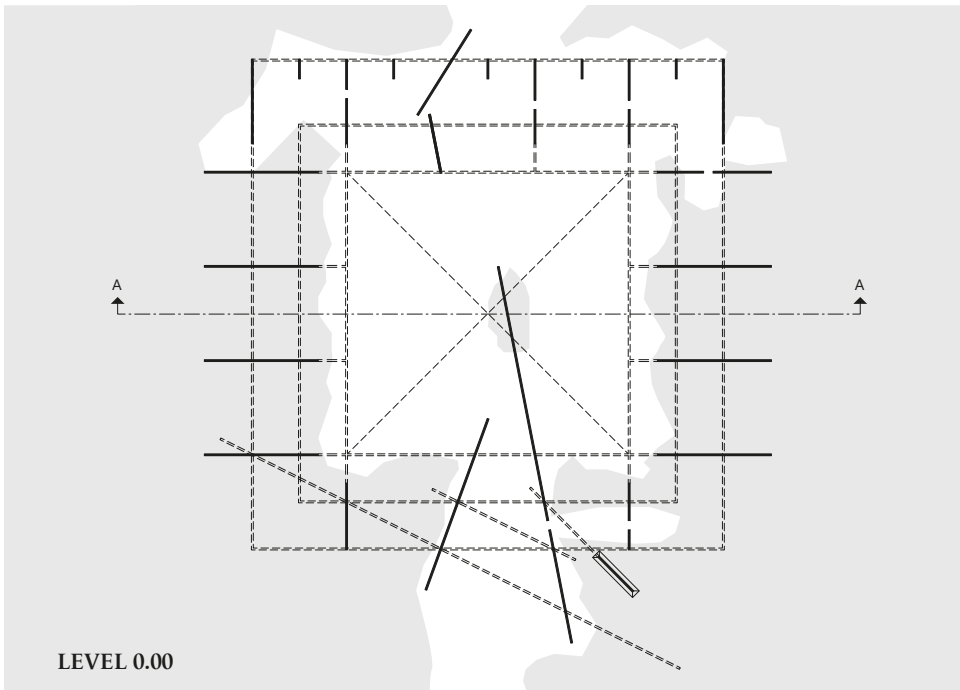
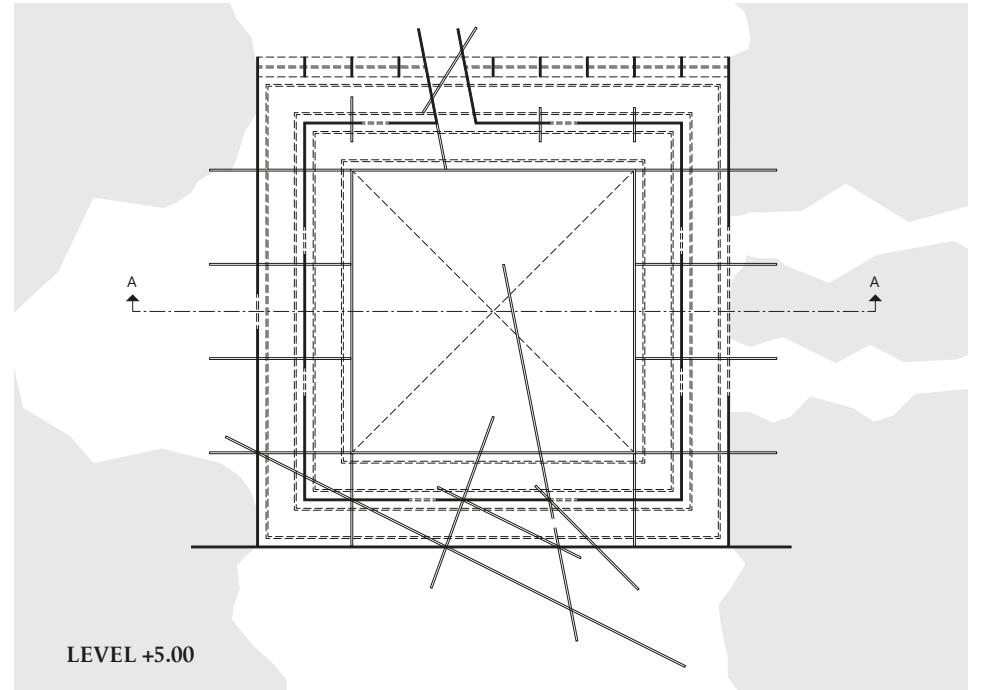
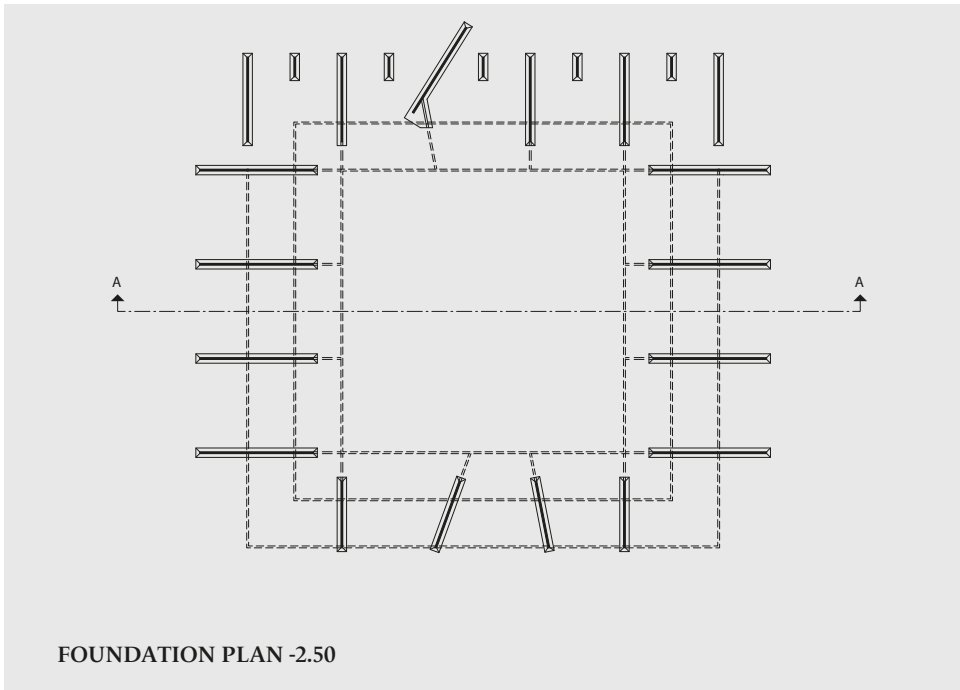
0

10

25

50

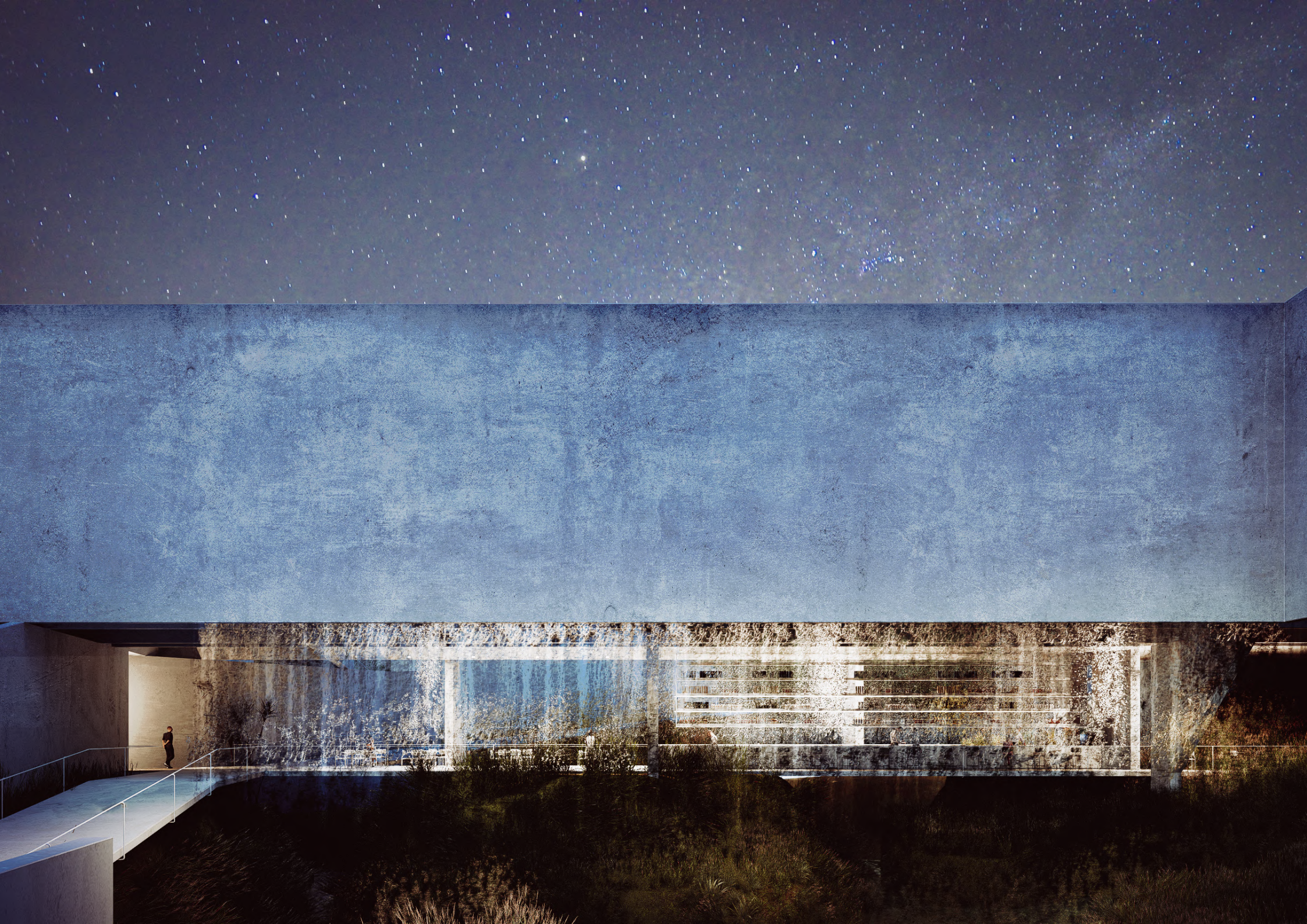
100 m



0 10 25 50 100 m

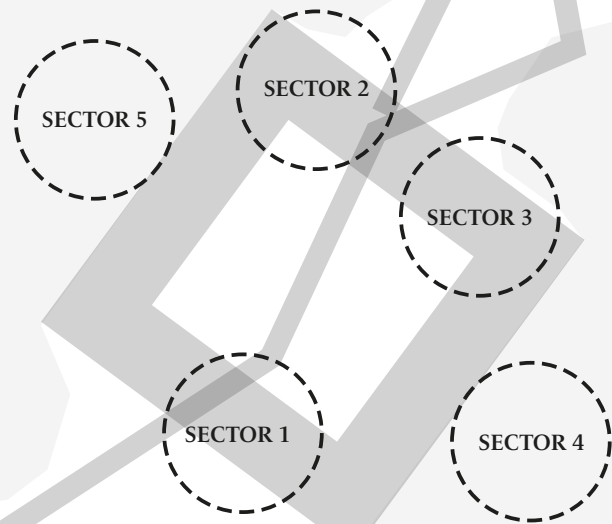
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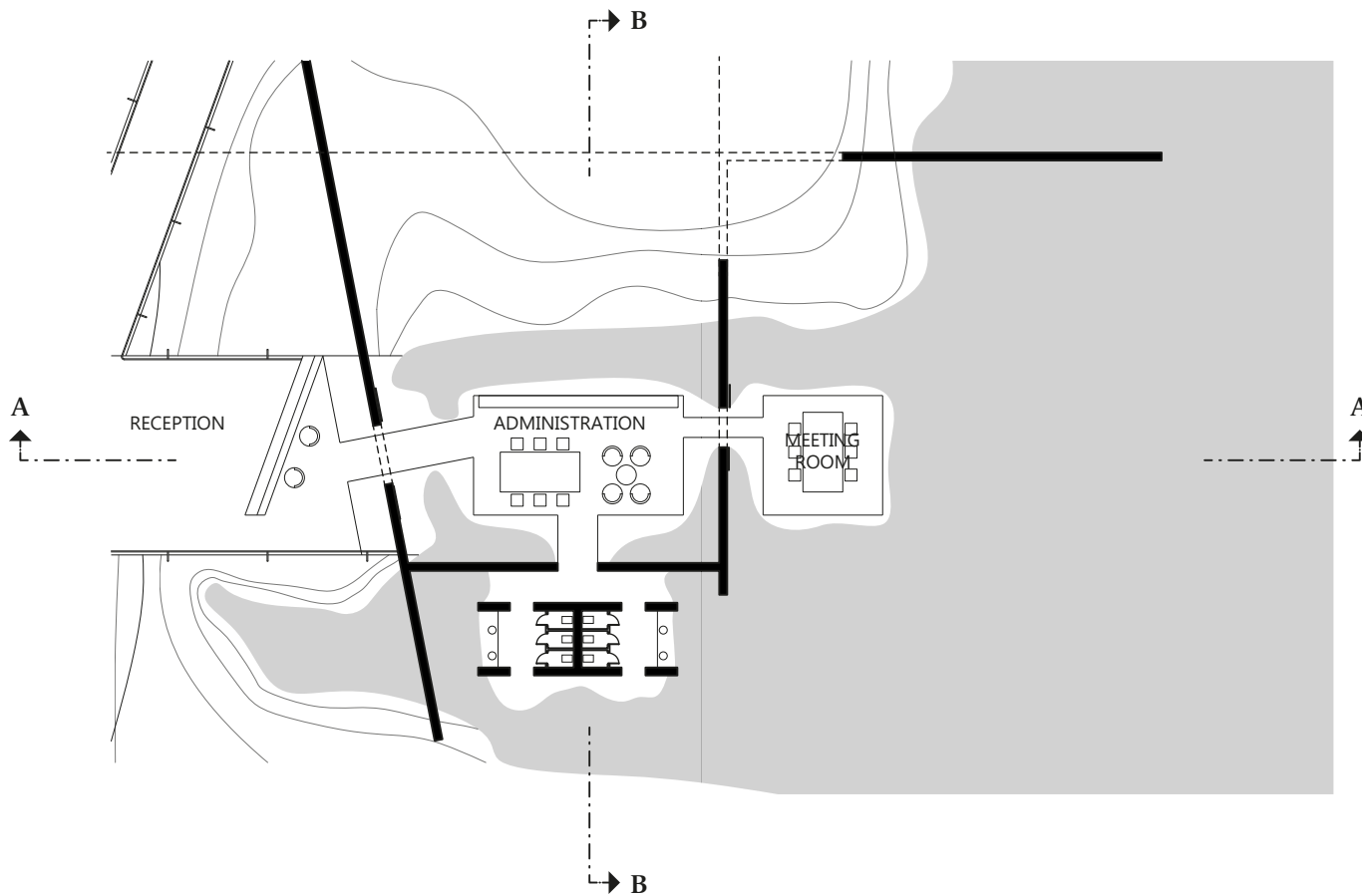
## Enlarged Floor Plans



### REFERENCES

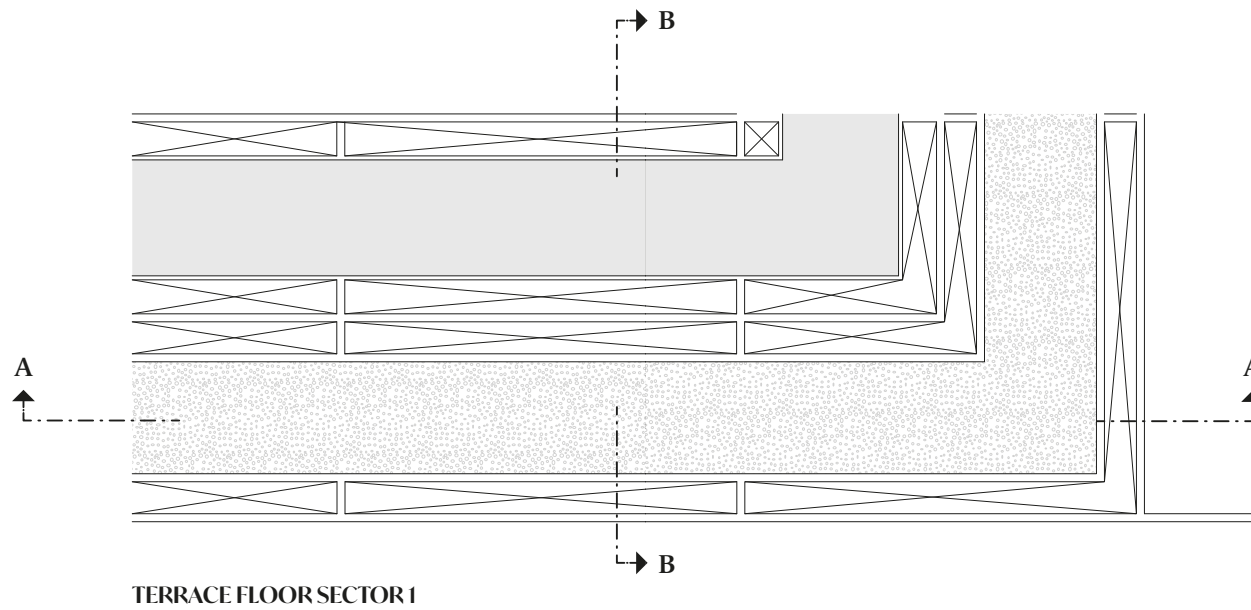
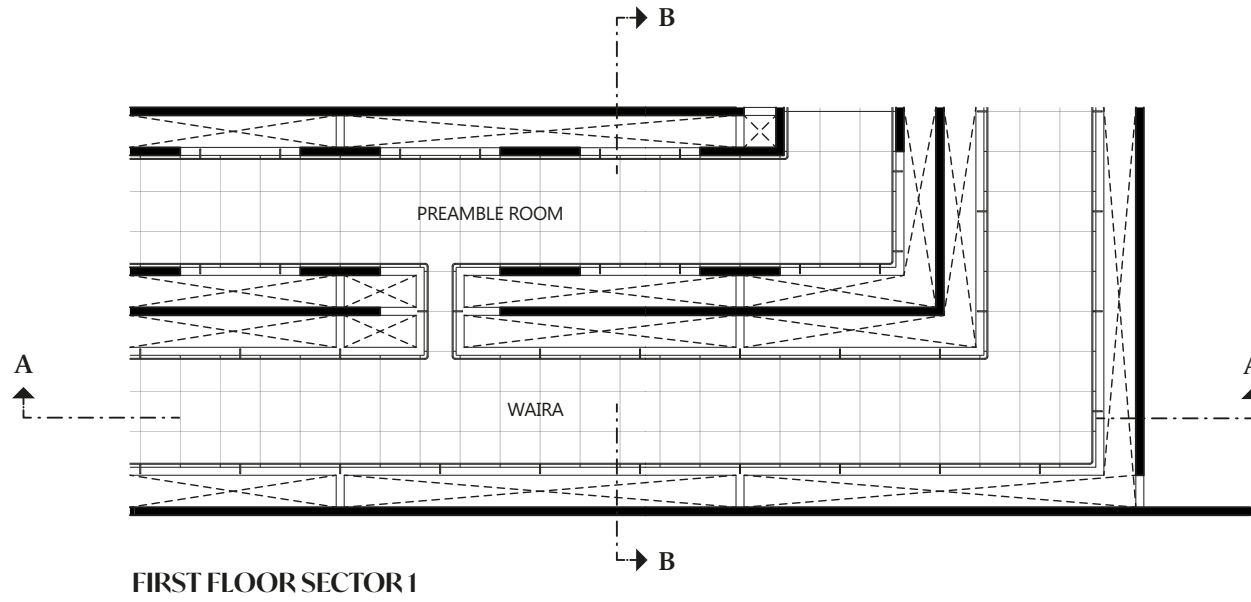
- S1: G.floor - Administration  
F.floor - Waira
- S2: G.florr - Classroom  
F.floor - Yacu
- S3: G.floor - Bar  
F.floor - Yacu
- S4: Allpa
- S5: Nina

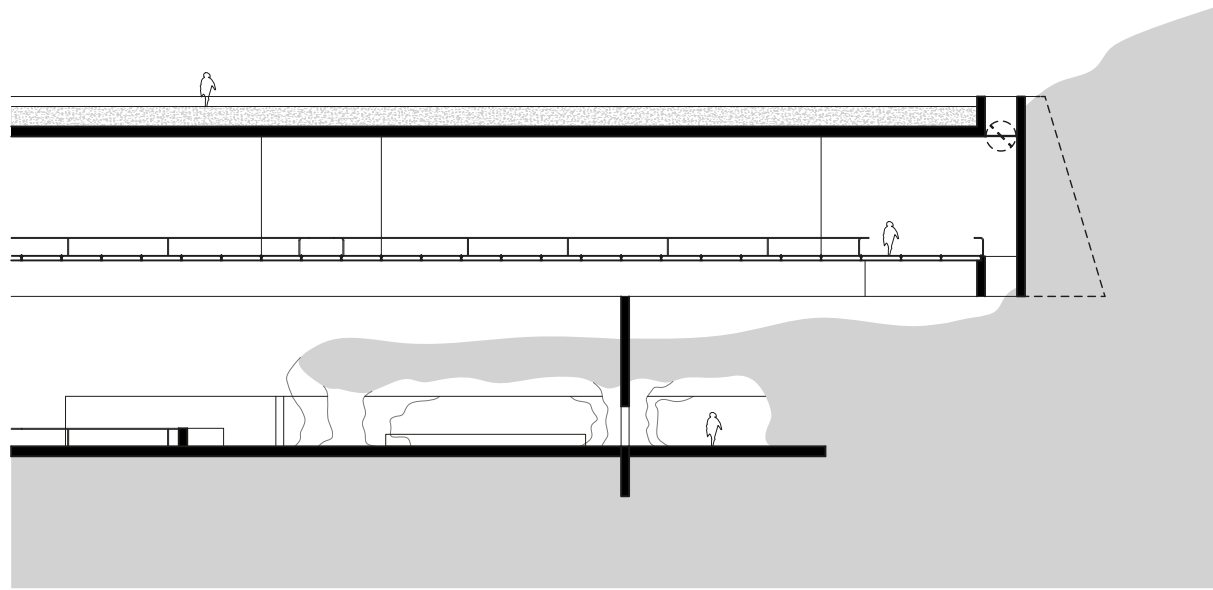




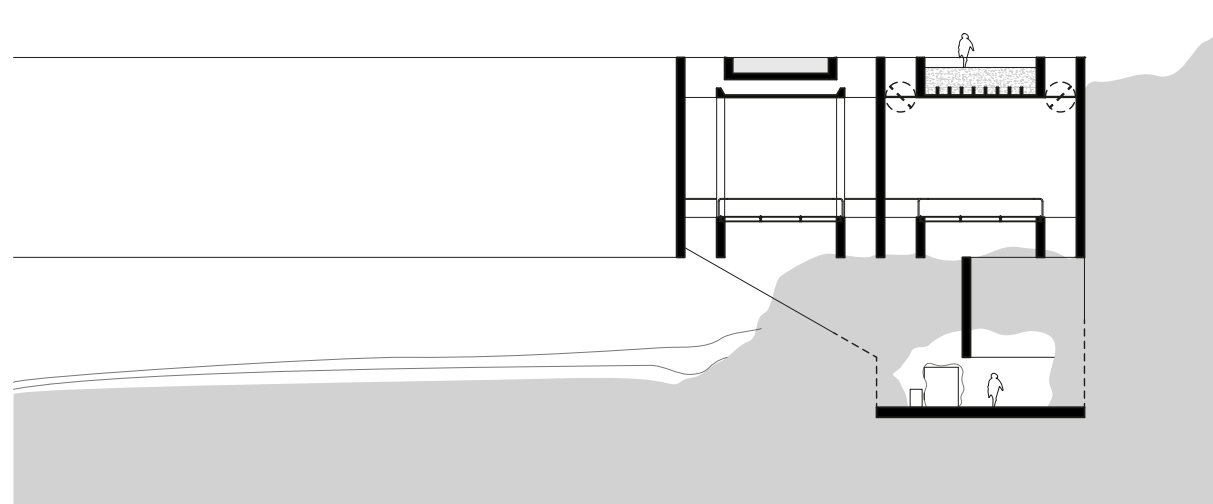
GROUND FLOOR SECTOR 1





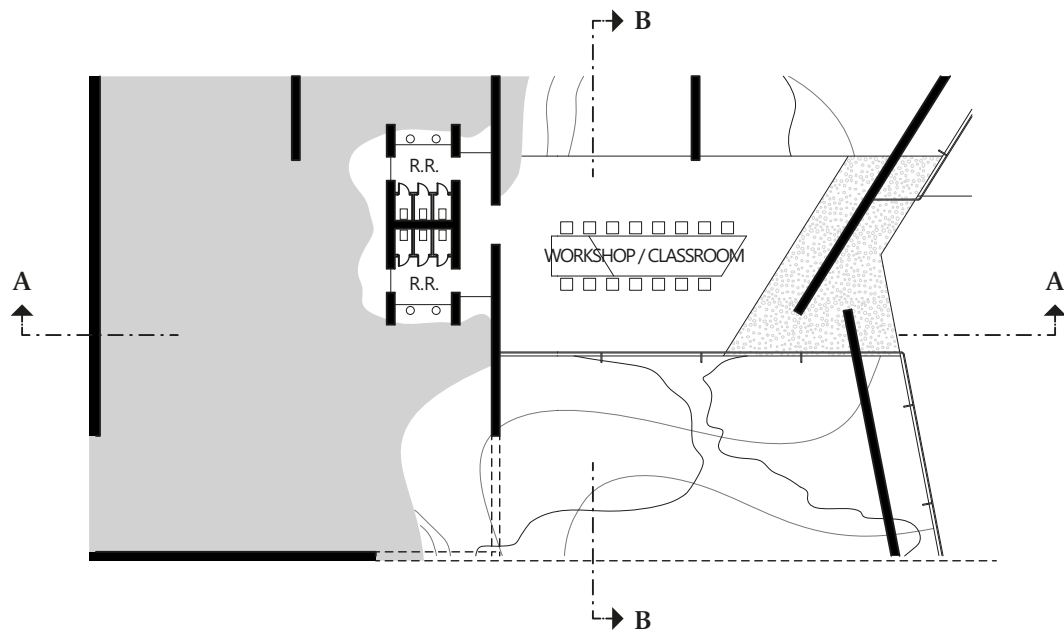


SECTION A-A SECTOR 1



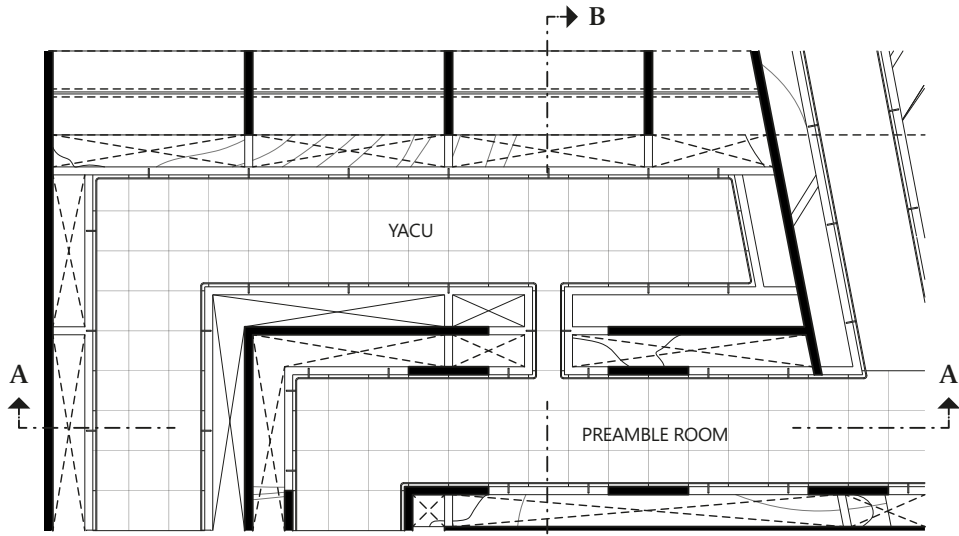
SECTION B-B SECTOR 1



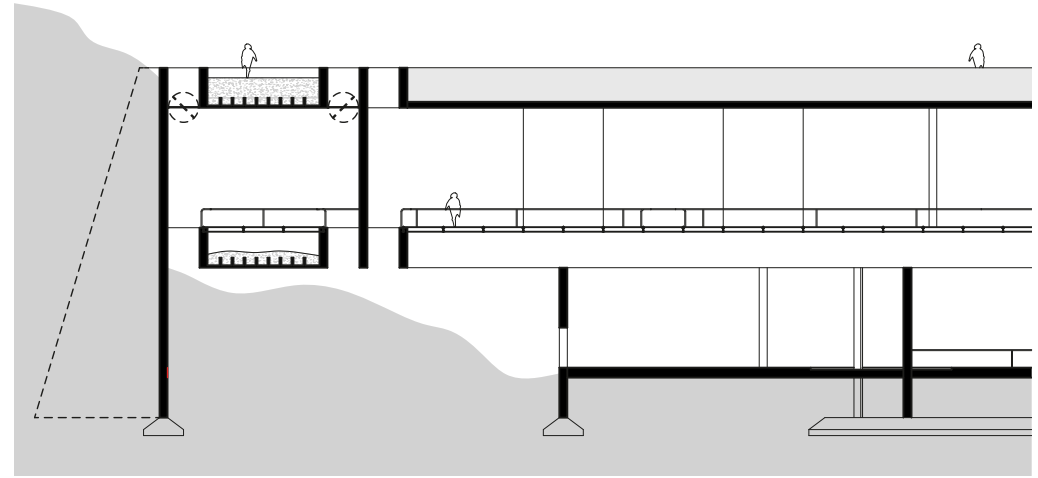


GROUND FLOOR SECTOR 2

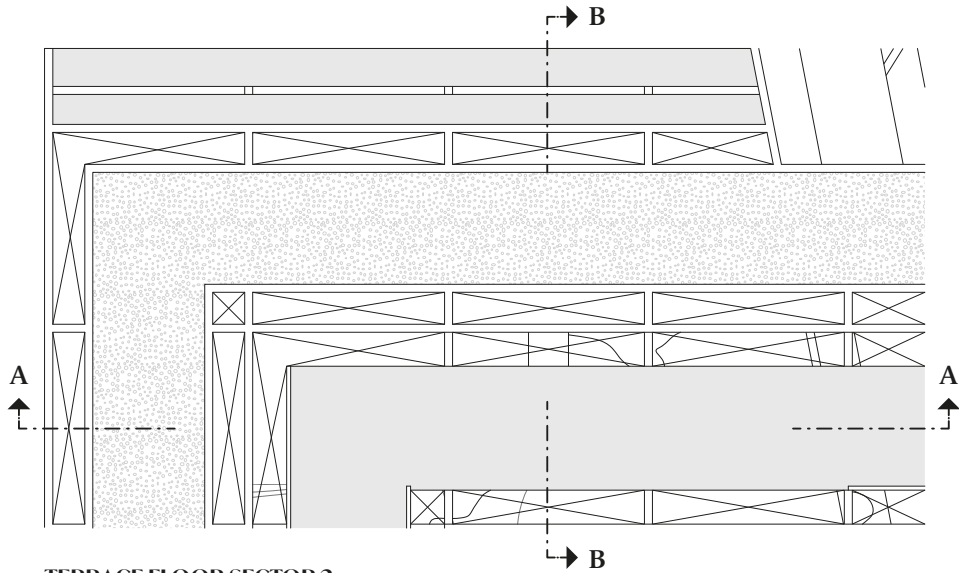




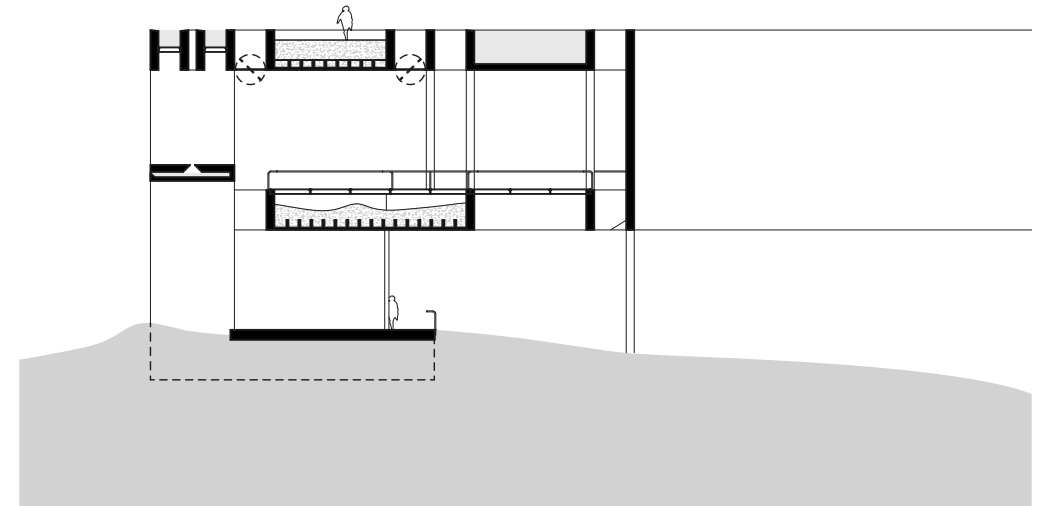
FIRST FLOOR SECTOR 2



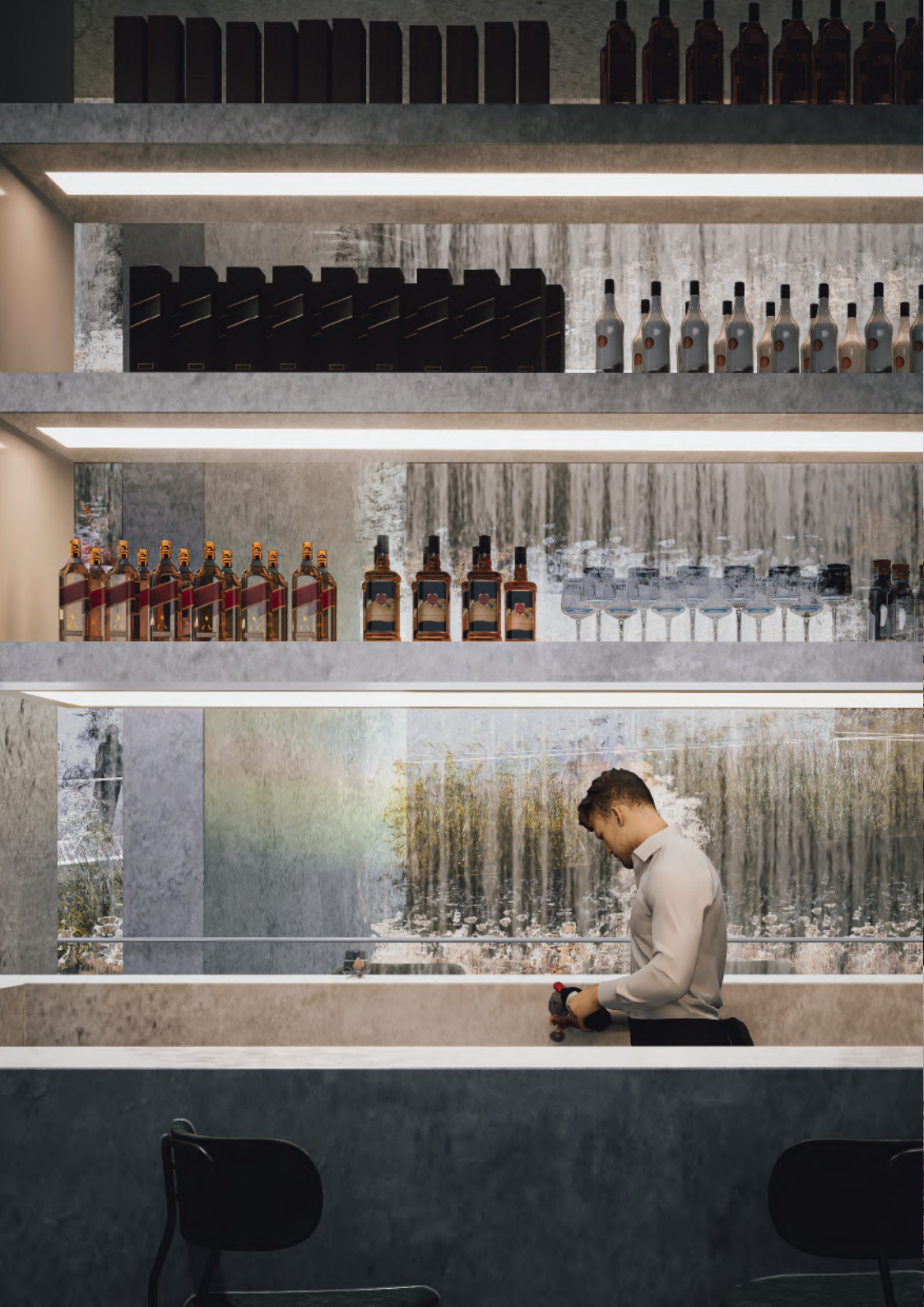
SECTION A-A SECTOR 2

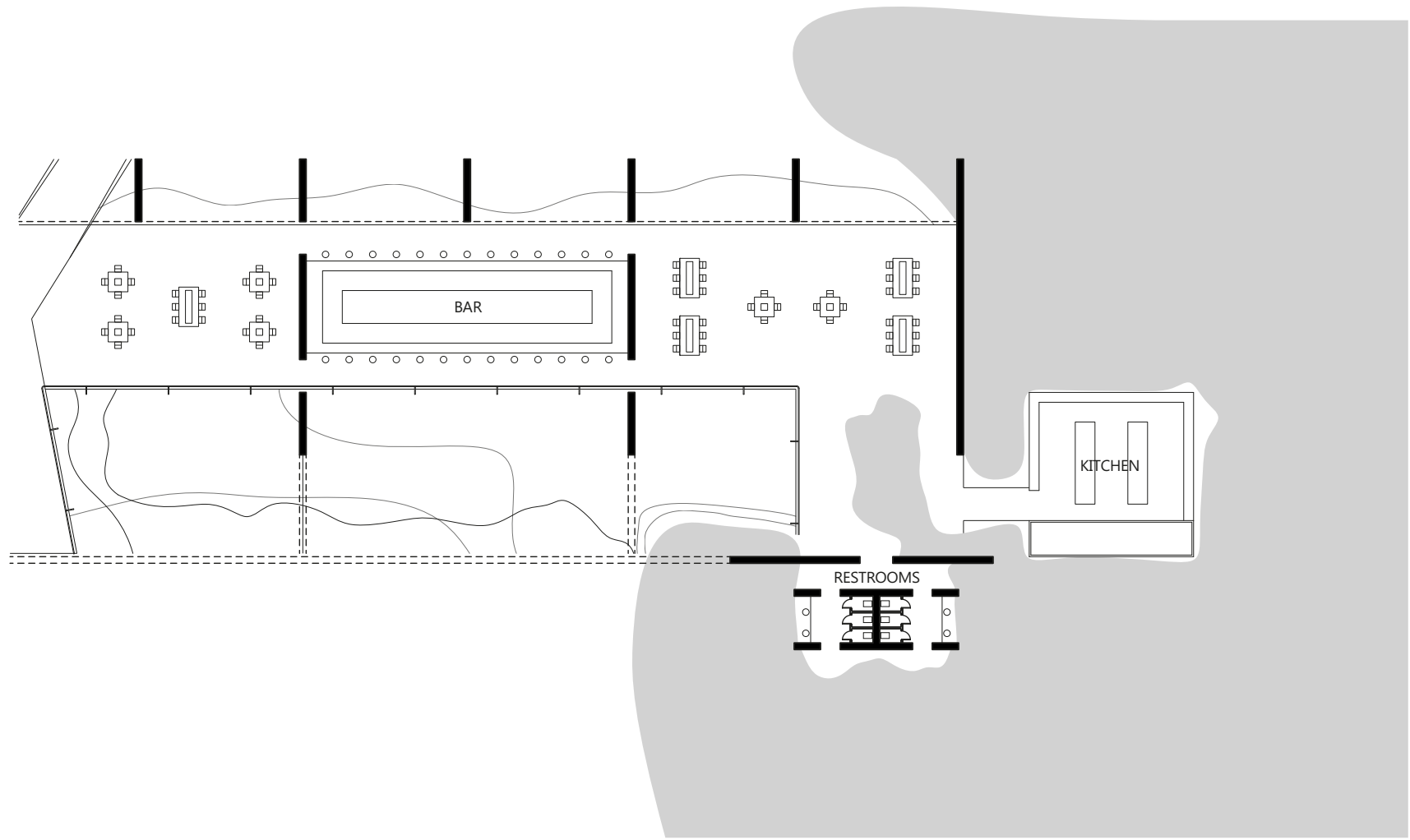


TERRACE FLOOR SECTOR 2



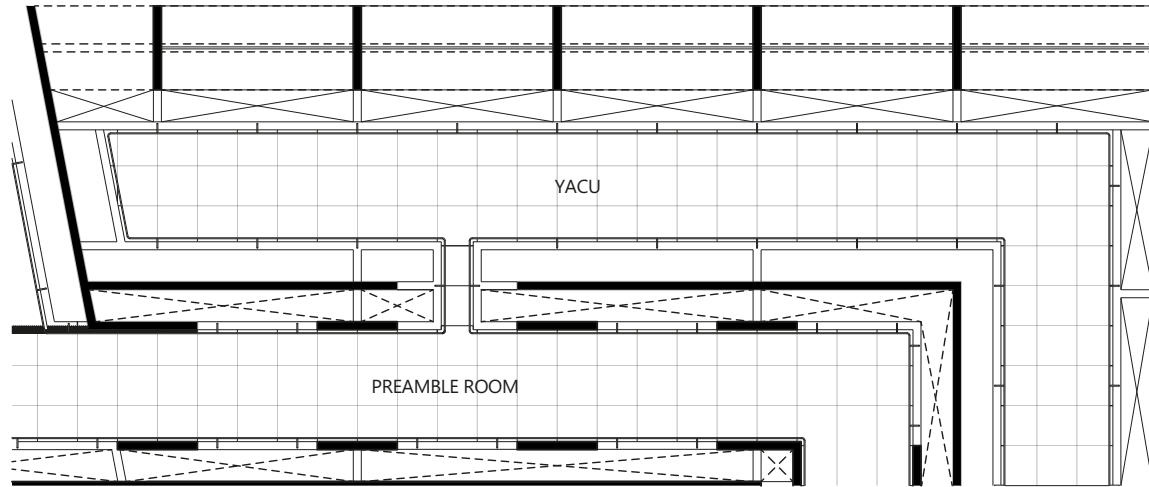
SECTION B-B SECTOR 2



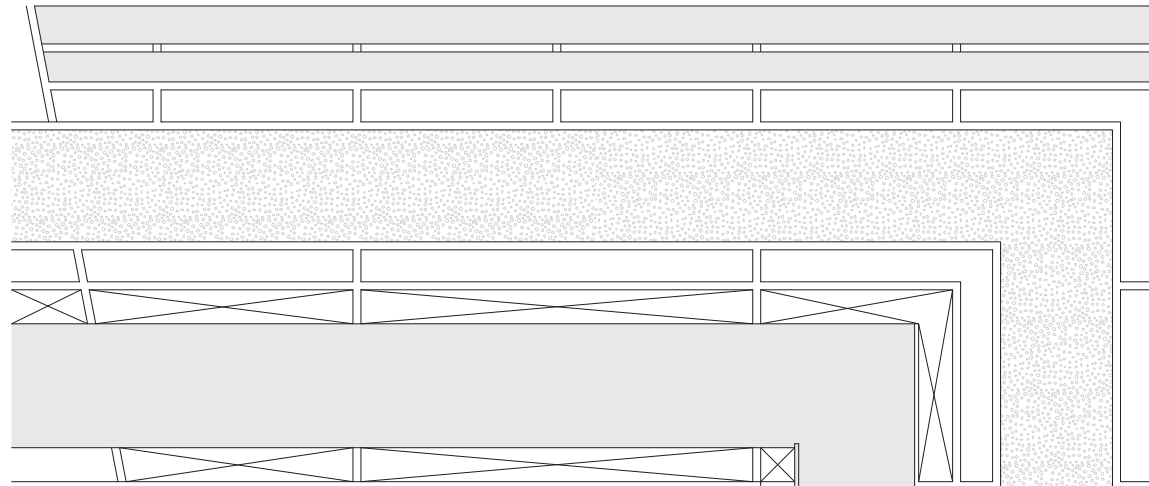


GROUND FLOOR SECTOR 3

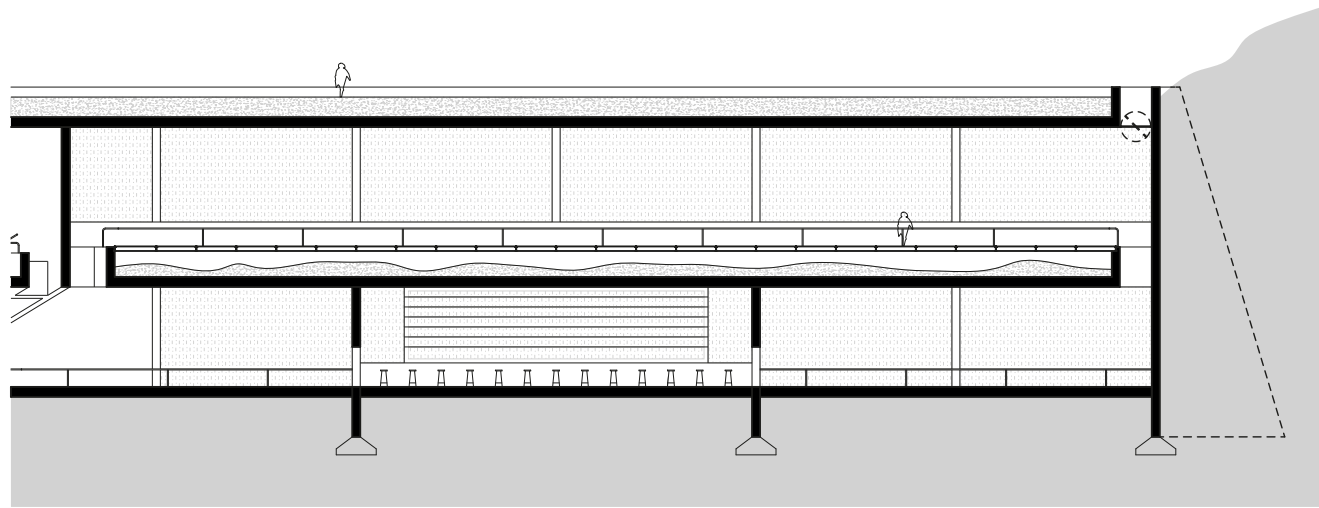




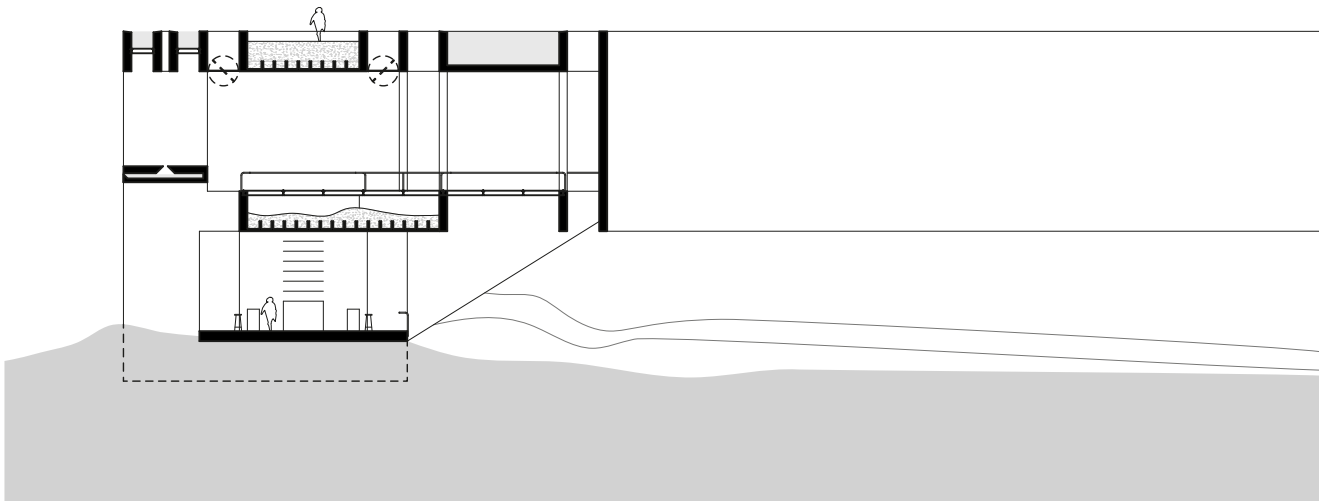
FIRST FLOOR SECTOR 3



TERRACE FLOOR SECTOR 3

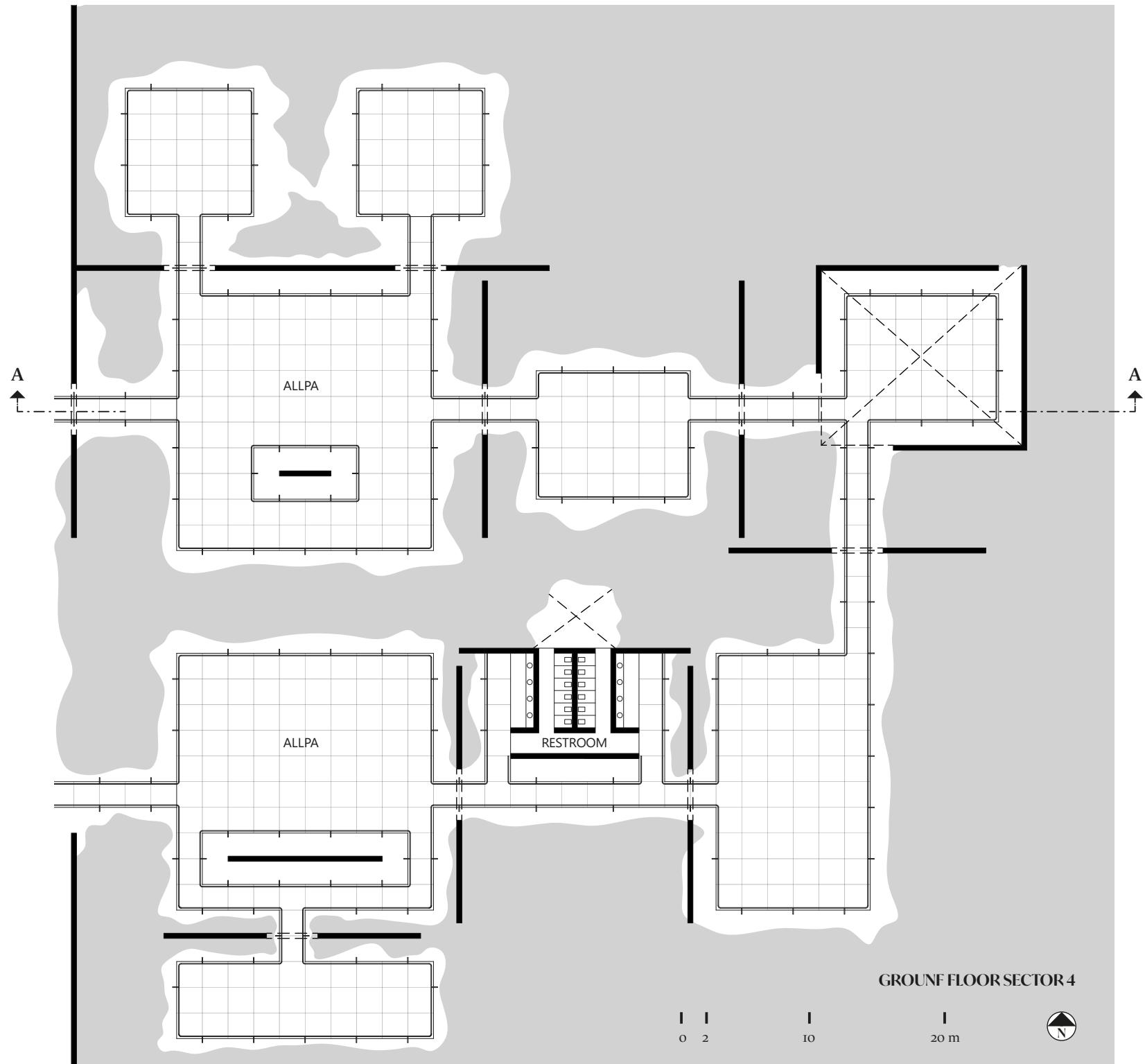


SECTION A-A SECTOR 3

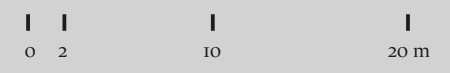


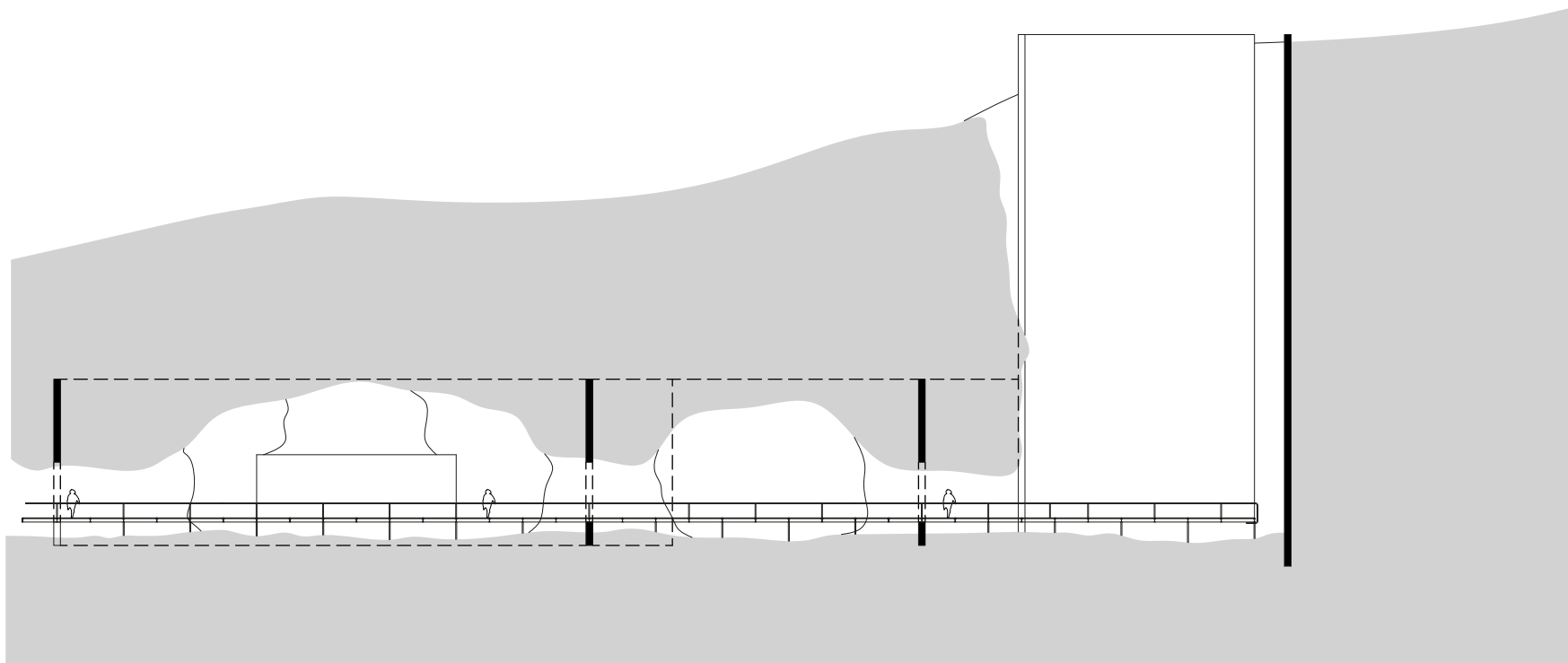
SECTION B-B SECTOR 3





GROUND FLOOR SECTOR 4

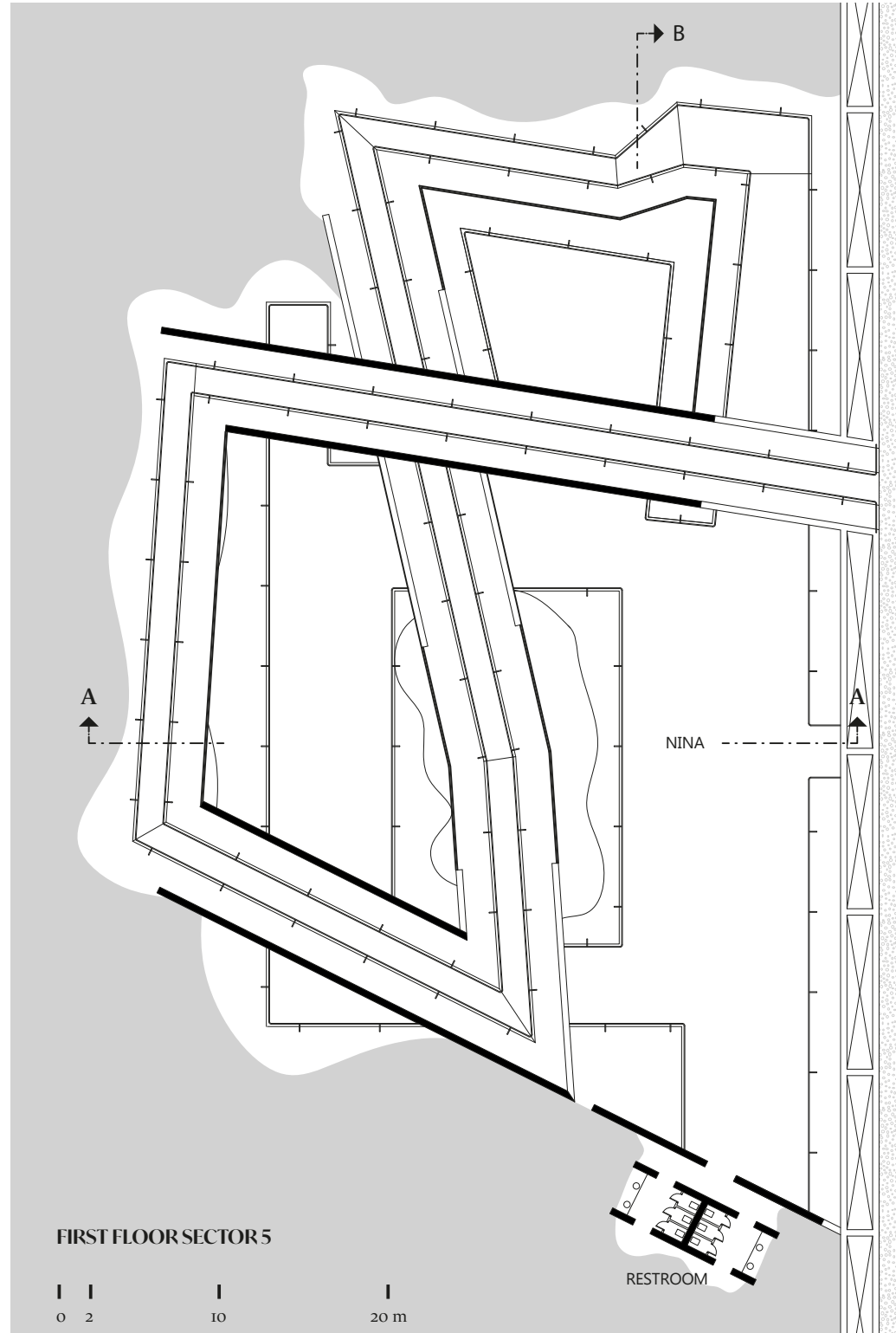
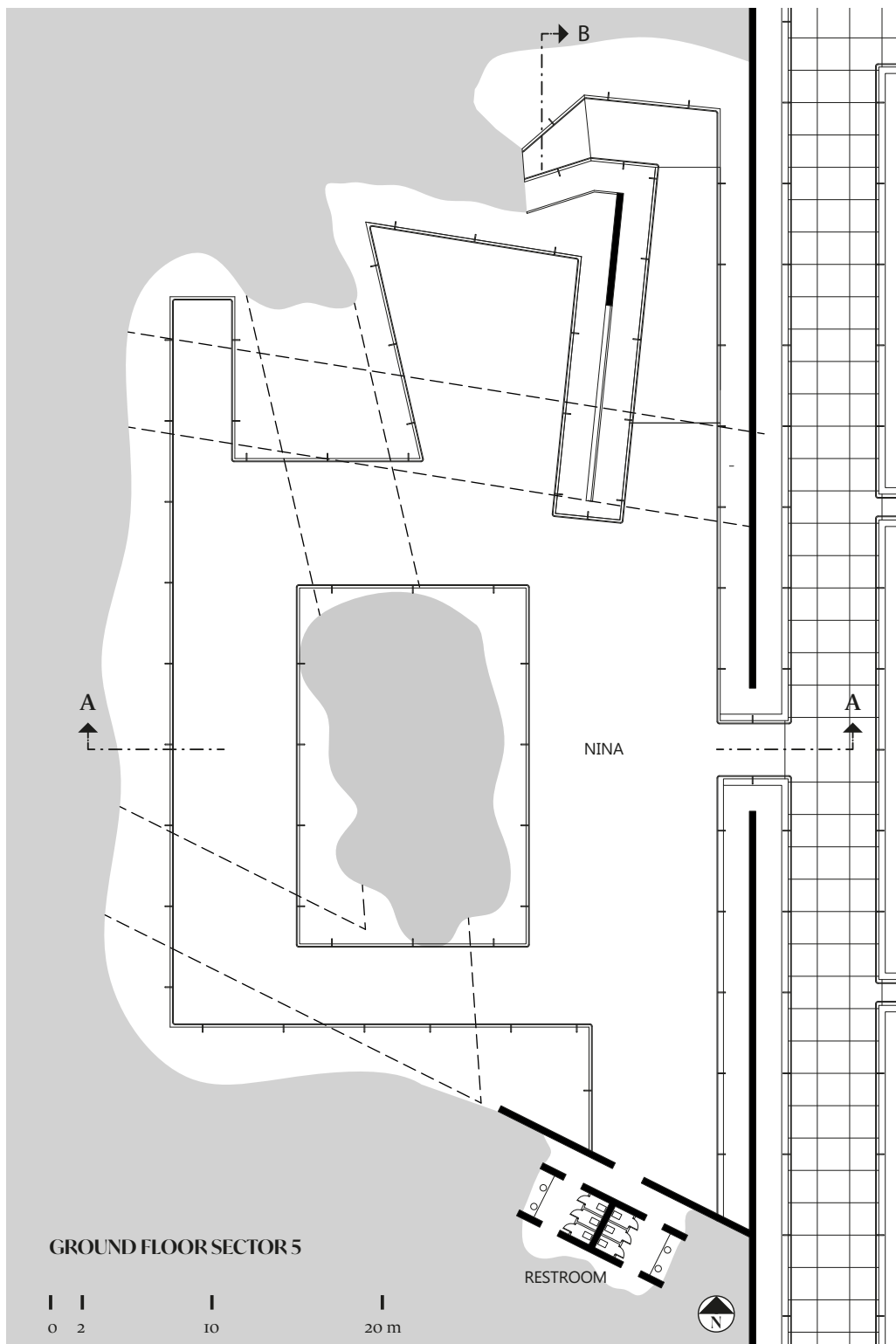


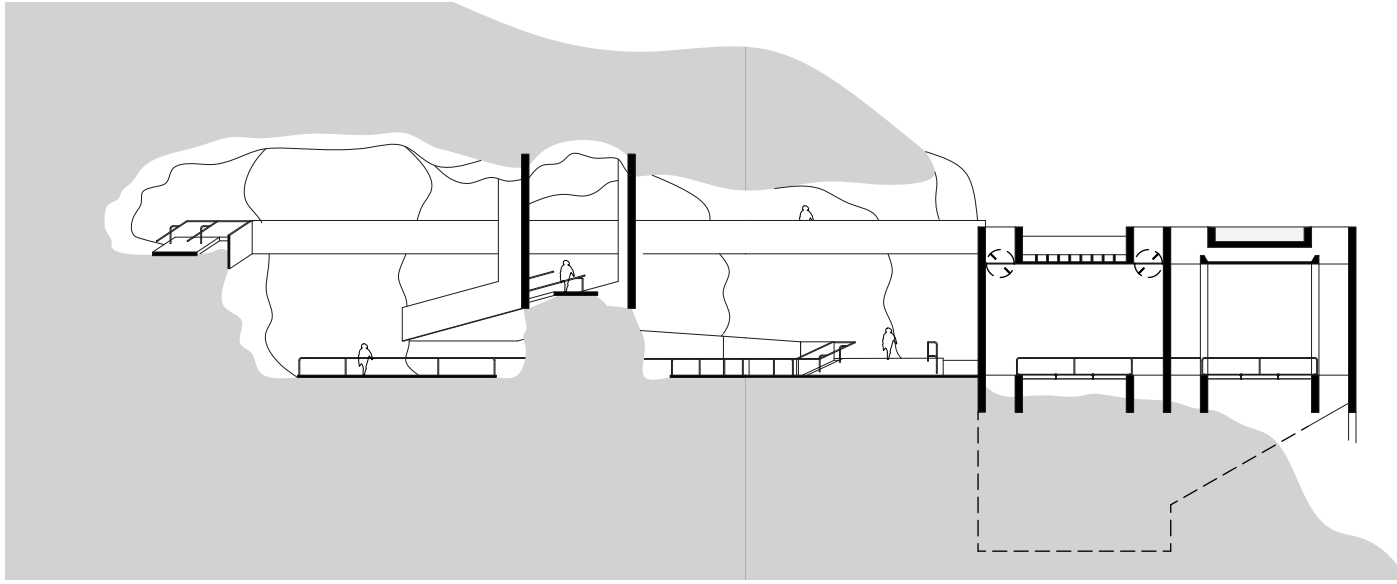


SECTION A- A SECTOR 4

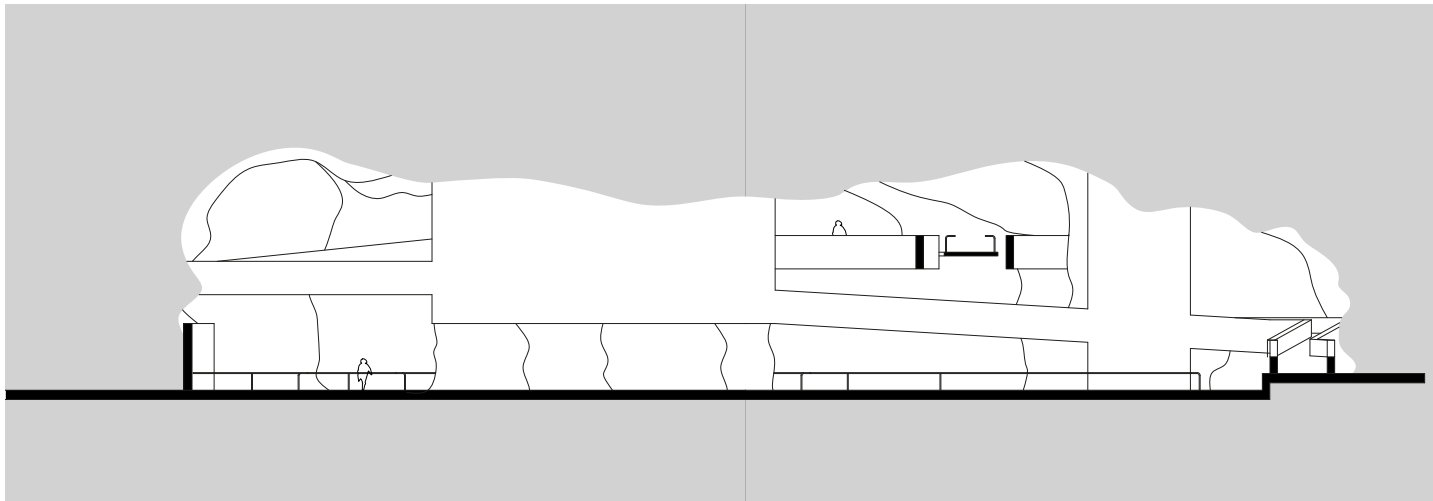
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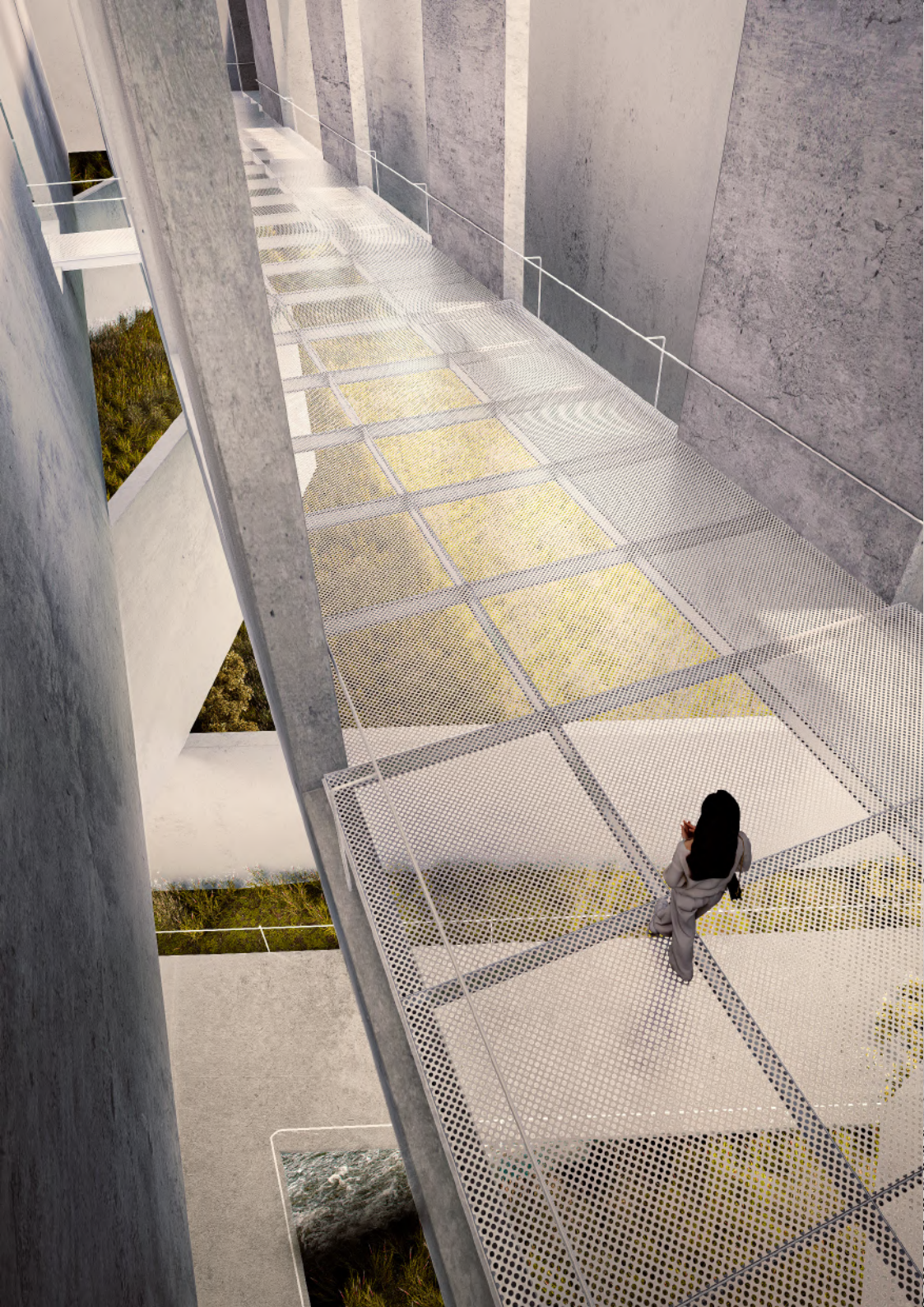
SECTION A-A SECTOR 5



SECTION B-B SECTOR 5

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# Epilogue

The journey presented here does not conclude in a form, nor in a program, nor in an architectural object. It concludes—if anything concludes at all—in a clearer understanding of the bond between a project and its place.

This book closes its journey in the same way it began: leaving room for fertile doubt, for open interpretation, for the questions that allow a project to remain alive even when it has already been formulated. Nothing is left definitive, because the territory is not definitive either.

If this work leaves anything behind, let it be the invitation to keep looking inward—not into the museum, but into the landscape and into ourselves—with the same reverence with which one looks at that which was here before and will remain after.

This closure coincides, furthermore, with another journey: that of eight years of training. Eight years in which learning to design meant also learning to see. To recognize that every territory demands patience, sensitivity, and respect. To understand that architecture is not merely a technical or creative exercise, but a way of reading the world. That entire trajectory—its doubts, successes, intuitions, and contradictions—matures in these pages. Nothing proposed here could exist without that long learning process that taught us to interpret the site, the landscape, and its spirit with a depth that academic time, however extensive, barely begins to uncover.

Thus, this project remains suspended at that delicate point where idea and place, memory and future projection converge. A work that does not seek to impose a meaning, but to dialogue with the spirit that precedes it.

Here, our work ends, but not the echo of that which inspired it. Each reader will know how to listen to it in their own way.