

## Characterization of the Symbolism of the Hammock as a Value Proposition for Scientific Cultural Tourism in the Municipality of Morroa Sucre, from the Perspective of Gender, Historical Memory, Cultural Heritage, and Interculturality

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### ABSTRACT

Scientific cultural tourism integrates participatory research to identify, generate, accumulate, save, recover, and distribute traditional and academic knowledge about biodiversity in the territory (Antonio dos Anjos et al., 2011). Projects of this type rescue traditional and cultural practices and encourage the sustainable use of biodiversity in order to improve local economies. In this vein, this research project aims to characterize the symbolism of the hammock as a value proposition for scientific cultural tourism in the municipality of Morroa Sucre, from the perspective of gender, historical memory, cultural heritage, and interculturality. The project is based on interdisciplinary work between social work and industrial design, using a qualitative approach and phenomenological method. Information was collected through document review techniques, direct observations, and focus groups with eight hammock weavers. The results show four categories of study that are articulated as a framework in which the hammock serves as symbolism and cultural text, an expression of identity, equity, and the living memory of artisans and the community in general. The subcategories reveal and specify the dimensions of resistance, social transformation, and cultural belonging and relevance, forming a broad system of meanings that associate artisanal practices with educational, scientific, and sustainable development processes for the region.

**Keywords:** Hammock, Tourism, Cultural Tourism, Scientific Tourism, Historical Memory, Cultural Heritage.

### INTRODUCTION

In Colombia, projects aimed at rural tourism stand out, with tourist itineraries that offer services and products that allow visitors to explore and enjoy the culture and history of the foods that embody the identity of the region

they represent. However, they have a deeper purpose: to highlight the symbolic meaning of food and transform it from a facilitator of the tourist experience to a focal cultural resource (Barrera & Bringas, 2009).

In this sense, the famous Colombian Coffee Route can be found in the departments of Quindío, Risaralda, and Caldas, allowing our territory to be perceived as a great world-class tourist product. The Coffee Route is a great tourist and cultural destination that provides visitors with an unforgettable and repeatable experience where the basic product is the universe of coffee life (planting, harvesting, processing, preparation, tasting, the life of the grower, landscape, gastronomy, architecture, music) (Coffee Route, 2015). Rural tourism is also evident in Santa Helena in Medellín, where visitors can enjoy the silletero tradition, anecdotes, stories, and culture, and also learn how to make the traditional silletas that adorn the streets of Medellín in the traditional Silleteros parade (Tourism in Medellín, 2021). On the other hand, a tourism proposal was developed in Valle del Cauca: this seeks to increase knowledge about biodiversity in the Escalerete and San Cipriano river reserve, where bromeliad, orchid, and butterfly species were classified, forming the first catalog of the area. A butterfly garden was also created (Valle del Cauca Government, 2021).

Similarly, as a way to reclaim the territories that were centers of armed conflict and encourage people to return to their communities of origin from which they were displaced by the actors of the conflict, betting on the survival of culture and customs and the preservation of the natural and scenic spaces that Colombia possesses, which is why in the “Darién Chocoano” Palacios (2019), in order to promote the territory, activities such as adventure tourism, visits to rivers, waterfalls, reserves, and beaches with coral reefs are offered. In addition, in the “Valle de Sibundoy - Putumayo” Palacios (2019), the offer presented in this project is based on wellness plans, in which tourists learn about the practices of indigenous peoples and their sacred places, such as volcanoes and hot springs, and the relationship between spirits and nature is explained.

It should be noted that in the Caribbean, the “Montes y Palenque en Bolívar” projects in the municipality of Palenque offer ethno-tourism, music, gastronomy, history, language, sports, and traditional medicine. On the other hand, in the mountains of María, the memory of the territory is exploited, highlighting resilience and biodiversity, using the dry tropical forest for hiking and exploring the rivers that surround the municipality (Gil et al., 2016). In this way, in the department of Atlántico, the municipalities of Usiacuri and Puerto Colombia stand out for cultural tourism through crafts, urban art, and landscapes. This has been a great post-pandemic contribution to the reactivation of employment. Usiacuri is known for its weaving, the Julio Flores house museum, artisanal wells, and urban art and roofs. Meanwhile, Puerto Colombia was restored in 2022 in Muelle, which is an architectural heritage site and paves the way for heritage appreciation (Semana, 2022).

Tourism in the department of Sucre is mainly concentrated on the beaches of Tolú, Coveñas, and San Onofre, anchored in the Gulf of Morrosquillo, which are undoubtedly among the most beautiful in the entire Colombian Caribbean. For decades, it has become the preferred destination for domestic and foreign tourists. Similarly, the department's cultural wealth attracts tourists, such as the National Band Meeting, held in the municipality of Sincelejo, whose main objective is to create a cultural space where folk band musicians can express their creative artistic activity and promote the musical tradition that has developed around the porro and fandango. Similarly, the Sabanero Accordion Festival held in Sincelejo, which promotes the defense and dissemination of sabanero music, creating spaces and opportunities for all its exponents, encouraging the participation, integration, and recreation of the Sucre community. It also seeks to link public and private institutions to support and defend sabanero folklore. On the other hand, the National Gaitas Festival is held in the municipality of Ovejas Sucre, created to rescue the culture surrounding this musical instrument, in which dance and comparsa competitions are held, as well as performances by artists from the region and some who stand out at the national level. The Algarroba Folk Festival is held in Galeras Sucre, where the people preserve traditions that have identified the town at the regional and national levels. One of these traditions can be considered a National Cultural Heritage, as it is unique in its genre: the so-called “living pictures.”

It turns out that, despite the natural and cultural wealth of the department of Sucre, the effects of socio-political violence and corruption due to the mismanagement of resources by local authorities are factors that prevent tourism from being promoted as an element for sustainable regional development (Sierra Márquez, Ramos Pérez & Zubiría Lara, 2021). Therefore, it is necessary to develop strategies that help the communities living in the territory to “generate cultural entrepreneurship by harnessing the productive potential of culture and creating opportunities to improve the quality of life of the communities involved” (Administrative Department of Science, Technology, and Innovation - Colciencias, 2017). In this sense, it is necessary to look at other forms of tourism in the department of Sucre, which, at the moment, is concentrated on the beaches.

In this vein, the municipality of Morroa, belonging to the Montes de María subregion, is identified nationally as a post-conflict territory, considered the cultural hub of the Sabanas. It has 10,725 inhabitants, 40% of whom live in the municipal capital and the rest in rural areas. It is located two kilometers from the Caribbean Trunk Road, 12 kilometers from Sincelejo, and 1,500 meters from Corozal. According to the Morroa Municipal Development Plan (2020–2023), the municipality has a population of approximately 15,858 inhabitants, of whom 50.03% (7,934)

are men and 49.97% (7,924) are women. Morroa is a great showcase for scientific and cultural tourism in the Colombian Caribbean region, thanks to its gastronomy and handicraft production, being one of the main producers of hammocks nationally and internationally. It is also renowned for its traditional music, particularly the National Festival of the "Pito Atravesao," an event that celebrates the flute, its flagship musical instrument.

Despite the tourist and cultural wealth of this municipality, the consequences of Colombia's socio-political violence led by illegal armed groups have affected the progress and tranquility of the territory, reducing tourists' interest in visiting and learning about the particularities of each context. Similarly, there is a weakness or absence on the part of the state in developing economic alternatives that highlight and value the social and cultural capital of communities, which means that these people have little participation in or interest in preserving their cultural wealth and customs.

Therefore, it is important to develop training processes with artisans for the preservation of this ethnic legacy, which is also the economic livelihood of many households, so that they can develop commercial strategies based on their culture, ensuring that their products are not only of excellent quality but also attractive to both locals and tourists. This type of research and proposals are necessary because they rescue, value, and renew folk art in many of its expressions, led by the communities themselves in order to generate well-being through competitiveness and sustainable production processes. For the reasons described above, this research questions the symbolism of the hammock as a value proposition for cultural and scientific tourism in the municipality of Morroa Sucre, from the perspective of gender, historical memory, cultural heritage, and interculturality.

As this research is interdisciplinary, it intertwines different theoretical approaches, such as social work and industrial design, combined with the natural knowledge of the chosen communities. It is important to integrate the gender (women) aspect into this state of the art, In addition to tourism as a central theme, the integration of appropriate concepts such as memory and heritage is also important. From an intercultural perspective, this proposes an understanding of this cultural reality so that, through theoretical/practical exchange, knowledge can be co-created in the community of Morroa Sucre through hammock weaving.

#### **Scientific nature tourism and social work**

Within the framework of alternative development models, scientific nature tourism has become highly relevant in many countries around the world due to its positive economic, social, cultural, and environmental impact. It also allows communities to participate in the formulation and implementation of financial initiatives aimed at understanding and harnessing the cultural and biodiversity potential present in different regions.

The importance of this type of tourism lies in the fact that, from an environmental point of view, territories become tourist attractions and elements of value. However, the prevailing dynamics of the capitalist, patriarchal, and colonial development model favor multinationals, placing the population at a disadvantage in terms of access to well-being.

The World Tourism Organization (UNWTO) (2007, para. 2), cited by Carrillo, Saldaña & Urrego (2016), defines tourism as a sociocultural and economic phenomenon related to human mobility from places of origin to other places, whether for cultural consumption, business, or professional reasons. In this sense, the tourism industry becomes an engine of economic development in Latin America. This is confirmed by the World Economic Forum (2015), cited by Carrillo, Saldaña & Urrego (2016) when, in its conclusions, it reveals the positive impact of the tourism industry on the GDP of Central and South American countries, which demonstrates the capitalization of the tourism industry, given that the advancement of this sector is reduced in most cases to the economic aspect, excluding the ancestral and contemporary cultural heritage represented in the knowledge and practices within the territories in their social and natural settings.

Similarly, authors such as Córdoba and Fuentes (2003, p. 120) assert that capitalizing on the tourism industry prioritizes the wealth it generates, ignoring the endogenous potential contributed by the territories represented in their natural and cultural heritage. This logic of the tourism industry, driven by capitalism and globalization, affects communities and their relationships with their natural environments, causing tensions and conflicts. In the face of these tensions, the social sciences, and in particular the discipline of social work, play a fundamental role in research and social intervention. This is consistent with Giraldo (2007, p.42), who emphasizes that social work intervention in the environmental area contributes to the improvement of human relationships in their three dimensions: with oneself, with others, and with the socio-environmental and cultural environment, in order to improve living conditions.

In Colombia, a country characterized by biodiversity, tourism represents a fundamental sector of the economy, on which communities and population groups in different territories depend. Positive impacts include the promotion of the tourism industry, job creation, and environmental awareness. In this sense, tourism affects the lifestyles of individuals, groups, and communities, as well as land use planning and regional development.

However, the negative impacts of extractive and commercial practices involving natural resources such as gold, coal, oil, water, and logging, among others, cannot be ignored. which, in addition to labor exploitation, lead to land dispossession in different regions of the country, resulting in increased inequality, threats and deaths of social

leaders, the breakdown of the social fabric, loss of identity, and the squandering of cultural heritage (Carrillo, Saldaña & Urrego, 2016).

These complex socio-environmental realities pose a transdisciplinary challenge for the social work profession in the formulation of projects aimed at strengthening scientific nature tourism at the regional level, which make sustainable use of the biocultural assets in the territories, respond to the demands of rights, gender, plurality, cooperation, environmental equity, ecology of knowledge, horizontal relationships, and allow for the improvement of a community's living conditions.

Finally, in the current context, what has been called Caribbean Social Work (Aguilar, 2020) merges culture as a means of social intervention, considering the wealth of peoples and the identification of their heritage as a fundamental value for human dignity and the strengthening of quality of life.

## **METHODOLOGY**

The project entitled “Scientific Cultural Tourism: Memory, Heritage, and Interculturality with a Gender Focus in the Municipality of Morroa-Sucre” is based on the interpretive hermeneutic paradigm, which studies phenomena from the perspective of social actors, that is, from the configuration of particular experiences, taking into account the influence of historical, cultural, and social aspects of the subjects (Miranda and Ortiz, 2020). Therefore, the paradigm allows us to understand reality from the perspective of the actors who will be part of the research process, recognizing the importance of how they construct their vision of the phenomenon studied in terms of historical memory, cultural heritage, and interculturality from the symbolism of the hammock.

Similarly, the research is developed using a qualitative approach, taking into account that it allows for a subjective and intersubjective approach to reality, framed within the daily lives of the subjects for the understanding and significance of human acts in a sociocultural and historical context (Salazar 2020, pp.101-108). Taking this into account, the aim is to highlight scientific cultural tourism, based on the understanding and daily lives of the actors within the framework of the dynamics of hammock weaving in the municipality of Morro Sucre.

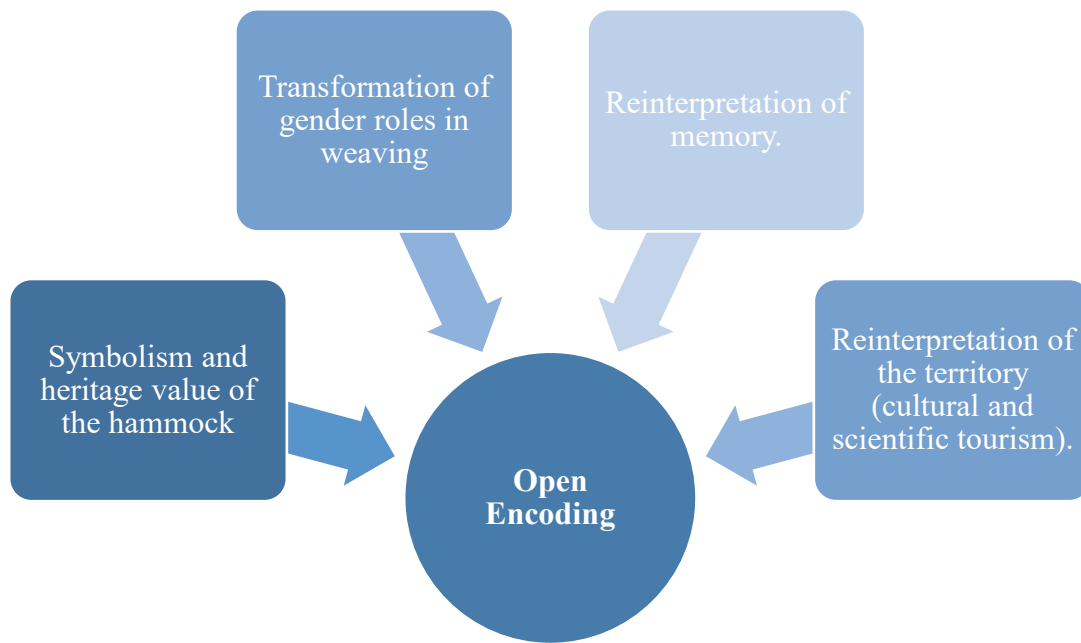
Consequently, the project is based on the phenomenological method, which, according to Fuster (2019), "allows us to explore a person's consciousness, that is, to understand the very essence, the way of perceiving life through experiences, the meanings that surround them and are defined in the psychic life of the individual," which is important for the development of the research, taking into account that work will be done on understanding the phenomenon of the actors.

In the same vein, Patton (2002), cited in Páramo, Campo, and Maestre (2020), states that this approach allows us to understand the structures, meanings, and properties of each context and phenomenon, taking into account what social subjects experience in their personal lives. This allows for the analysis of categories related to specific objectives that focus on historical memory, cultural heritage, and gender from the symbolism of the hammock, as well as the cultural values of the territory and ancestral knowledge.

The informants for the research were eight participants who were native inhabitants of the municipality of Morroa-Sucre, belonging to a community organization that had been established for at least 10 years, and who also worked in hammock weaving. The research techniques used were participant observation and focus groups. The instrument used was a semi-structured interview focused on the dimensions of gender, heritage, memory, and interculturality.

## **RESULTS**

The qualitative research analysis was carried out using Atlas. Ti software. The analysis procedure followed the phases of phenomenological methodology, starting with the identification of units of meaning to arrive at the formation of the emerging categories of the research. The open coding process allowed 186 textual quotations from the transcripts to be grouped into four dimensions (see illustration 1). The software allows for the organization, coding, and correlation of the main meanings of the discourses of the artisans who participated in the focus groups and interviews conducted in the municipality of Morro, Sucre. The configurations of meaning that social actors attribute to their artisan experiences were sought through the hermeneutic-interpretive paradigm, framed within the axes of gender, history, memory, interculturality, and cultural heritage.



**Illustration 1.** Radial representation of the open coding of the analytical categories.  
 Source: Own elaboration (ATLAS.ti, 2025).

Based on the interpretive and phenomenological analysis supported by the hermeneutic-interpretive paradigm in Atlas.Ti, the emerging categories and subcategories are organized as structured in the qualitative content study.

**Table 1.** Emerging categories and subcategories - Hermeneutic-phenomenological analysis - The symbolism of the hammock in Morroa, Sucre

| Emerging categories                         | Subcategories (hermeneutic and semantic codes)  | Interpretive meaning   | Textual sections  |
|---|---|--|---|
| Symbolism and heritage value of the hammock | <ul style="list-style-type: none"> <li>- -Morroana identity</li> <li>- Artisanal pride</li> <li>- Ancestral heritage</li> <li>- Creation and aesthetics</li> <li>- Living heritage</li> <li>- Social recognition</li> </ul> | It represents the spiritual, aesthetic, and economic values of the hammock, a symbol of identity and cultural belonging.             | <p>“A hammock isn’t just for sleeping; it’s a rest for the soul, because that’s where your work and hope go.” (Craftswoman, focus group, 2025)</p> <p>“I say that every color has its own story; what we weave is the joy of our people.” (Weaver, interview)</p> <p>“We were born among threads. From childhood, we watched our grandmothers weaving and understood that it was love for the people.” (Participant, seedbed)</p> |
| Transformation of gender roles in weaving   | <ul style="list-style-type: none"> <li>- Symbolic equity</li> <li>- Masculinization of the profession</li> <li>- Collaborative family work</li> <li>- Intergenerational teaching</li> <li>- Female empowerment</li> </ul>   | It reconfigures gender relations, equality, and shared work between women and men, forming part of the region's artisanal tradition. | <p>“They used to say that weaving was women’s work, but now we all weave; it’s our job, our history.” (Artisan, interview with Eduard Mejía)</p> <p>“When my husband started helping, the neighbors made fun of him, but today he’s the best weaver in the neighborhood.” (Artisan, focus group)</p>  |

|   |   |   |  |
|---|---|---|--|
|   | - Overcoming social stigma  |   | “We realized that knitting together brings us closer as a family, regardless of whether we are men or women.” (Participant, seedbed)   |
| Historical memory and territory                   | - Inherited knowledge<br>- Oral tradition<br>- Family memories<br>- Faith and cultural resilience<br>- Dignification of craftsmanship<br>- Institutional invisibility           | Weaving is seen as an act of (symbolic) resistance, preserving historical and community memory in the face of social neglect, inequality, and inequity.   | “My mother taught me to knit when I was eight years old. She said it would save me from hunger.” (Craftswoman, focus group)<br>“Every stitch tells a story, a struggle; sometimes you cry and keep knitting.” (Knitwear maker, interview)<br>“Although the work is hard and poorly paid, the pride is greater, because this is what we do.” (Artisan, seedbed)                       |
| Interculturality and scientific cultural tourism. | - Dialogue of knowledge<br>- Shared learning<br>- Artisanal innovation<br>- Living heritage laboratory<br>- Territorial projection<br>- Educational and cultural sustainability | They propose weaving as a meeting point between art, science, and historical culture.<br><br>Tourism is integrated with heritage education and the region's immortal legacy, as well as participatory research in the territories.. | “We want people to come to learn, not just to buy; we want them to understand what weaving means.” (Artisan, focus group)<br><br>“Universities have helped us show that our work is knowledge, not just craftsmanship.” (Participant, seedbed)<br><br>“Every workshop we do with visitors is like a laboratory: they learn from us and we learn from them.” (Craftswoman, interview) |

Source: Own elaboration (ATLAS.ti, 2025).

The four categories of study are structured as a framework in which the hammock serves as a symbol and cultural text, an expression of identity, equity, and the living memory of artisans and the community in general. The subcategories reveal and specify the dimensions of resistance, social transformation, and cultural belonging and relevance, forming a broad system of meanings that associate artisan practices with educational, scientific, and sustainable development processes for the region.

This research study aligns perfectly with the Sustainable Development Goals (SDGs) proposed by the United Nations (n.d.), particularly focusing on SDGs 4, 5, 8, 11, and 12 of the agenda, by promoting quality and heritage education, gender equality, decent and sustainable work in the region, which are fully articulated with the artisan culture of Morroa.

In this way, the artisanal weaving of hammocks becomes a living space for intercultural learning, encouraging the protection of weaving practices by strengthening collective identity and opportunities for decent employment, while promoting the social and economic sustainability of the territory and/or region.

As UNESCO (2020) points out, local knowledge becomes an essential resource for achieving more sustainable societies that integrate ecological, ethical, and community values based on interculturality, multiculturalism, and interculturalism. From this perspective, the Morroana Hammock is understood as a “symbol of cultural sustainability” in which the categories of education, equality, and creativity converge and take on new meaning as pillars and sources of integral human development, life cycles, and the reinterpretation of identity and cultural heritage.

Interpretive and hermeneutic meanings: for the research, it was important to define what are known as categories:



Here, weaving takes on a symbolism of resilience, becoming a metaphor for life itself, where difficulties are the threads of memory and strength that make weavers who they are. The act of weaving represents the practice that reframes and repairs the pain or exclusion of lived experiences.

The fragments show that artisanal weaving is a practice of memory, effort, and identity. The voices of the participants express the knowledge inherited from their ancestors as living heritage, sustaining the utilitarian and embodied in the symbolic continuity of a tradition that gives meaning and belonging to their ancestral and experiential roots. The semantic networks developed from the Atlas.Ti report showed the connection between the codes of identity, living heritage, and pride of Morroa and its heritage, confirming that the hammock fulfills an emblematic function of social cohesion and aesthetic evocation.

Gender approach and reinterpretation of roles: In the network analysis in ATLAS.ti, the codes family, intergenerational teaching, and joint work emerged from the analysis of 52 quotes coded under the categories of equity, masculinization of the trade, family work, and social stigma.

From the interpretive and hermeneutic meaning, “weaving,” which has historically been women's work, has been re-transformed into spaces of equity and joint cooperation. Male participation emerges as a cultural change derived from economic and circumstantial needs (after the pandemic, the number of male weavers increased), as well as from the artistic appreciation of weaving itself. This allows for a symbolic redistribution of the craft of weaving, making it a historical occupation without stigma. This was identified through axial coding Valdés, G. (2016) “Axial coding consists of the process of relating categories to their subcategories” (p. 3).

As evidenced in the following text excerpts:

“They used to say that weaving was a woman's job, but now we all weave; it's our work, our history.”  
(Artisan, interview Edu... M...)

In this sense, the symbolic break with traditional stereotypes associated with women's work, this expression embodies the reappropriation of the re-signification and culture of masculinities, where the act of knitting is assumed as a praxis of identity, pride, and legitimacy.

For her part, the testimony “When my husband started helping, the neighbors made fun of him, but today he is the best weaver in the neighborhood” (Artisan, focus group)

initially reflects the initial resistance of the social setting in which they live, as well as the redistribution of productive and domestic roles within the family unit. However, it also reflects that, over time, the community validated and normalized the participation of men, recognizing symbolic techniques of equitable distribution, which we call mutual recognition of communities.

Both quotes demonstrate alignment with SDG 5 (United Nations, n.d.), gender equality, by encouraging joint participation in the cultural and productive processes of indigenous peoples.

**Divergent Historical Memory and Cultural Resistance:** 61 units of meaning related to inherited knowledge, the value of craftsmanship, ancestry, and reports of economic devaluation and inherited codes of knowledge, sacrifice, tradition, and faith. Through the phenomenological method, the quote “the hammock as a narrative of resistance” was understood. The experiences of weaving originate initially in childhood, transmitted by the emotional bond with the mother, grandparents, and neighbors. An act that often arises from spirituality, which allows for the dignification of human dignity, and in several arguments, a means of educating and sustaining families, from the bonds of surviving with dignity and historical-cultural re-signification.

In this sense, the testimony of:

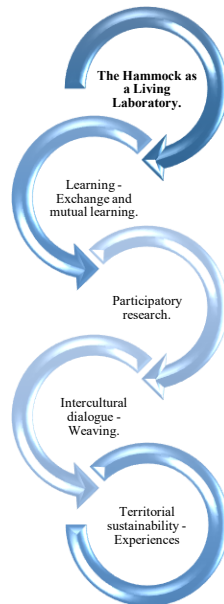
“My mother taught me to weave when I was eight years old. She said it would save me from hunger.”  
(Craftswoman, focus group).

“Each stitch tells a story, a struggle; sometimes you cry and keep weaving.” (Weaver, interview).

“Weaving life” sums up the totality of the relationship between historical memory, spirituality in faith, and the resistance of communities. The hammock operates from the symbolism of historical and cultural continuity, from childhood to the end of human life (woman - man).

Tensions are identified between artisanal knowledge, the loss of economic value in the 21st-century market, and cultural wealth. The lack of institutional support and the administration of third parties who benefit from the manual labor of these communities are identified in their stories. Despite this, the pride of the people of Morroa persists and continually insists, and the hammock as a symbol of peace, resistance, invisibility, and poverty is also continually exalted.

## Interculturality and Scientific Cultural Tourism



**Illustration 3.** Circular representation of the hammock as a living laboratory – Artisanal Innovation  
*Source: Prepared by the author based on qualitative analysis in ATLAS.ti (2025).*

As evidenced in the following quotes:

“We want people to come to learn, not just to buy; we want them to understand what weaving means.” (Artisan, focus group)

“Every workshop we do with visitors is like a laboratory: they learn from us and we learn from them.” (Craftswoman, interview)

“Universities have helped us show that our work is knowledge, not just craftsmanship.” (Participant, seedbed)

Artisans conceive of tourism as a cultural-scientific-cultural approach, as a scene of mutual learning and exchange of knowledge. Through dialogue with science, innovation, and education, they reclaim the atmosphere of weaving not as a traditional practice, but as a platform of knowledge applied to tourism and crafts, as laboratories of learning and mutual knowledge.

The results reveal a strong willingness on the part of communities and educational institutions (EI), especially in higher education, to develop tourism experiences based on the craft instruction process. This section is directly aligned with the category of “scientific cultural tourism” by integrating the dissemination of cultural knowledge as an intercultural experience and education as the multicultural heritage of the Sucre region. Thus, it is projected as a tactic to embrace the symbolism of the “hammock” in a living laboratory of the region's heritage, where academics, communities in general, and visitors come together in dialogue on equal terms, fostering areas of co-creation, dissemination, learning, and cultural history of the living fabric. Beyond the borders of the territory and/or geographical space, artisans propose that tourism will be the way to revitalize the local economy and thus continue to transmit culture and legacy to new multicultural generations in favor of the history of weaving.

## CONCLUSIONS

In terms of conclusions, the findings of a research project entitled Characterization of the symbolism of the hammock as a value proposition for cultural and scientific tourism in the municipality of Morroa Sucre are brought together, from the perspective of gender, historical memory, cultural heritage, and interculturality, allowing us to consider the understanding of the process, the construction of knowledge, and access to science and epistemological ontology focused on the symbolism of the hammock, where gender, memory, and history are part of the region's cultural heritage.

The research identified that, from a hermeneutic approach and the phases applied, Franco and Solórzano (2020) point out that it is one of the methods aimed at understanding and interpreting reality. In addition, the authors link hermeneutics as an ontological, epistemological, and axiological stance of research processes. For its part, the hammock forms an intercultural, multicultural, and cultural compilation text that is read and interpreted from historical memory from childhood to adulthood. Gender and territory emerge as a formative and reconciliatory change, breaking the stigmas of pejorative labels at the beginning of these trades. However, masculinity today is recognized as productive actors and bearers of strength, innovation, and connection to the

family and cultural legacy of the region, a space of symbolic equity, where creativity and skill prevail over gender, a symbol of reconciliation among residents.

In this context, the hammock is established as a symbol of cultural resistance in the face of the multiple socioeconomic transformations of the 21st century. Each woven strand is evidence of a lineage that, despite adversity, remains steadfast in its pride in its heritage and community identity.

It is a space where people rest and idealize the history of change in their territories, which is a proposal to strengthen its economic value through an innovative approach to marketing and cultural tourism in the region at the departmental and national levels and of global interest. However, the devaluation of craftsmanship and the high cost of thread are recurring problems that limit the sustainability of the craft.

To this end, this research proposes an intercultural route called "The Hammock as a Living Laboratory." Thus, scientific cultural tourism is projected as a strategy for rejuvenating the cultural heritage of the Morroa region, where visitors, residents, academics, and communities will engage in dialogue on equal terms, based on the articulation of academic knowledge and traditional wisdom, promoting the co-creation of learning and the dissemination of the region's historical fabric. Thus, artisans propose that tourism be the means to revitalize the local economy and continue to transmit culture and legacy to new generations in favor of the history of weaving in art, sustenance, legacy, and spirituality, a legitimate source of knowledge and sustainability, aligned with the principles of the 2030 Agenda.

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