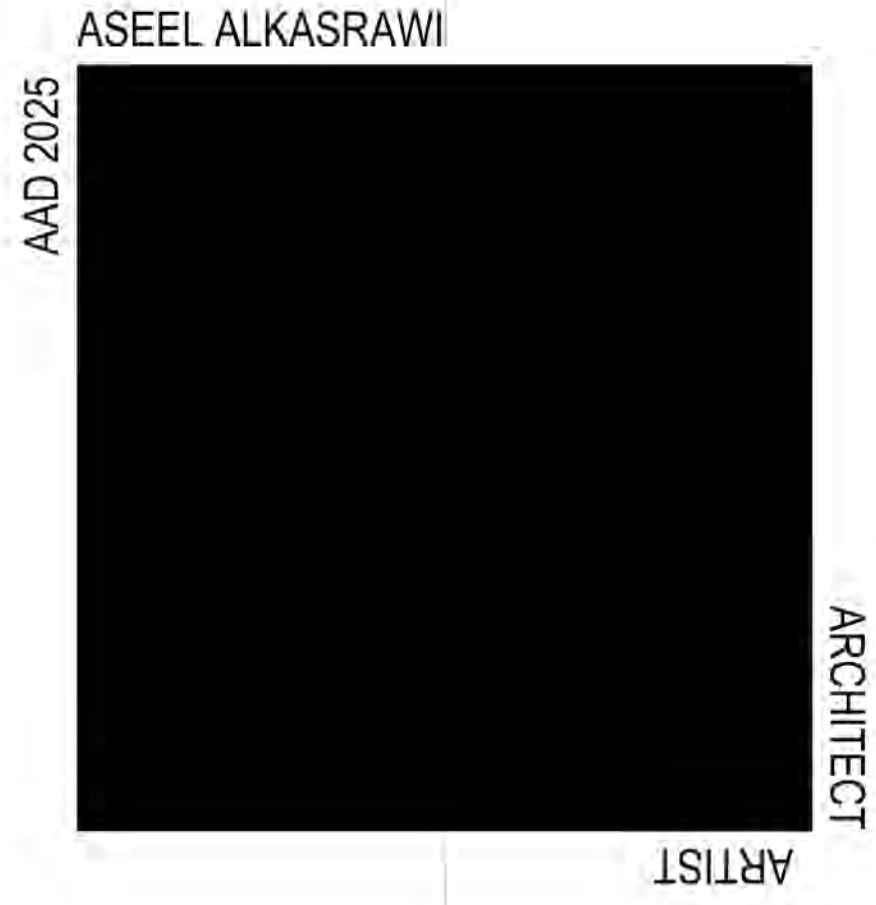
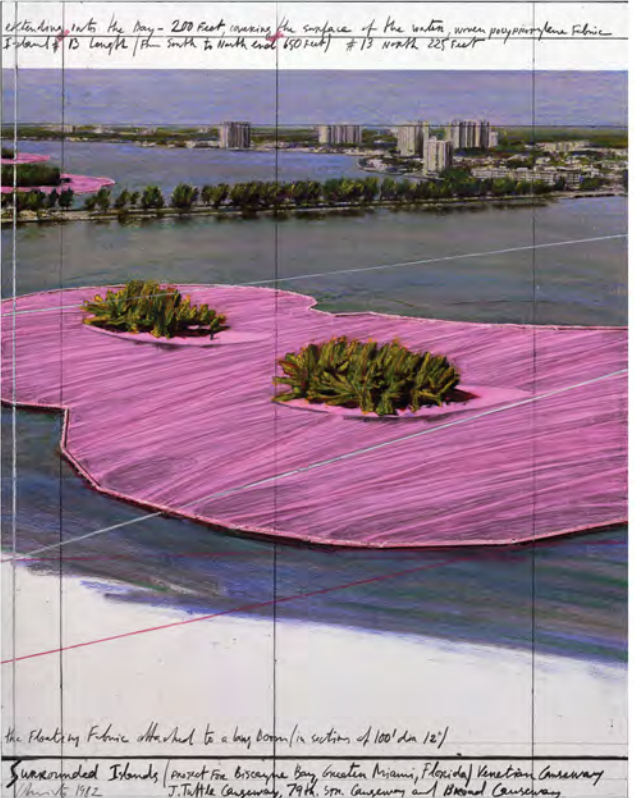






IN TO THE BEACH STUDIO
SUMMER 2024
DAVID BARRAGAN , AL BORDE

Food Journey

Ecuador is renowned for its incredible gastronomy and diverse dishes, influenced by its unique natural landscape. Our project is situated in Jama, within the Manabí area, which is celebrated for its rich culinary traditions.

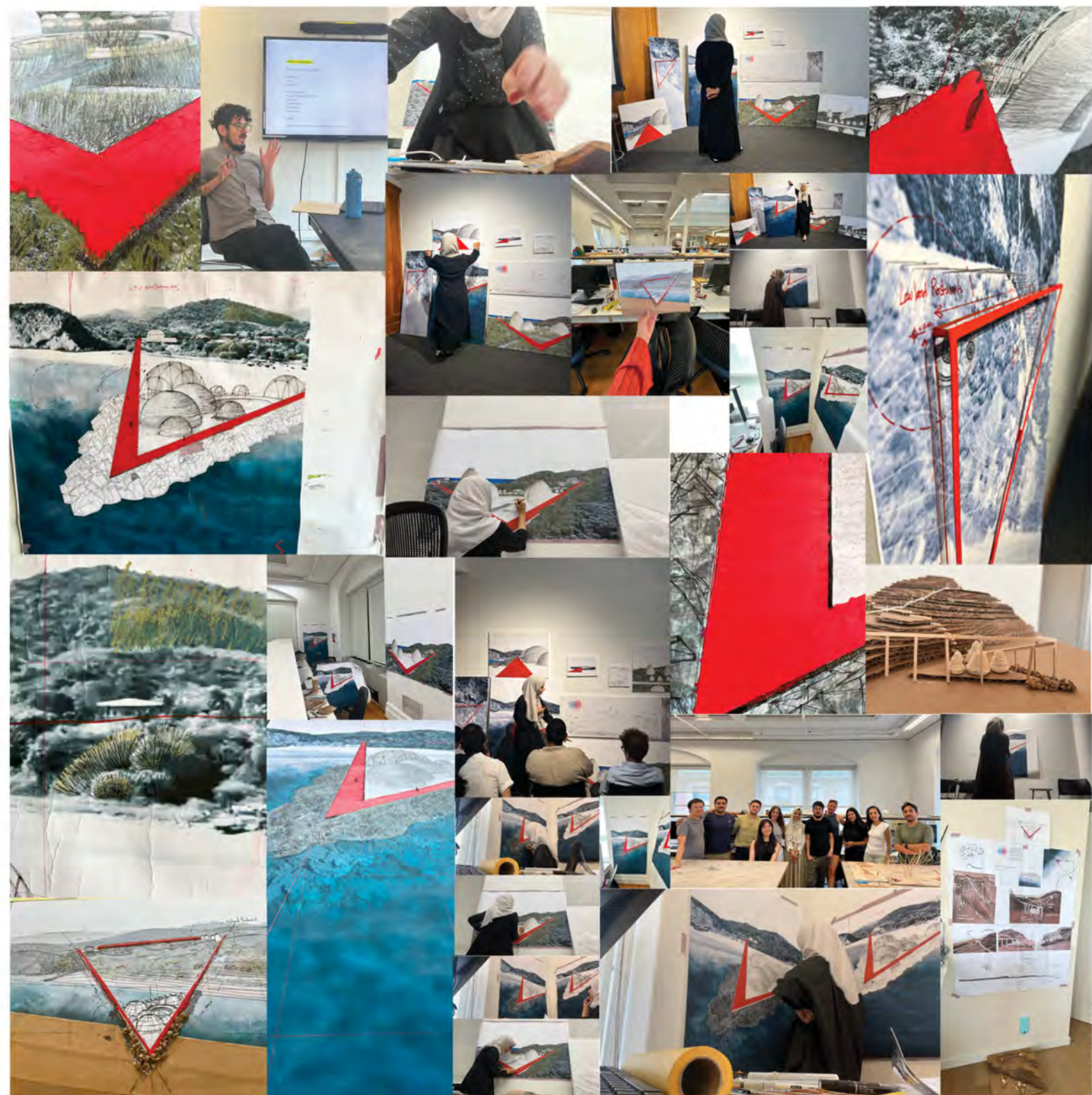
Cuisine and gastronomy, though related, are distinct concepts. Cuisine involves the sourcing and preparation of food, while gastronomy is a broader field that encompasses cuisine and also studies food as a cultural and social phenomenon. My approach focuses on gastronomy for a deeper connection with the origins of these dishes, emphasizing more than just the act of eating.

Ecuadorian gastronomy can be divided into high-land and coastal areas, with some dishes being common to both regions. For example, in the high-lands, we have Yagualovro, a traditional soup, while Ceviche is very popular in the Pacific coastal regions of western Latin America. Another notable dish is Viche, an Ecuadorian fish soup.

I aimed to integrate the culinary experience with the beautiful landscape, using estuary location on-site where naturally connects the sea to the land, and symbolizing this journey. That's by moving people from the mountains to the sea through a culinary journey. This concept is embodied in a triangular structure, representing different types of food.

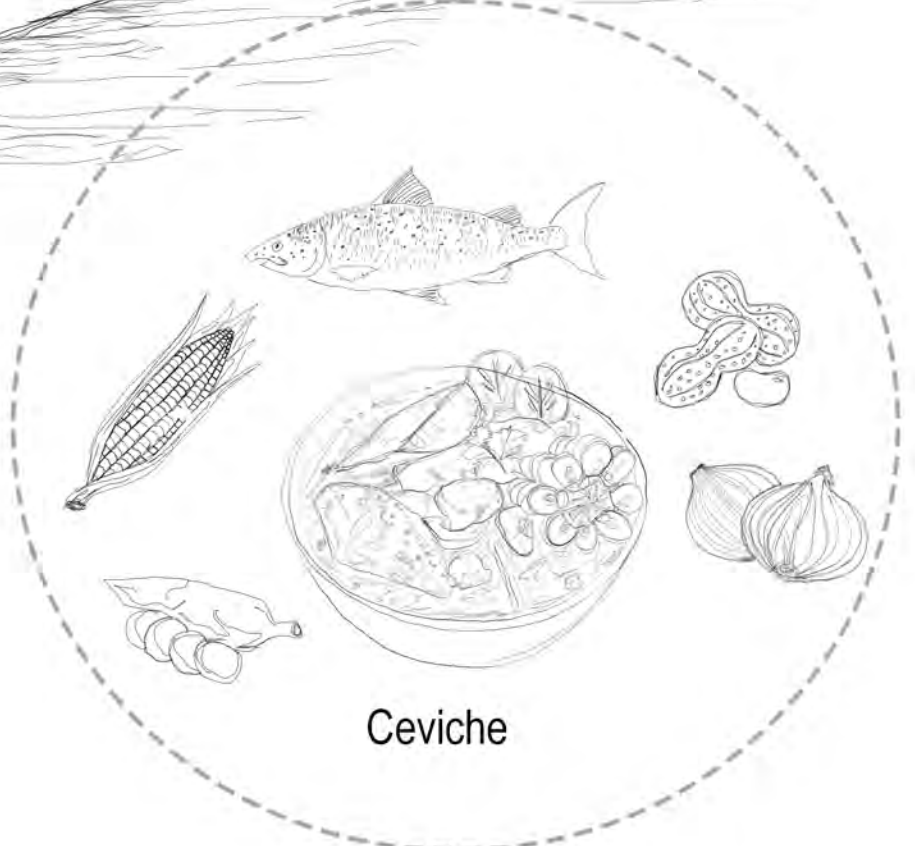
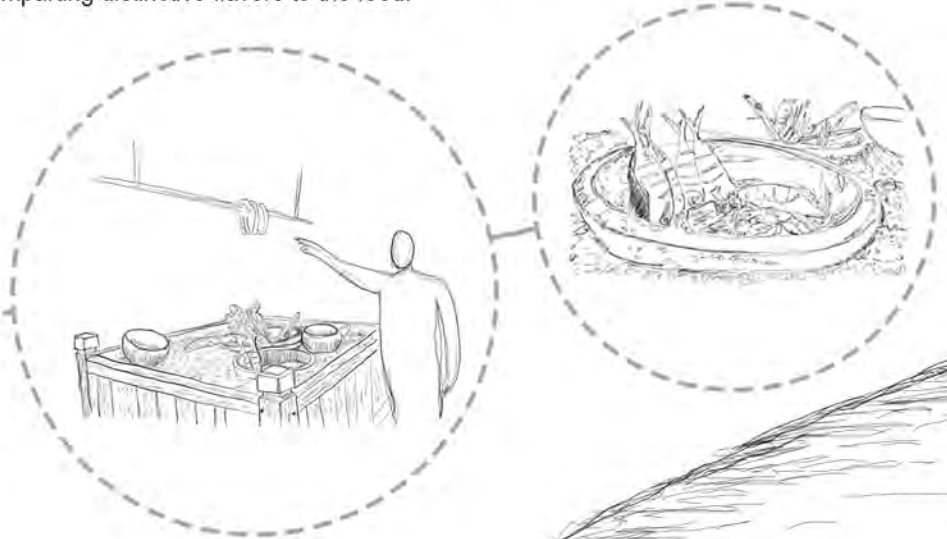
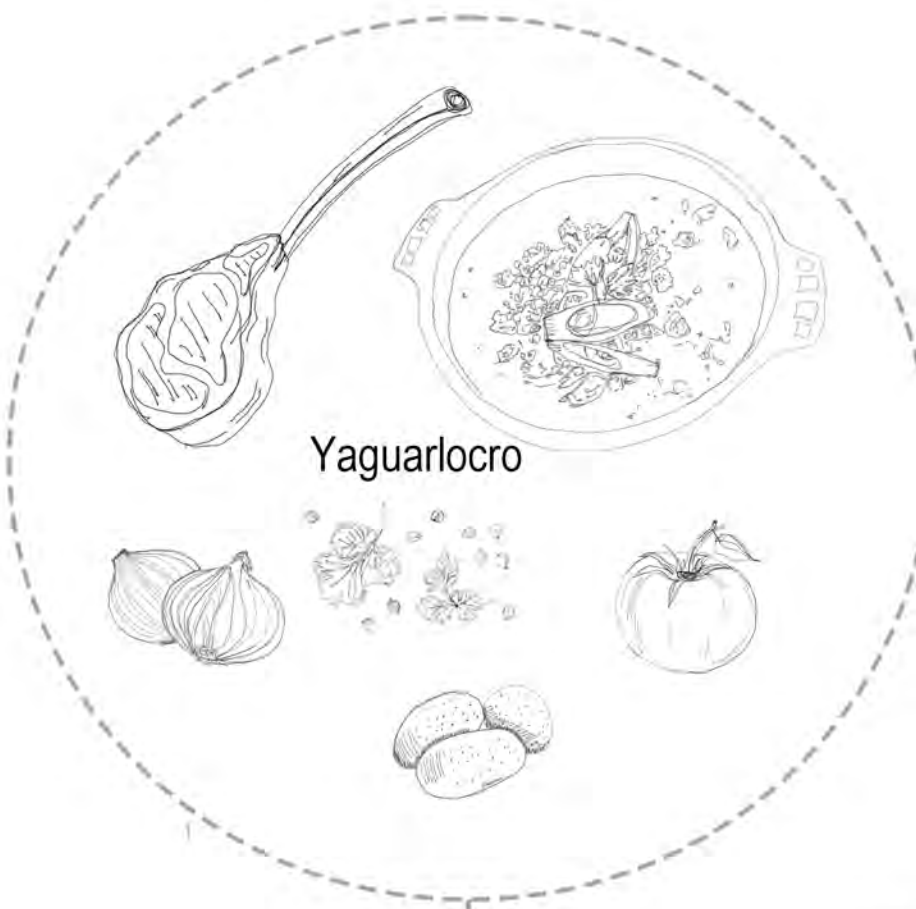
I have created three areas within this triangle to represent three distinct gastronomic experiences, each with a unique landscape. These areas highlight the hidden actors of the local food production: fishermen and farmers. To further benefit the locals and connect them to a broader audience, I have established a marketplace linked directly to the main road. This allows locals to introduce their products and cuisine to more people.

This triangular design represents a journey through different worlds and tastes, offering a deeper appreciation for the sources of our food. Visitors can connect with the origins of their dishes, observe the local food production processes, engage with the producers, and gain a profound appreciation for the effort involved in bringing these dishes to the table.



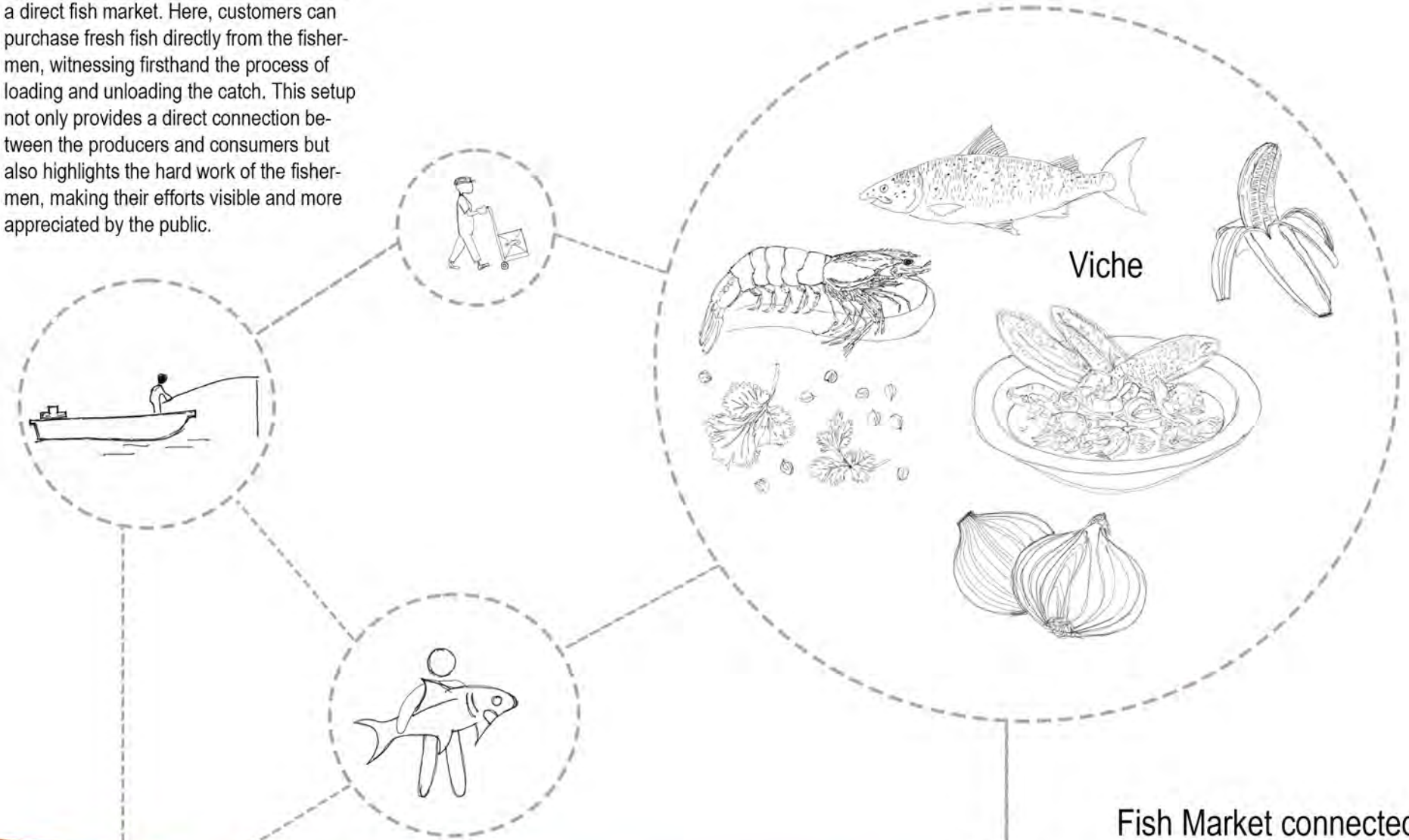
FOOD JOURNEY

The horno manabita, or Manabí wood-fired oven, is a cornerstone of Ecuador's coastal culinary heritage. This traditional oven, constructed from clay, wood, and ash, has been used for centuries to prepare iconic dishes like viche, tonga, and cazuela. Its design allows for versatile cooking methods, including roasting, baking, and smoking, imparting distinctive flavors to the food.



Ecuador's culinary identity is a dynamic tapestry woven from the flavors of its mountainous Sierra region and its vibrant coastal Costa region, and nowhere is this cultural blend more evident than in its **fusion dishes** like Ceviche. These creations combine ingredients, techniques, and traditions from both regions, offering a unique culinary experience that reflects the country's diverse geography. These fusion dishes not only showcase Ecuador's culinary creativity but also symbolize the cultural exchange between the mountain and coastal communities, creating flavors that are both familiar and refreshingly new.

Creating this food journey aims to bridge the gap between fishermen and customers by introducing floating domes that serve as a direct fish market. Here, customers can purchase fresh fish directly from the fishermen, witnessing firsthand the process of loading and unloading the catch. This setup not only provides a direct connection between the producers and consumers but also highlights the hard work of the fishermen, making their efforts visible and more appreciated by the public.

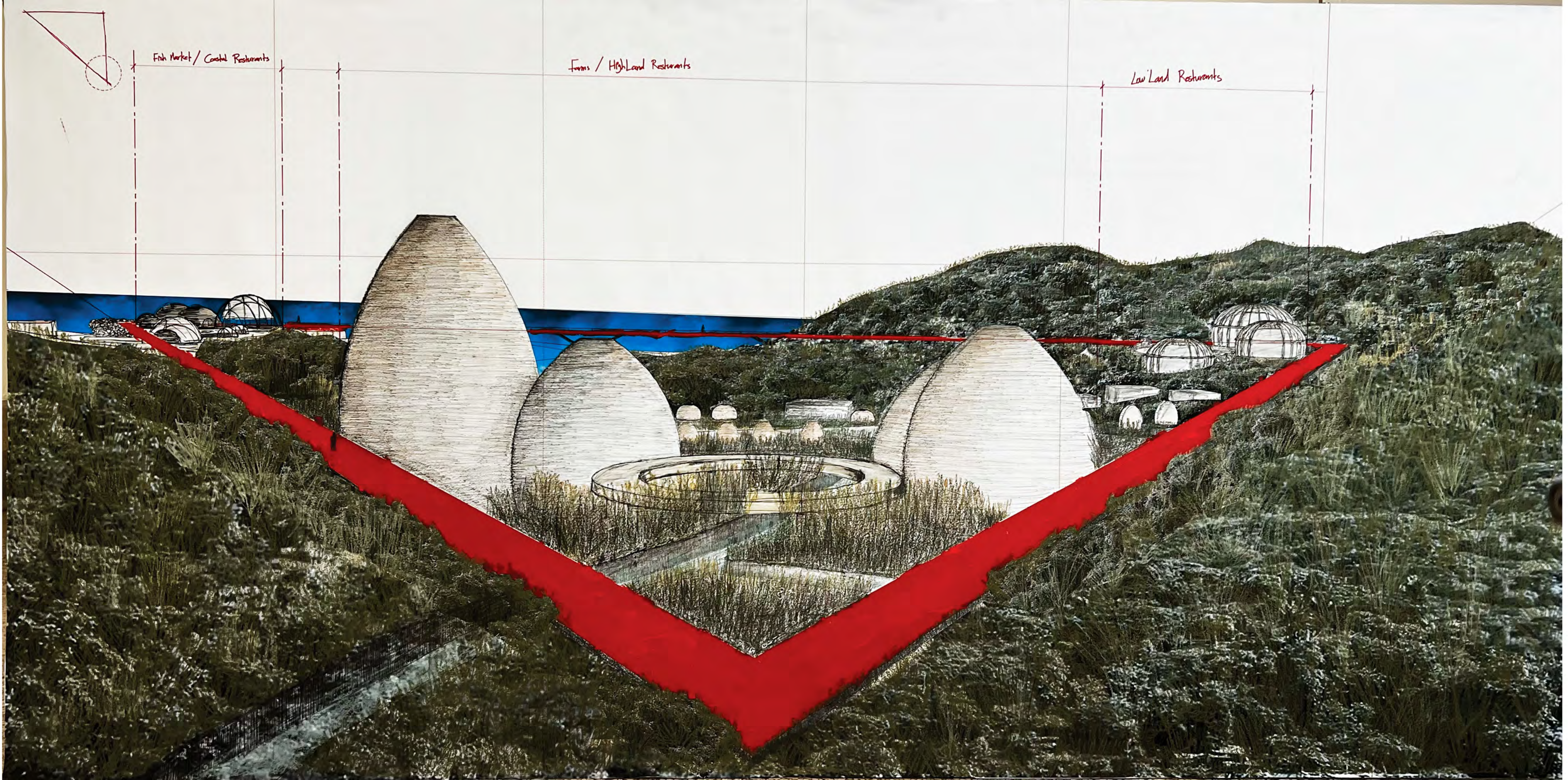
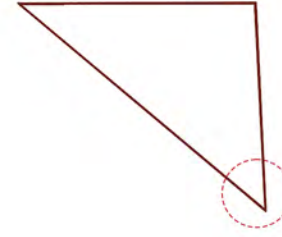


In coastal regions, traditional ovens are less common, with cooking methods relying more on open-fire grilling or clay pots for slow-cooked stews like encocado. These age-old techniques not only preserve the authentic flavors of Ecuadorian cuisine but also serve as a cultural link to the country's indigenous heritage.

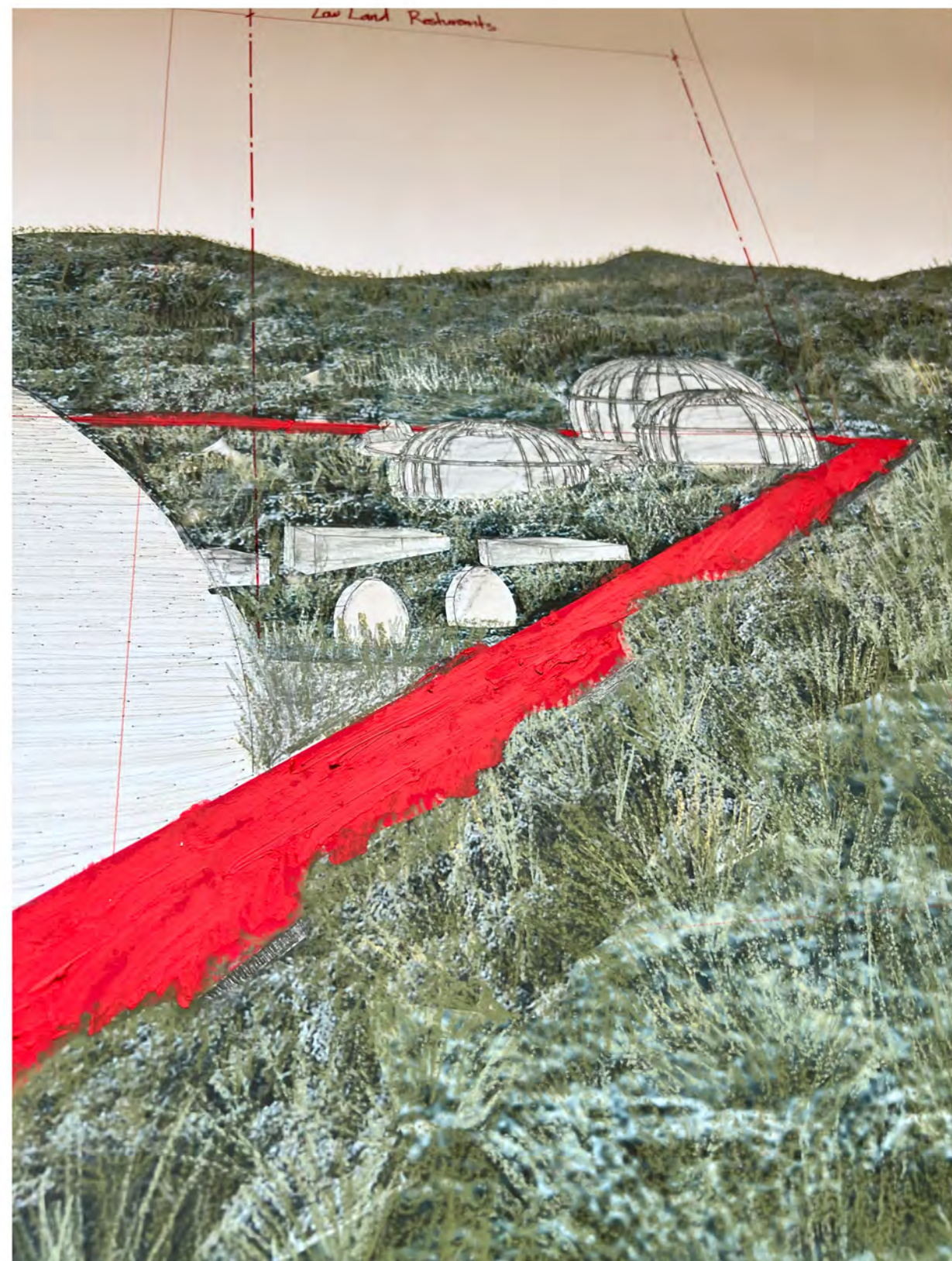
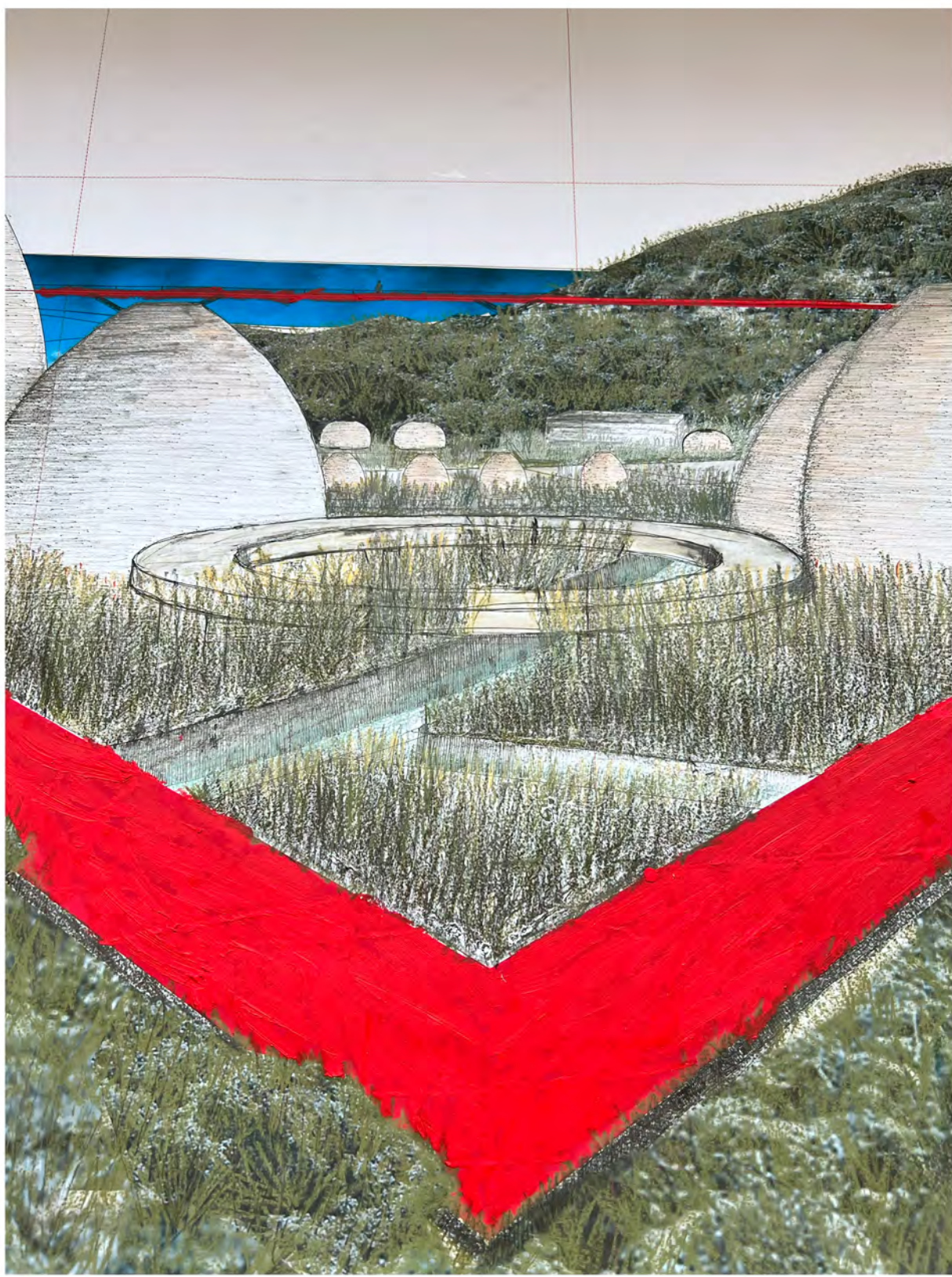
Highland Resturant

Lowland Resturant

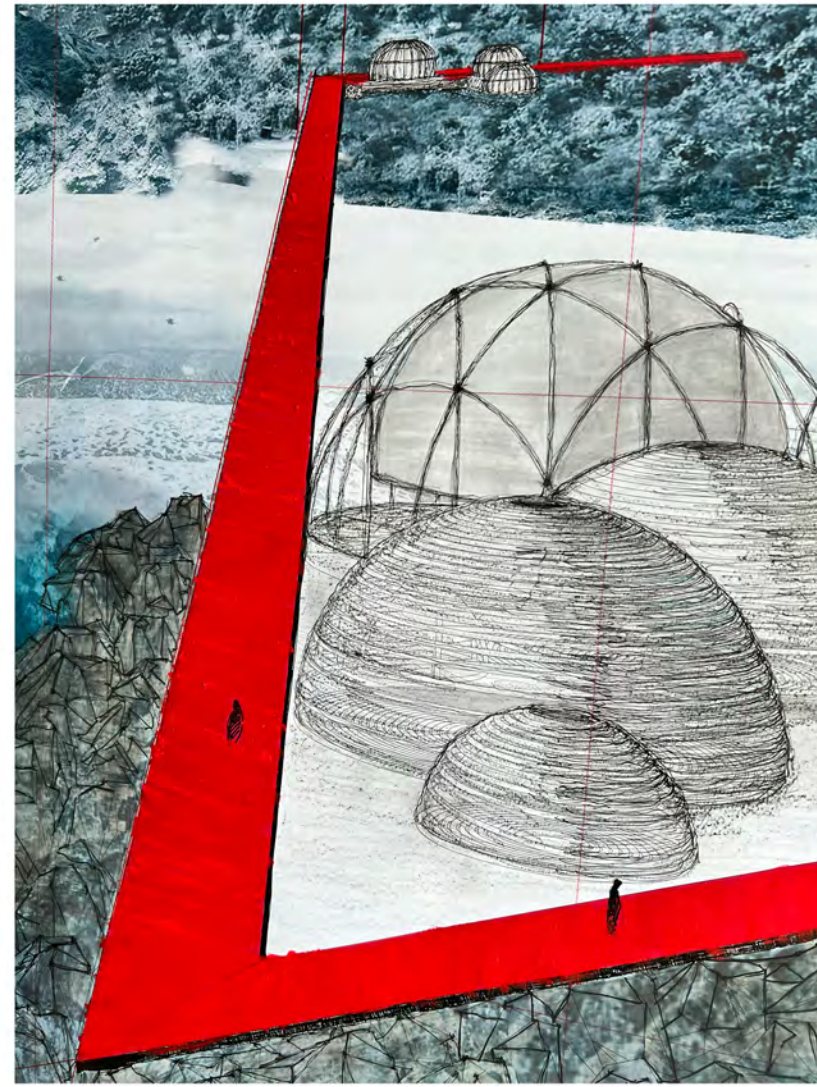
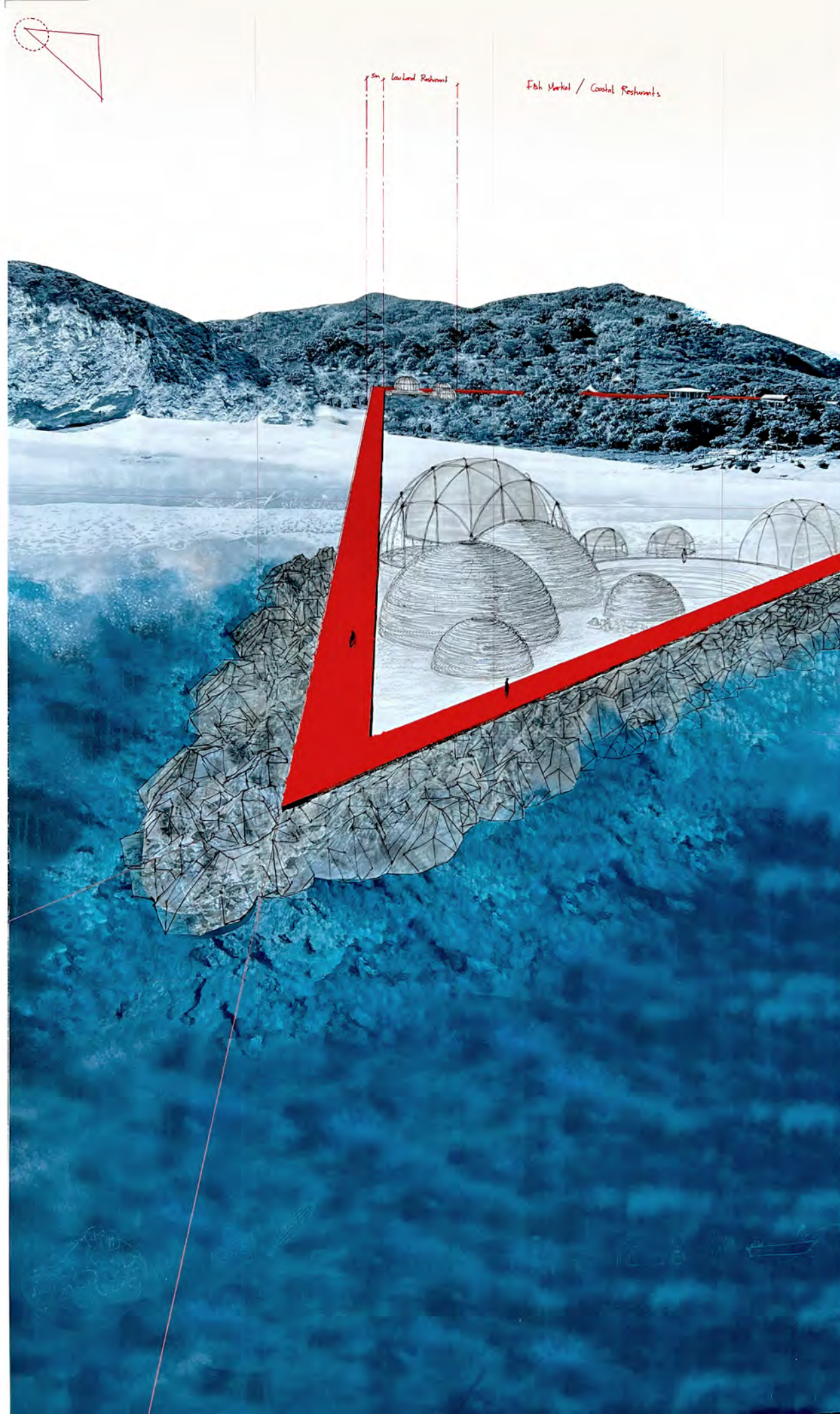
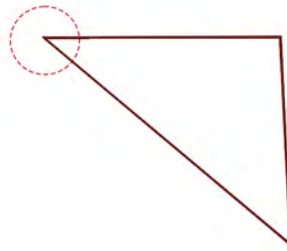
Fish Market connected to Coastal Resturants

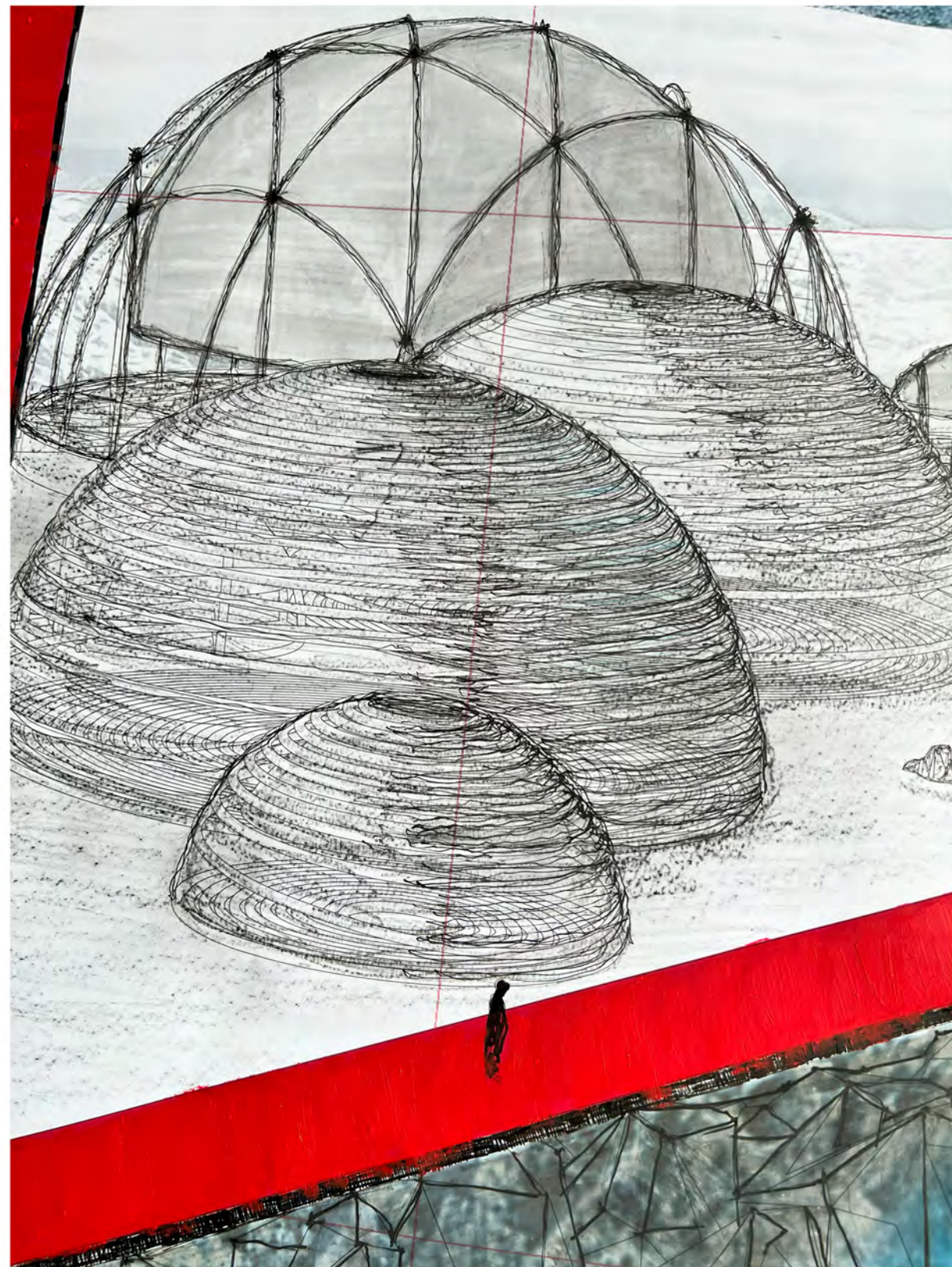
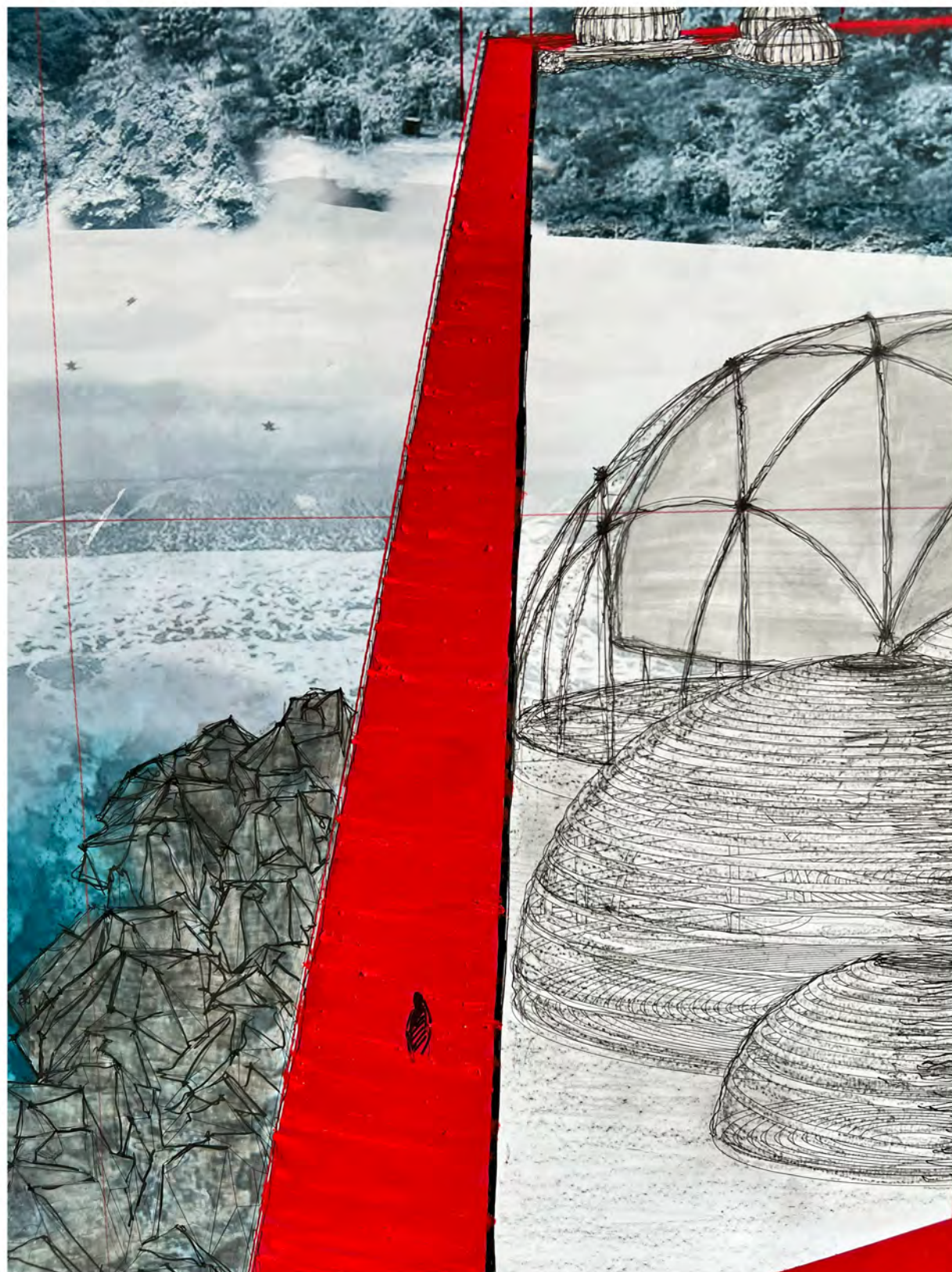
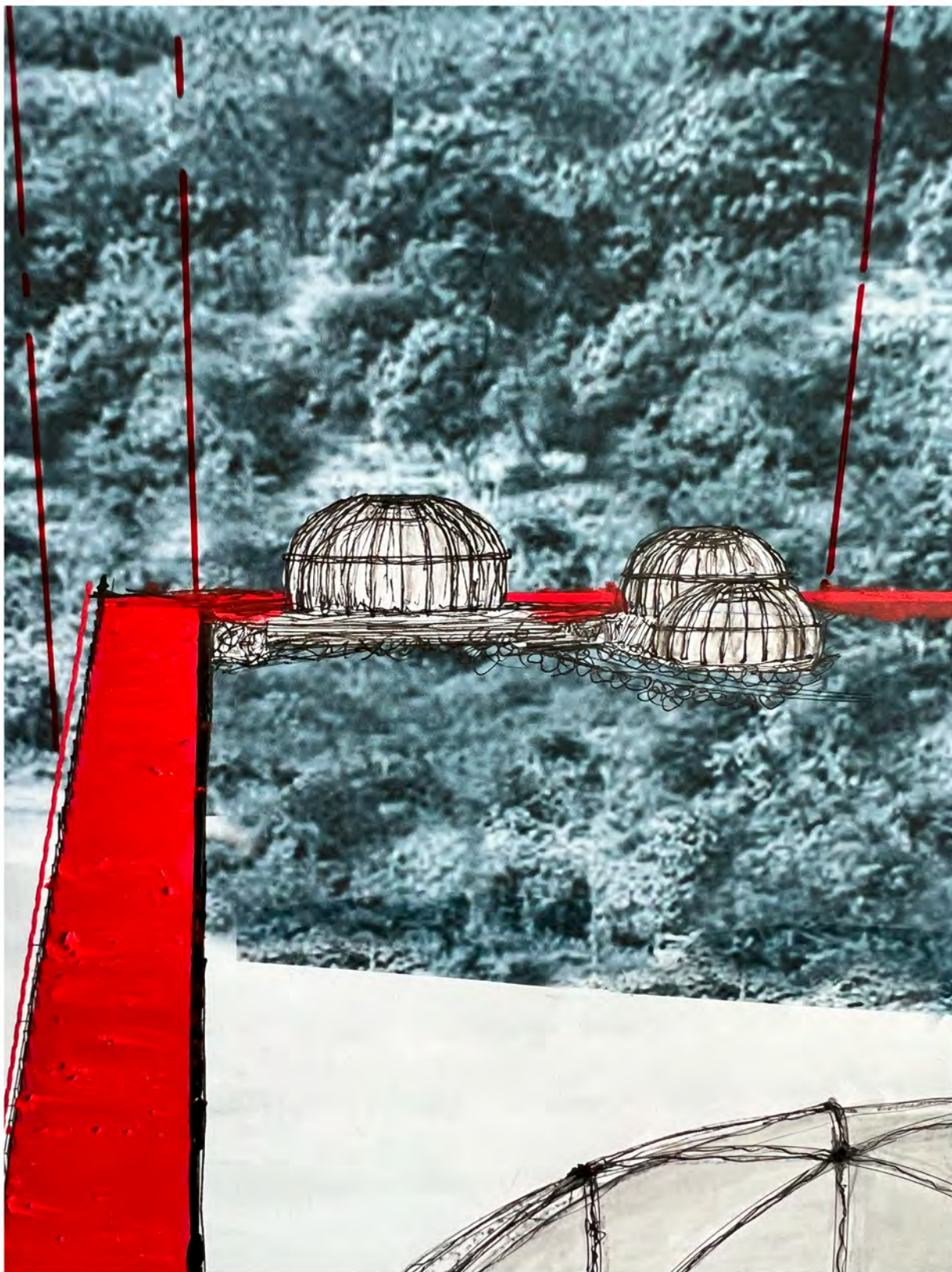


HIGHLAND RESTURANT

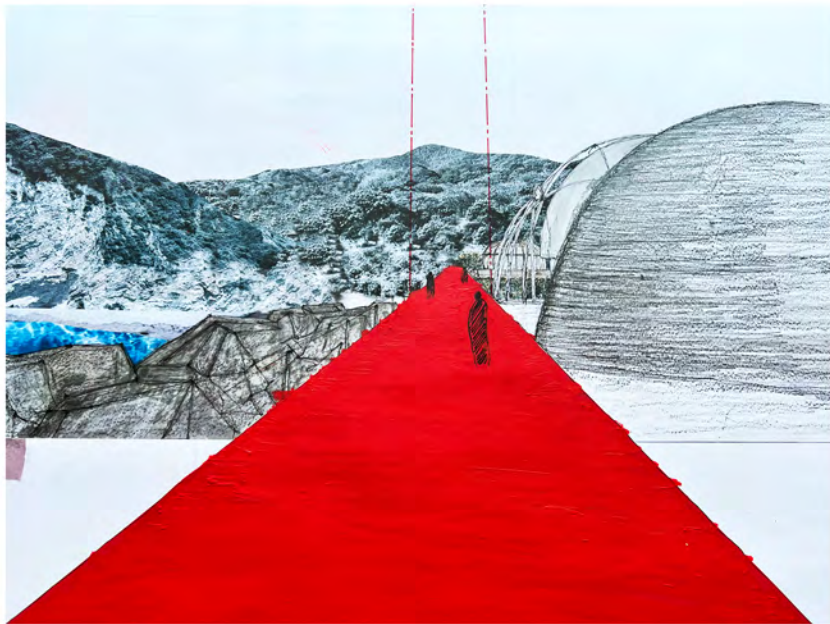
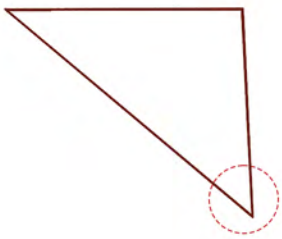


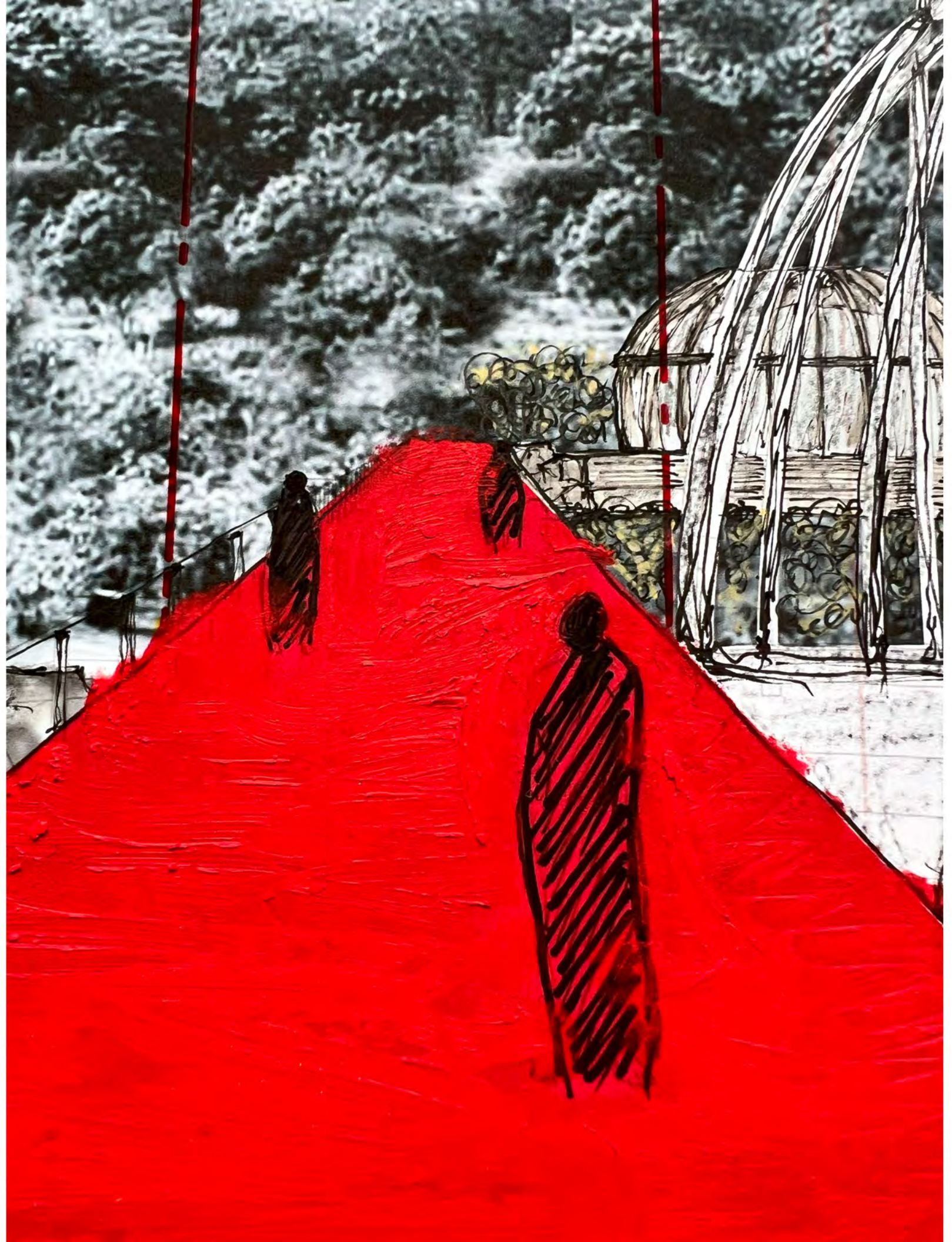
FOOD JOURNEY

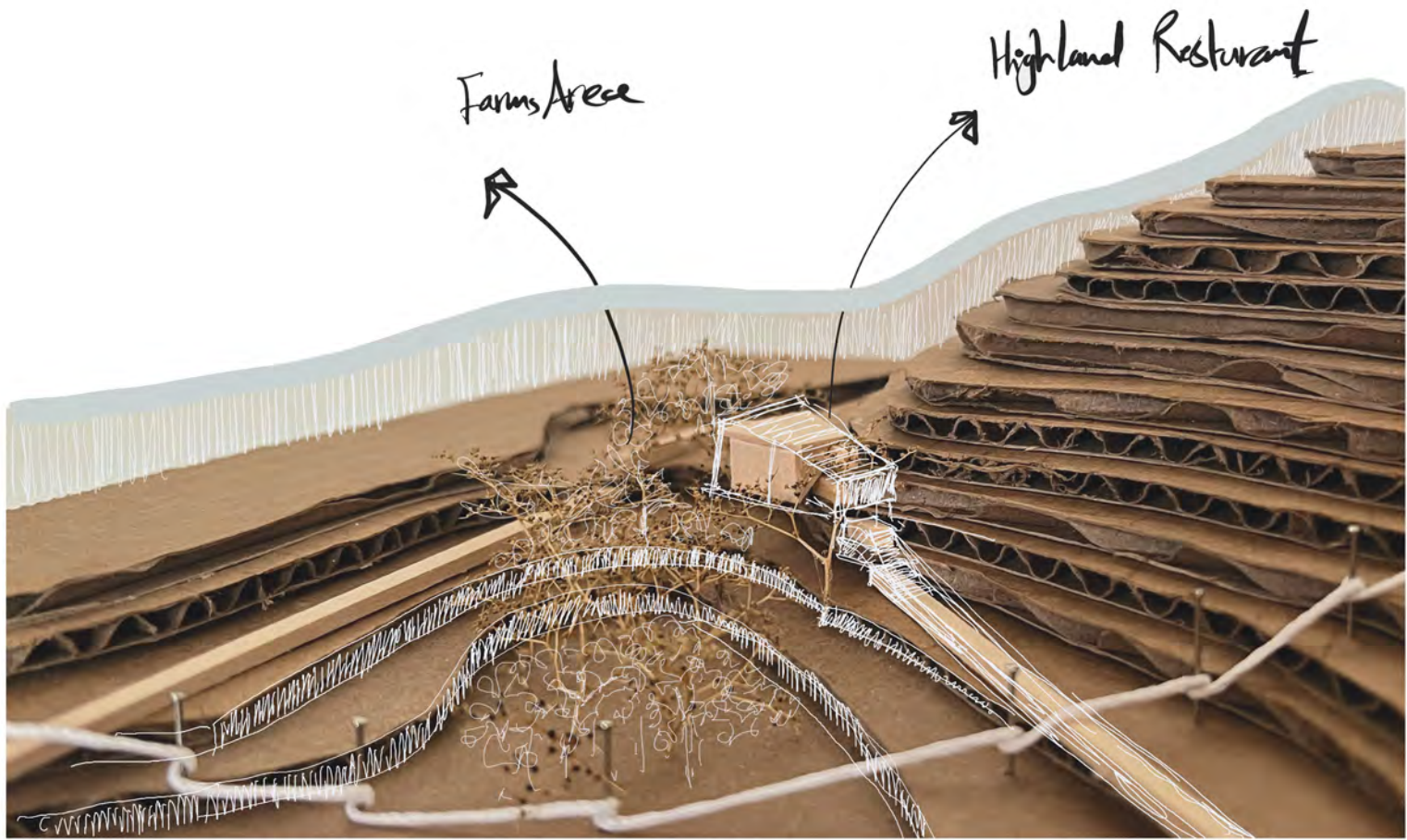
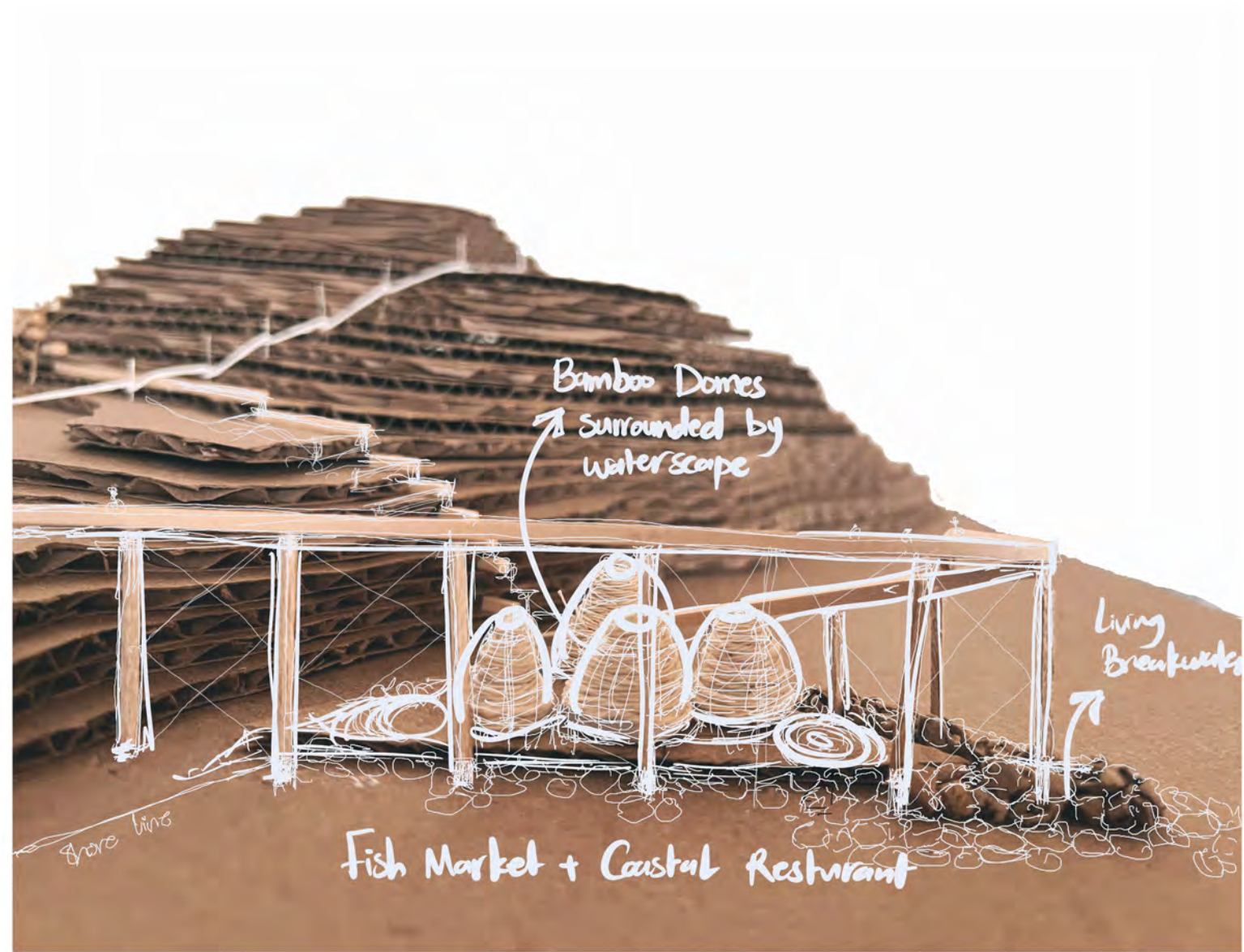
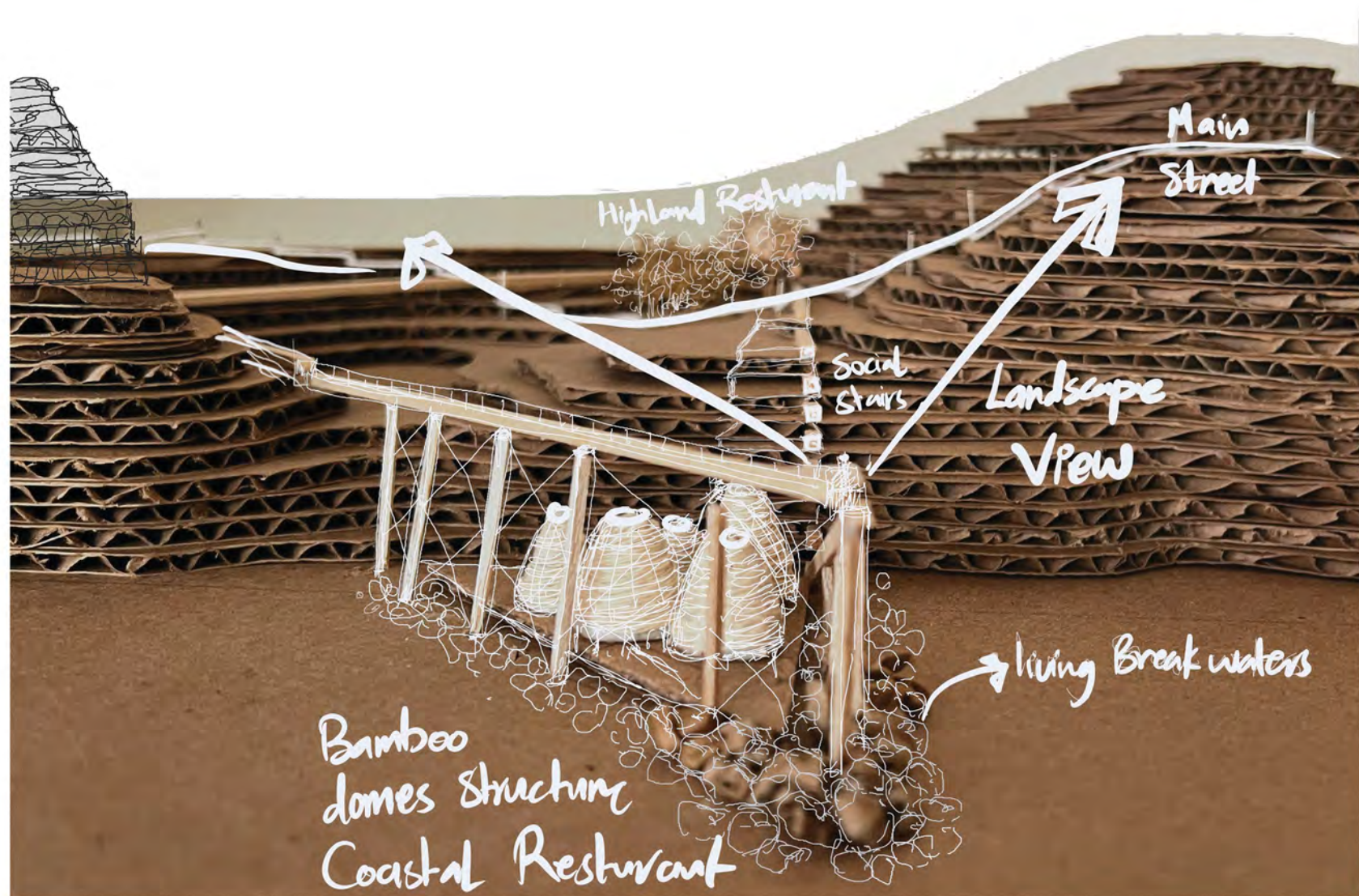
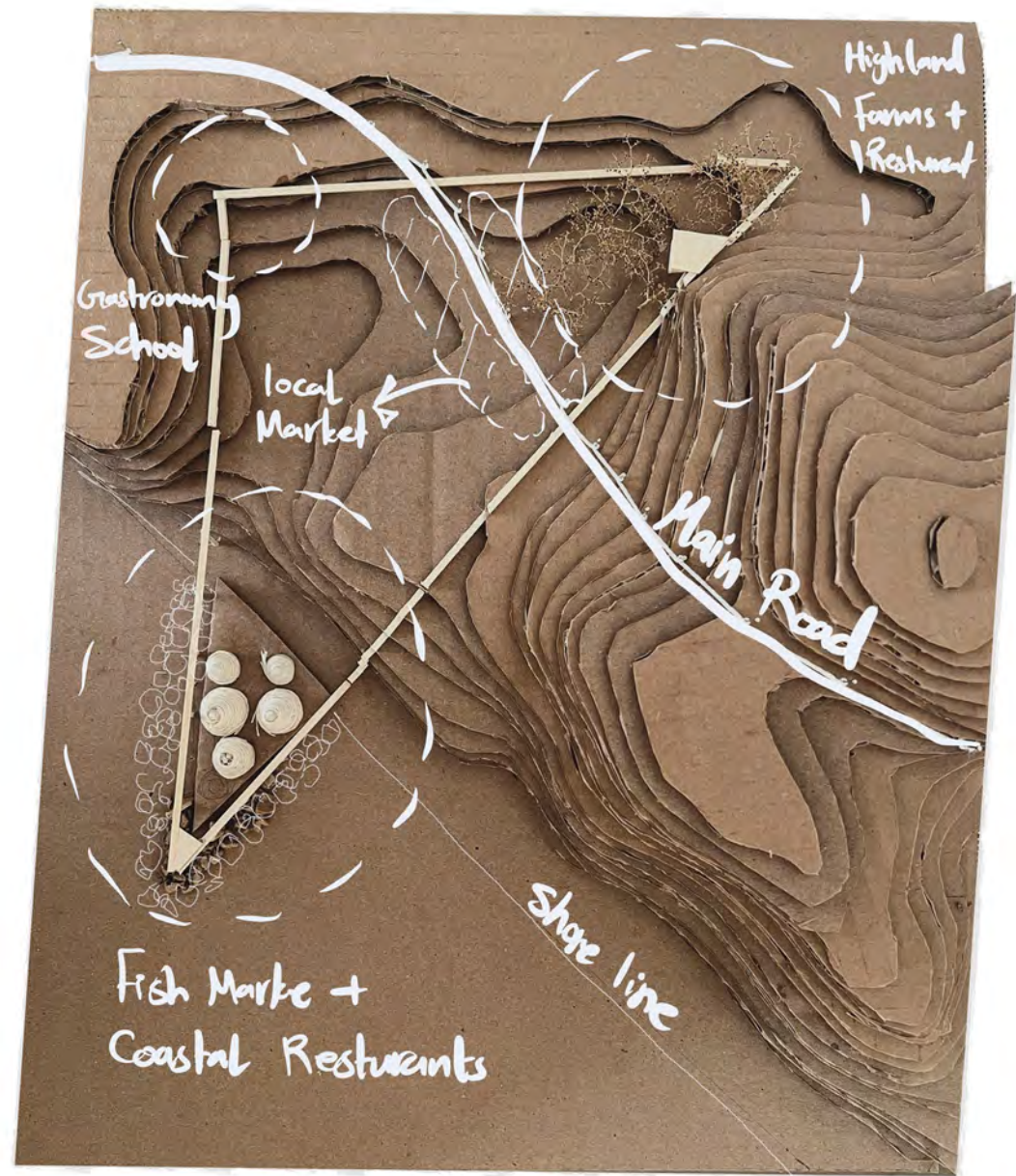




FOOD JOURNEY









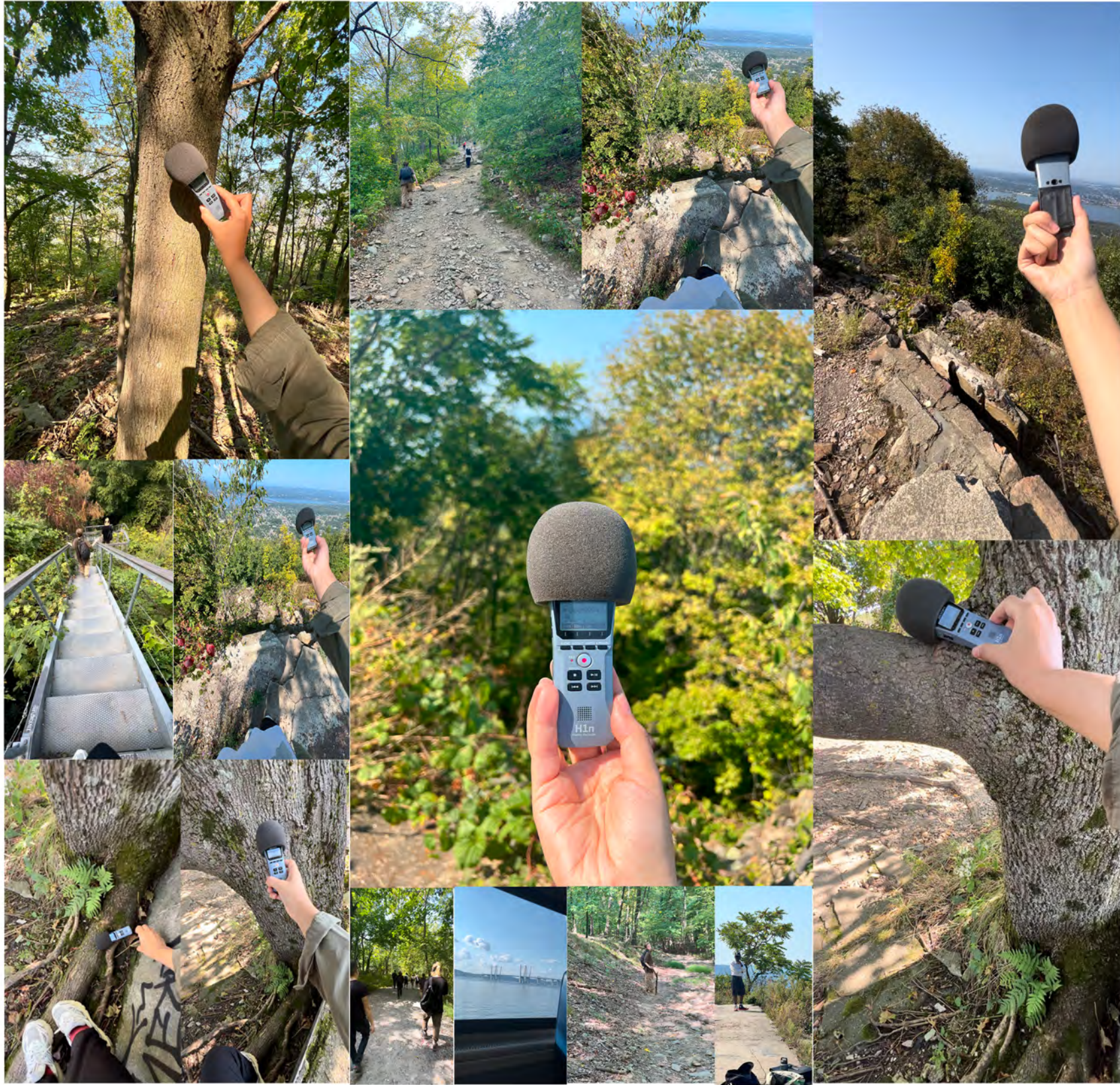
The indigenous spatial practices represented a way of knowing and living with the land that was subverted and commoditized and turn in to property. So now property becomes this thing on display for exchanged . Train system is about exchange, stock market is about exchange. Becoming in some sort of fixed boundaries after being free flexible and in a harmony with nature ,the stream going from unbounded form in nature to this rigid canal with boundaries and wall.

And therefore this project reimagines a space where colonial boundaries are disrupted, hidden histories are revived through the flow of water and the resonance of sound, and the tension between past and present is made tangible.

This project seeks to disrupt the traditional grid that has shaped this land since the Dutch arrived, creating a space that doesn't conform to the colonial structures imposed upon it. By reintroducing elements that have long been hidden, such as water flowing back to its natural course and cobblestones that hold untold histories, it challenges the narratives that current evidence and records fail to address. The space becomes a living archive, one that speaks not only of the past, but of the unresolved tension between what was and what is.

At the heart of this transformation is the subway station, an industrial imposition that reverberates through the land. Rather than simply serving as a structure, it is harnessed as a dynamic force, using the vibrations of the trains to create an enormous, resonating instrument. This is not an attempt to recreate the past, but to acknowledge the tension between history and the present. The rumble of the trains, echoing the relentless movement of capitalism and industrial progress, is felt throughout the site—an energy that flows through the industrial pipes hanging above, causing them to sway and resonate in response. This creates a massive, living instrument, one that vibrates with the complex history of this place.



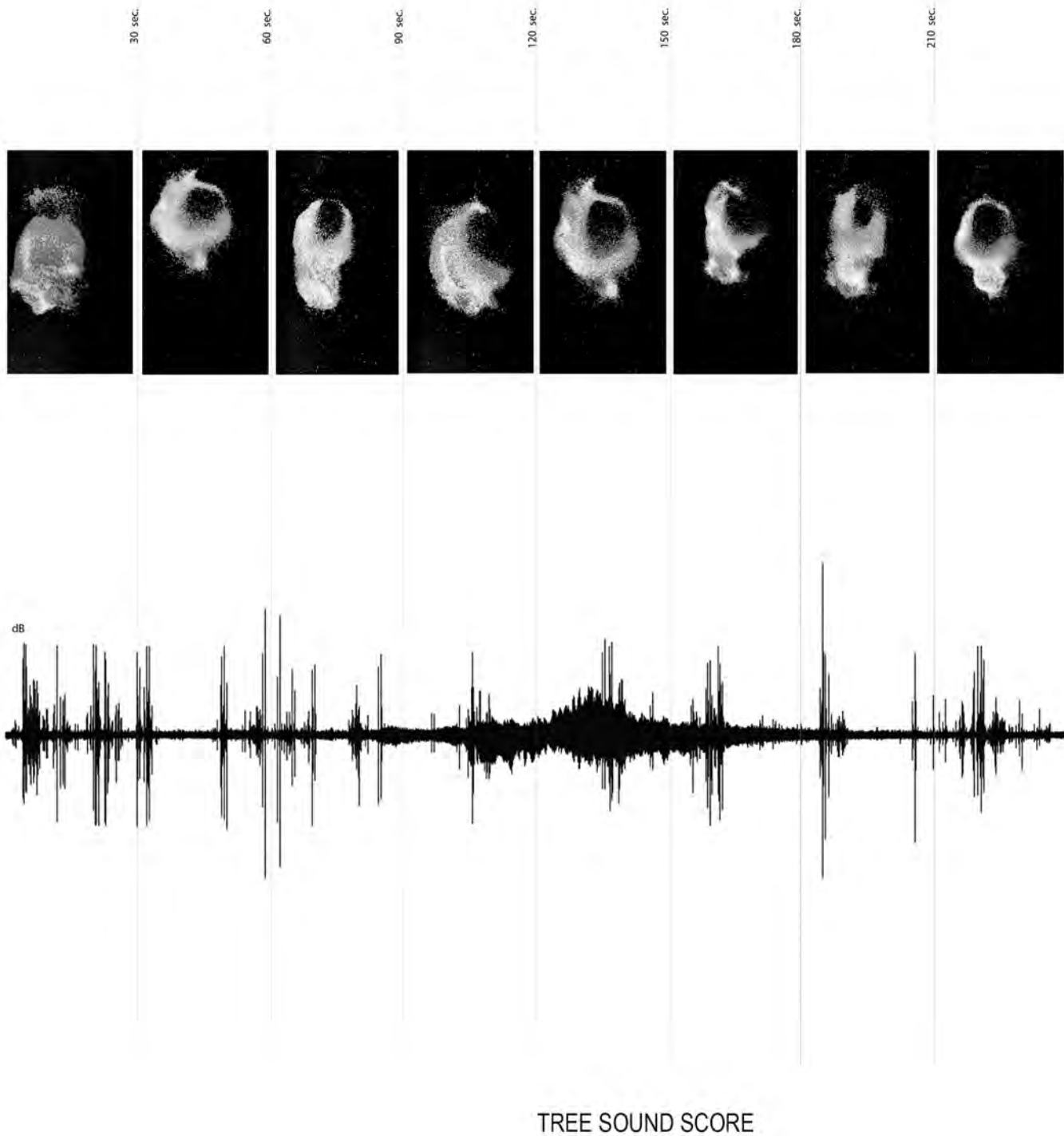
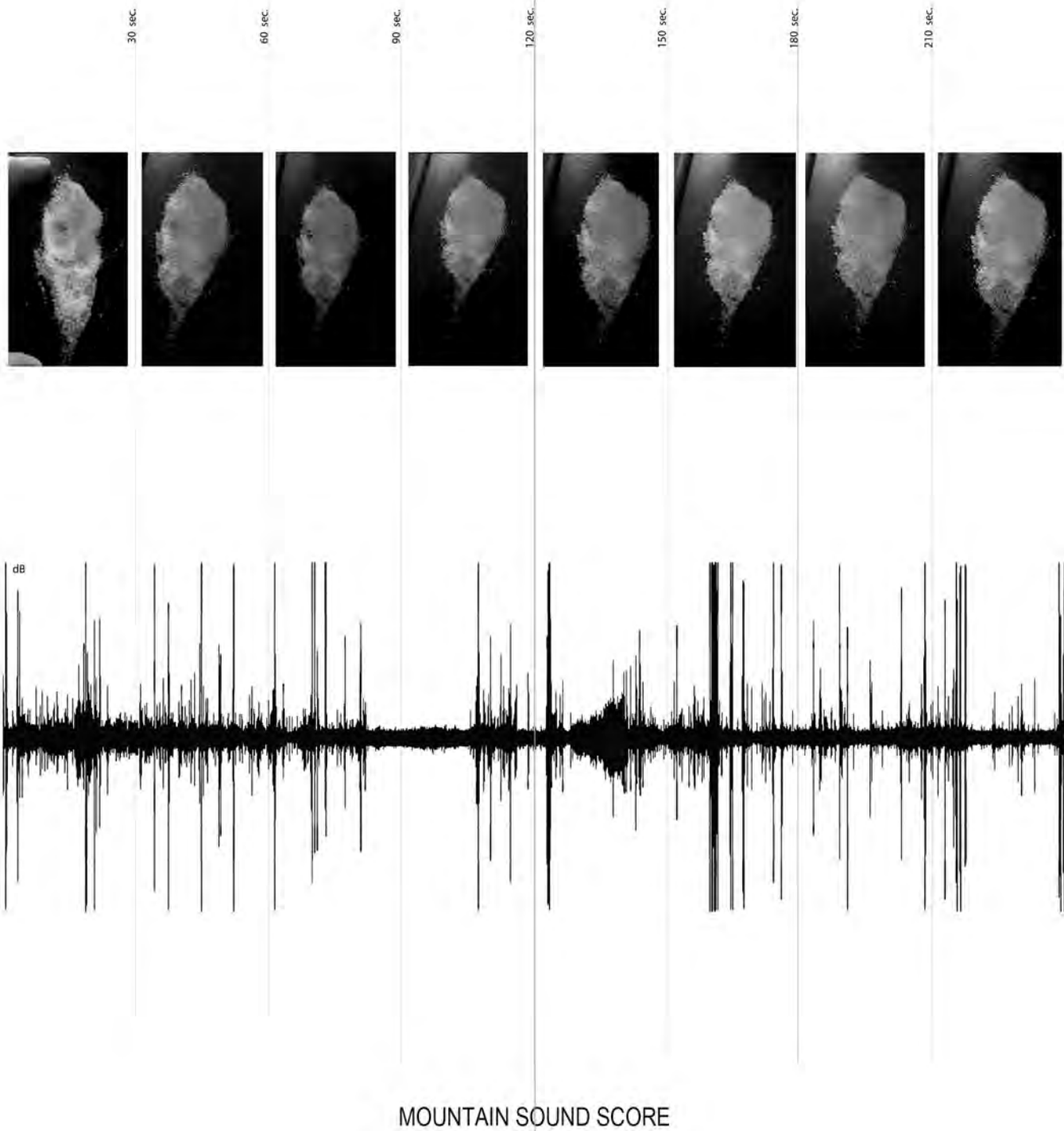
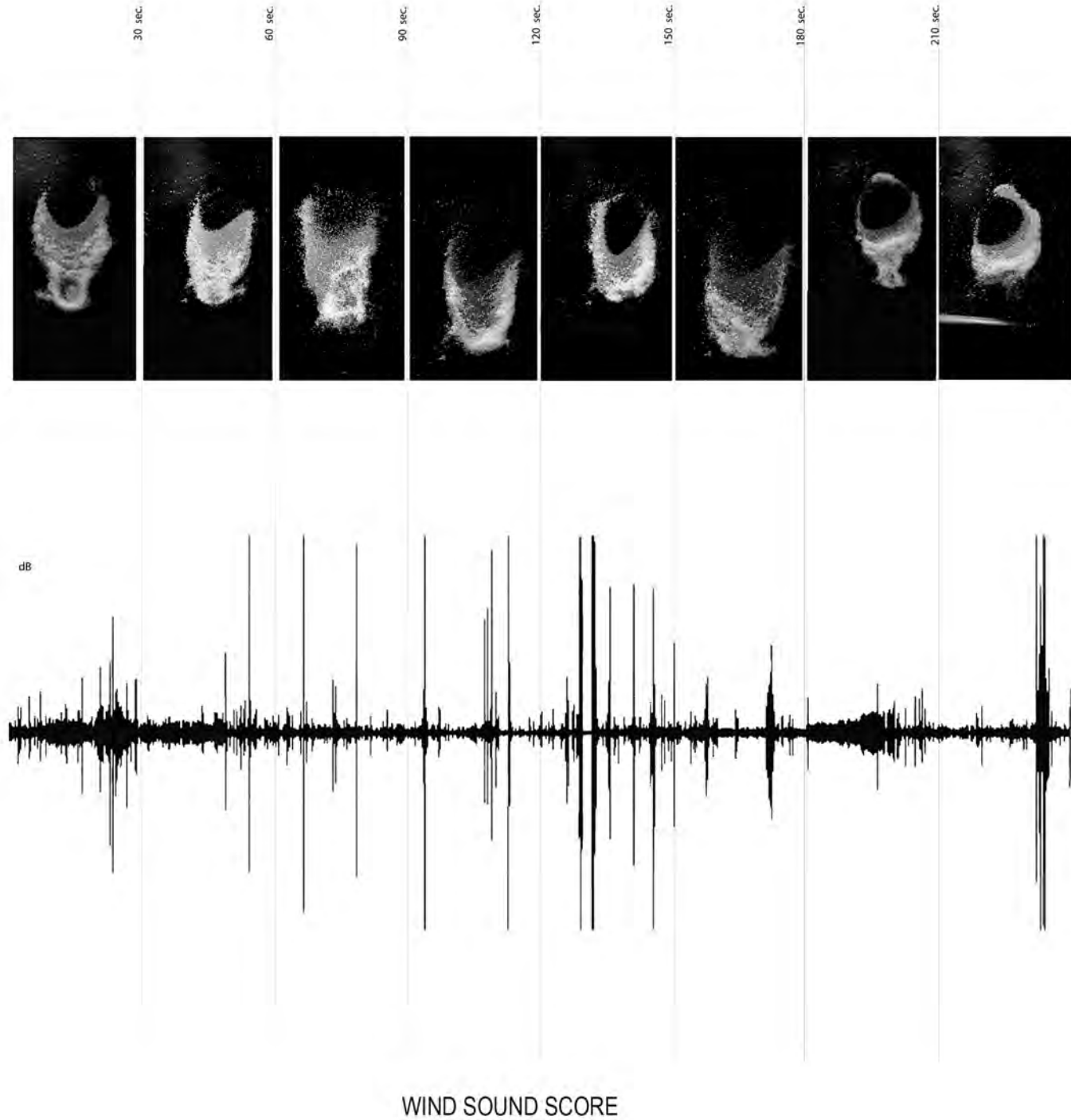


RECORDING MOUNTAIN WIND TRESS SOUNDS



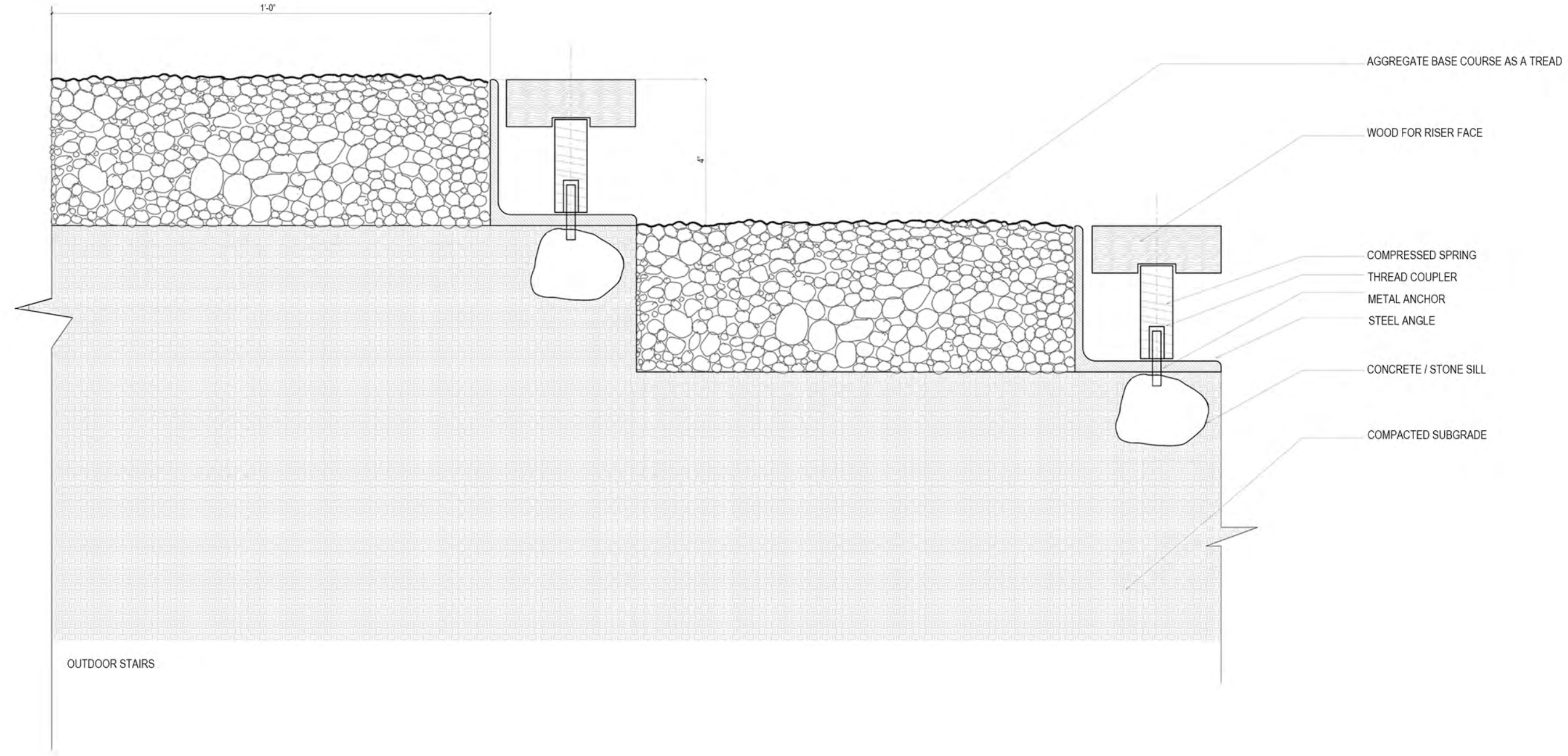
CHLADANI PLATES EXPIREMTS WITH SALT

SCORE DIAGRAMS FROM BEACON

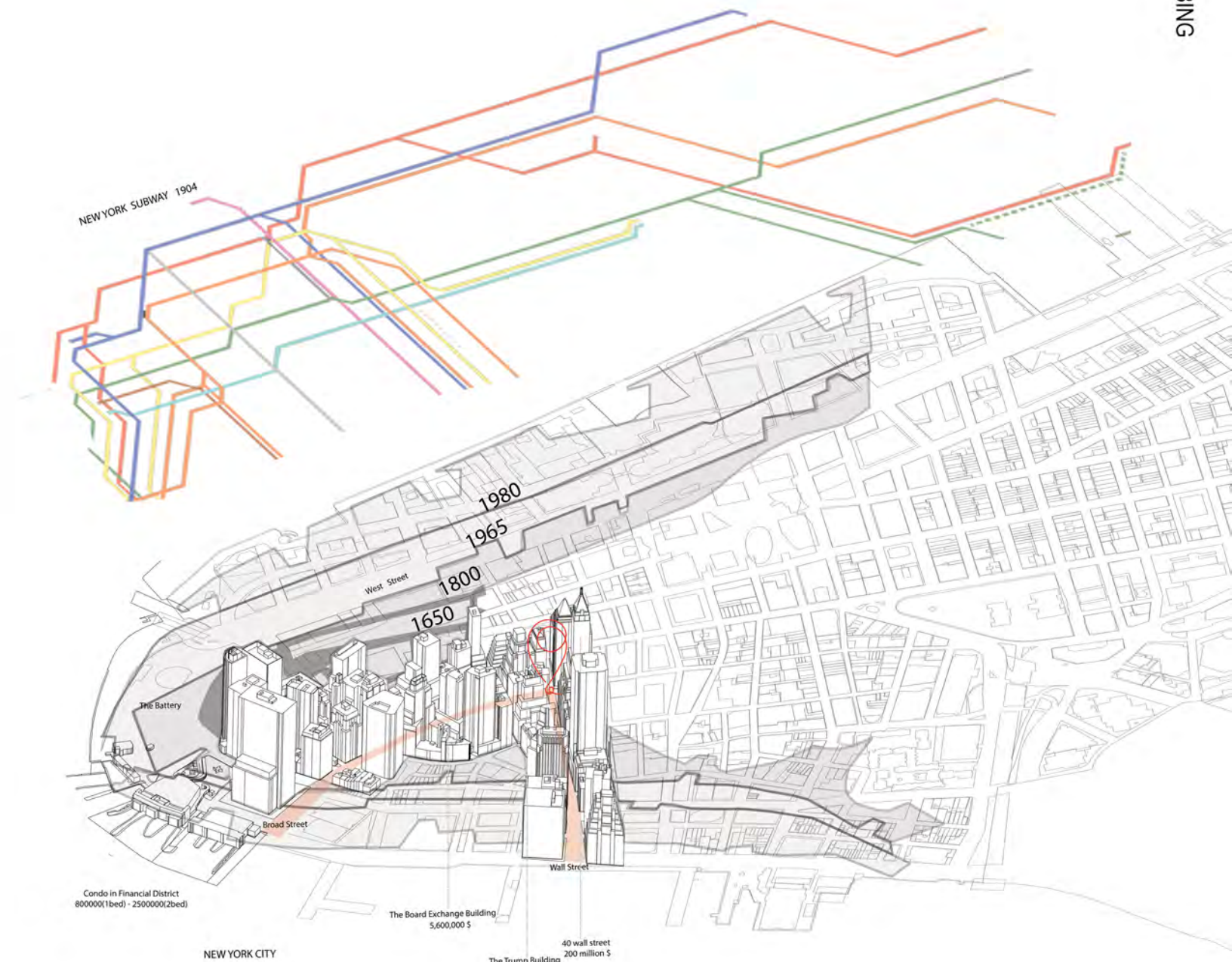
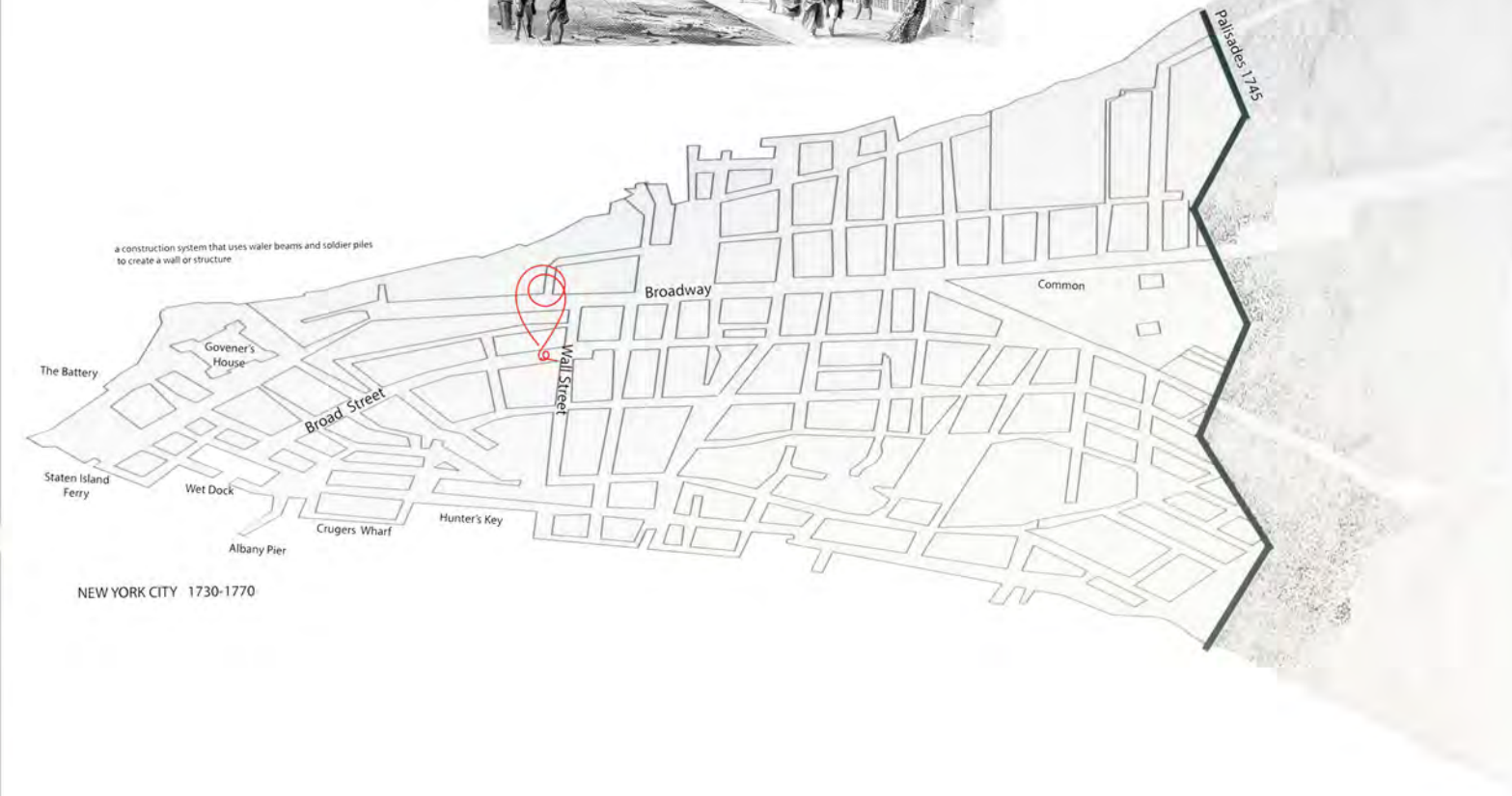
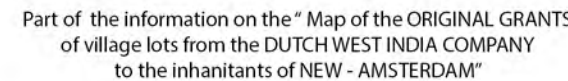




CONSTRUCTION DETAIL MODEL 1:1 SCALE

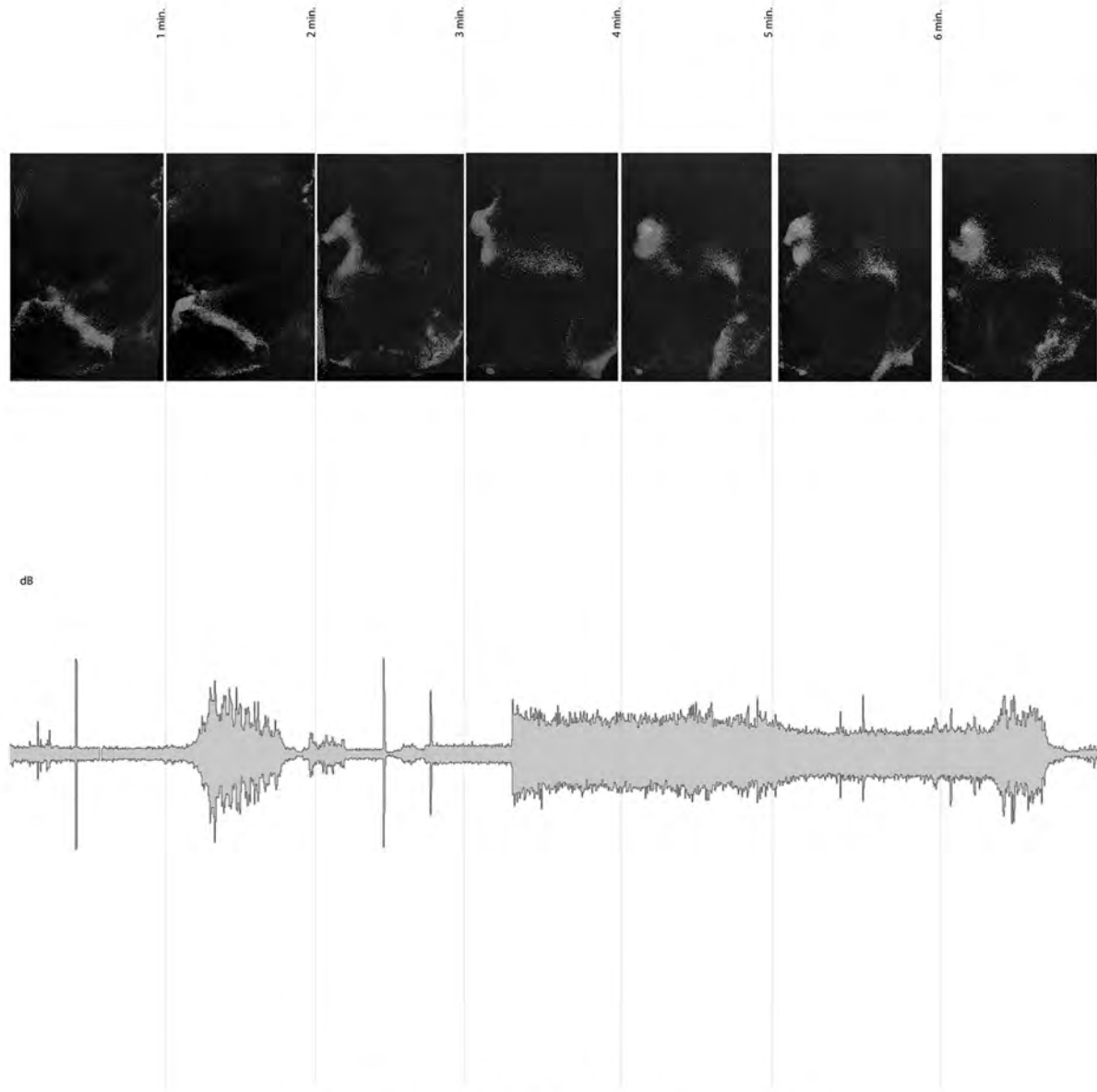


Going backwards as Charles Wolley put it. "the Lenapes lived very rudely and rovingly, shifting from place to place, accordingly to their exigencies, and gains of fishing and fowling and hunting, never confining their rambling humors to any settled Mansions."

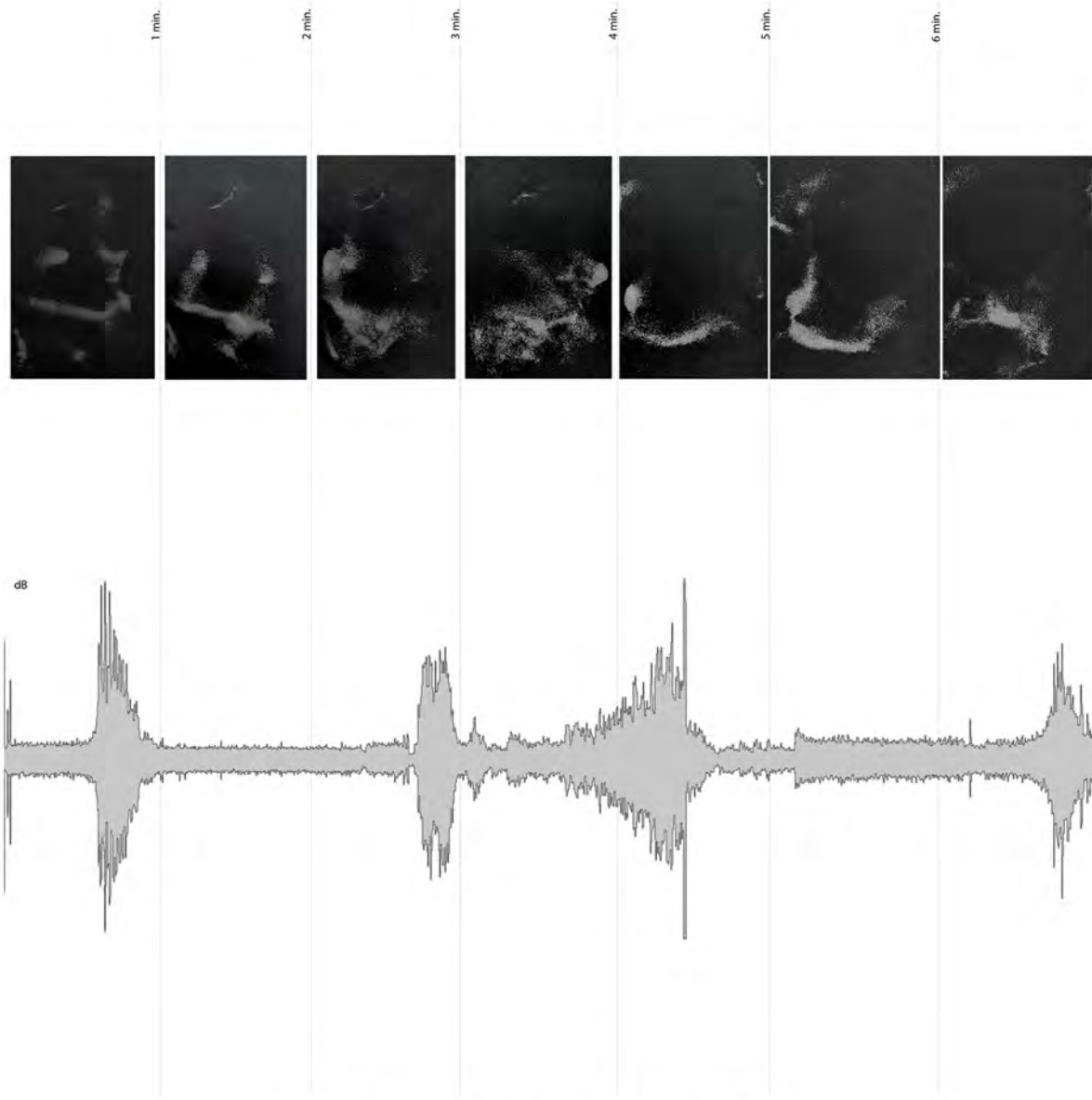




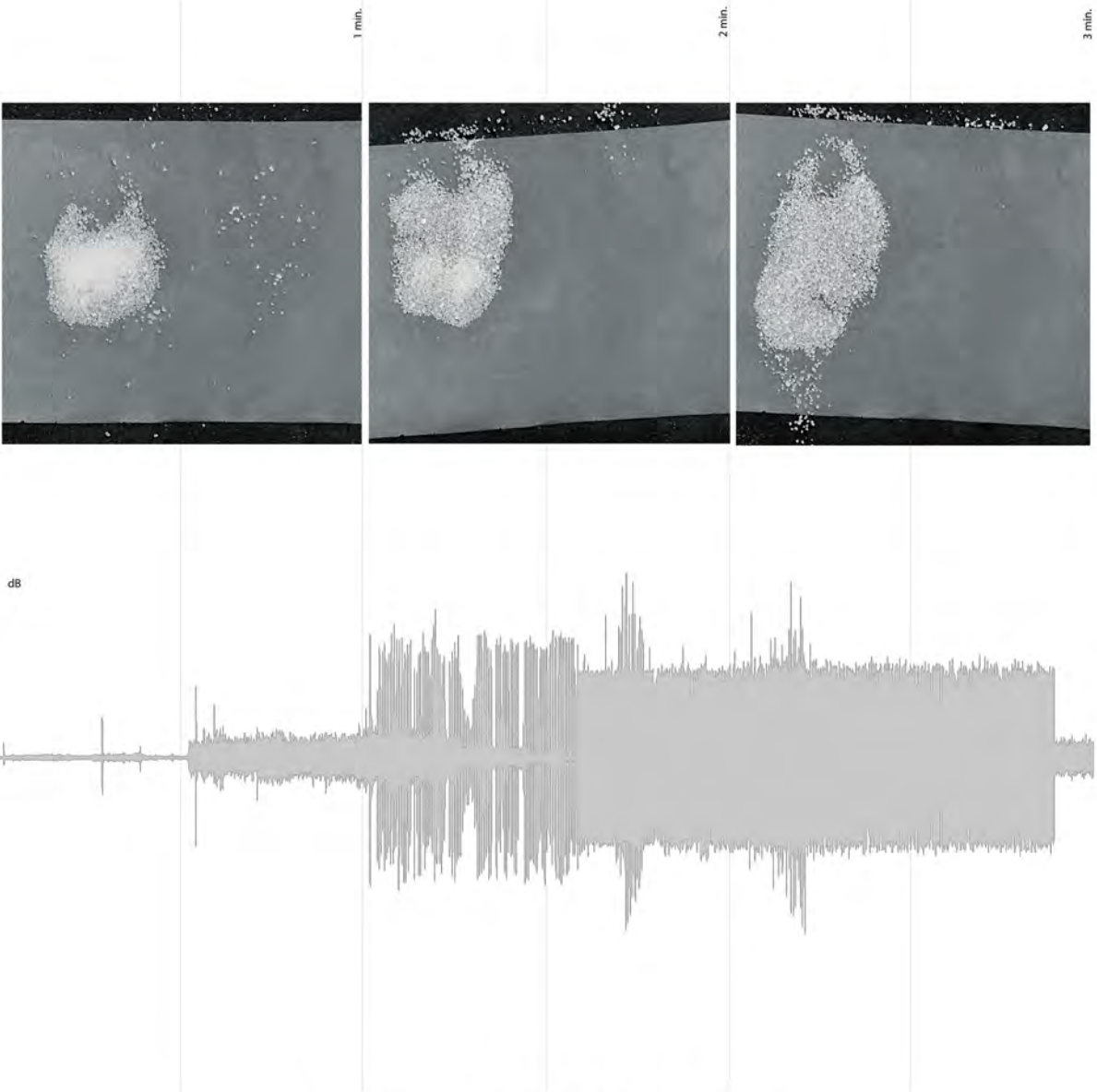
BROAD STREET STATION SCORE DIAGRAMS



BROAD STREET STATION SCORE DIAGRAMS 1



BROAD STREET STATION SCORE DIAGRAMS 2



BROAD STREET STATION FINAL COMPOSITION

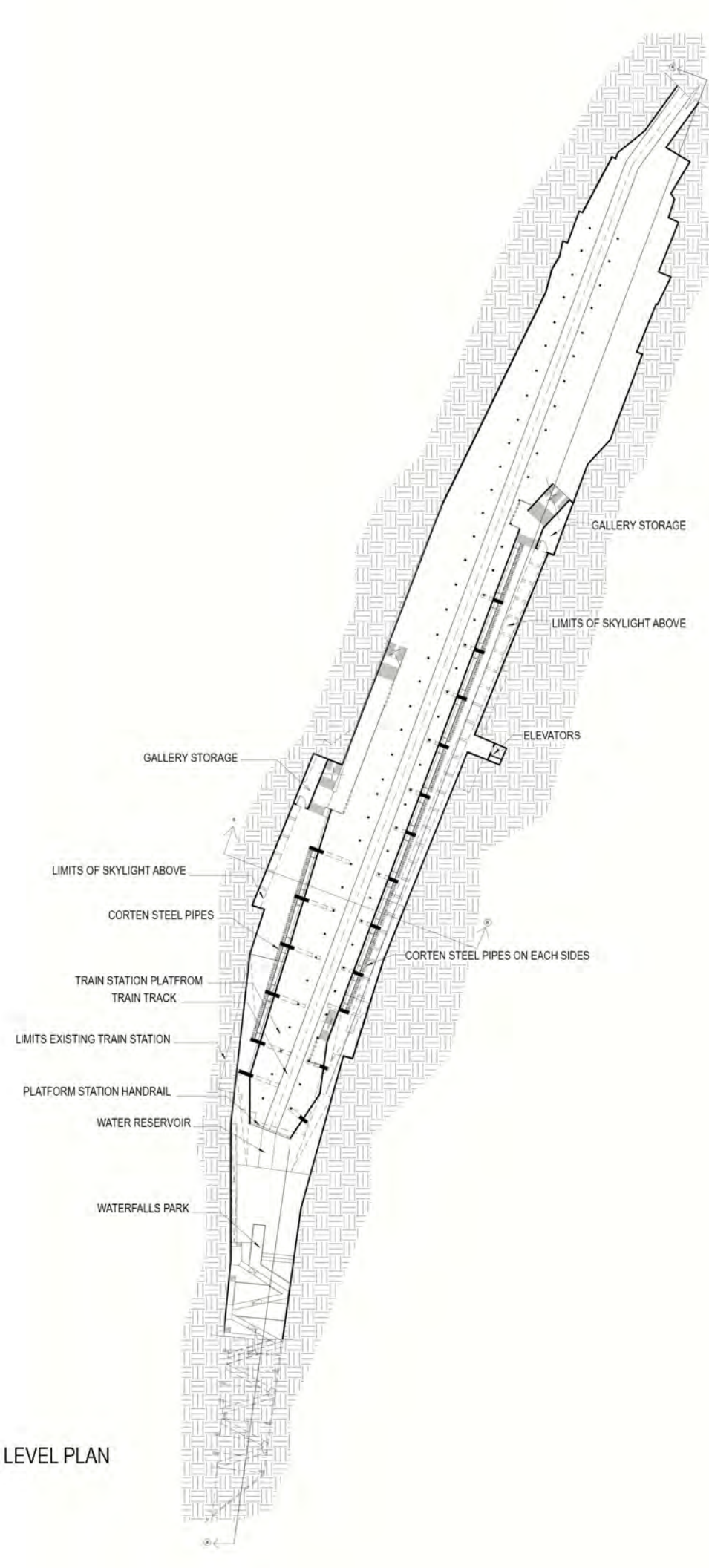
At the heart of this transformation is the subway station, an industrial imposition that reverberates through the land. Rather than simply serving as a structure, it is harnessed as a dynamic force, using the vibrations of the trains to create an enormous, resonating instrument. This is not an attempt to recreate the past, but to acknowledge the tension between history and the present. The rumble of the trains, echoing the relentless movement of capitalism and industrial progress, is felt throughout the site—an energy that flows through the industrial pipes hanging above, causing them to sway and resonate in response. This creates a massive, living instrument, one that vibrates with the complex history of this place.

The existing narrative, dominated by colonial history, tends to overlook critical stories—the stories of the Lenape people, the land’s original rhythms, and the presence of water that once flowed freely here. While each cobblestone is meticulously numbered and mapped, these records are only fragments, curated and controlled to fit the dominant historical story. The challenge lies in manipulating these established records, using them not to restore the past, but to unlock the forgotten histories buried beneath the surface.

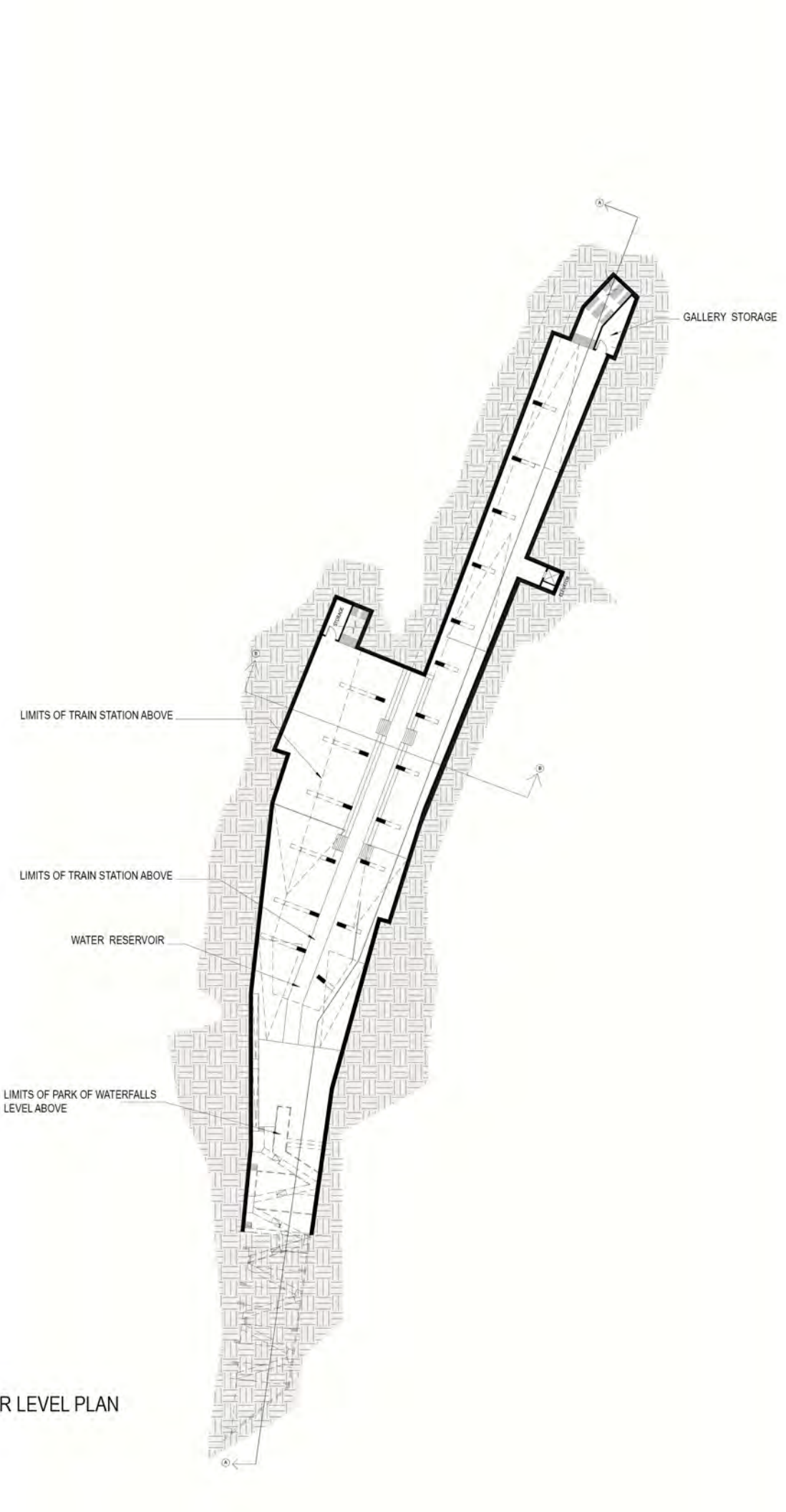


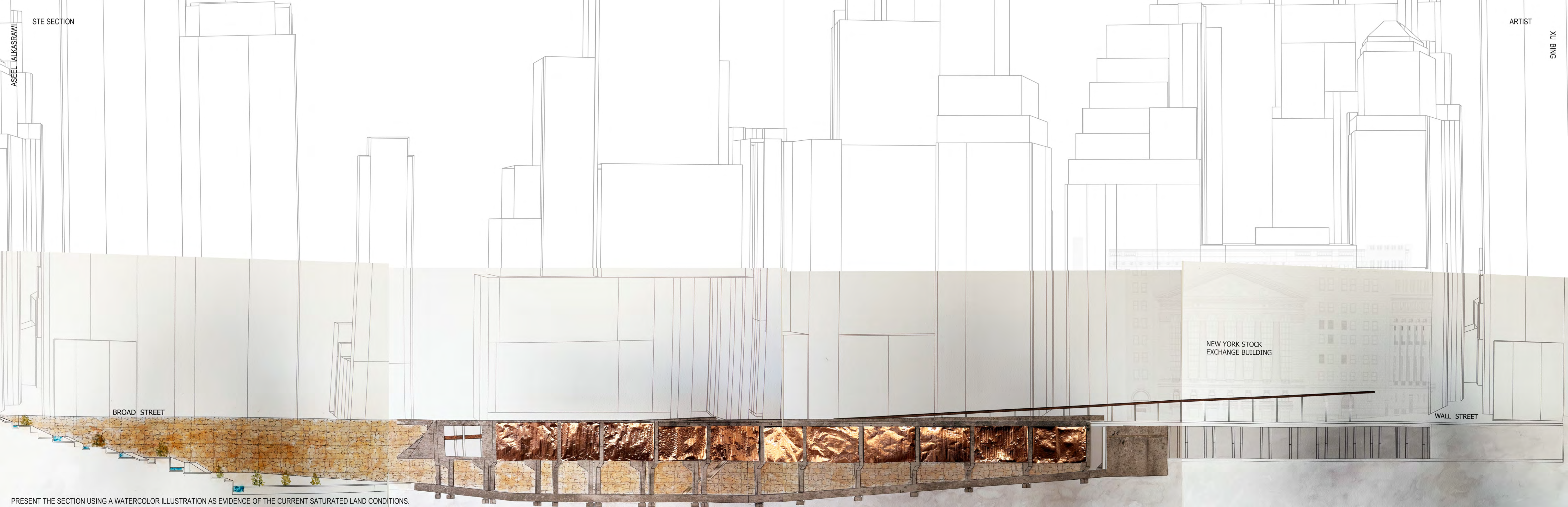
SITE PLAN

TRAIN STATION LEVEL PLAN



LOWER LEVEL PLAN





STE SECTION

ARTIST

XU BING

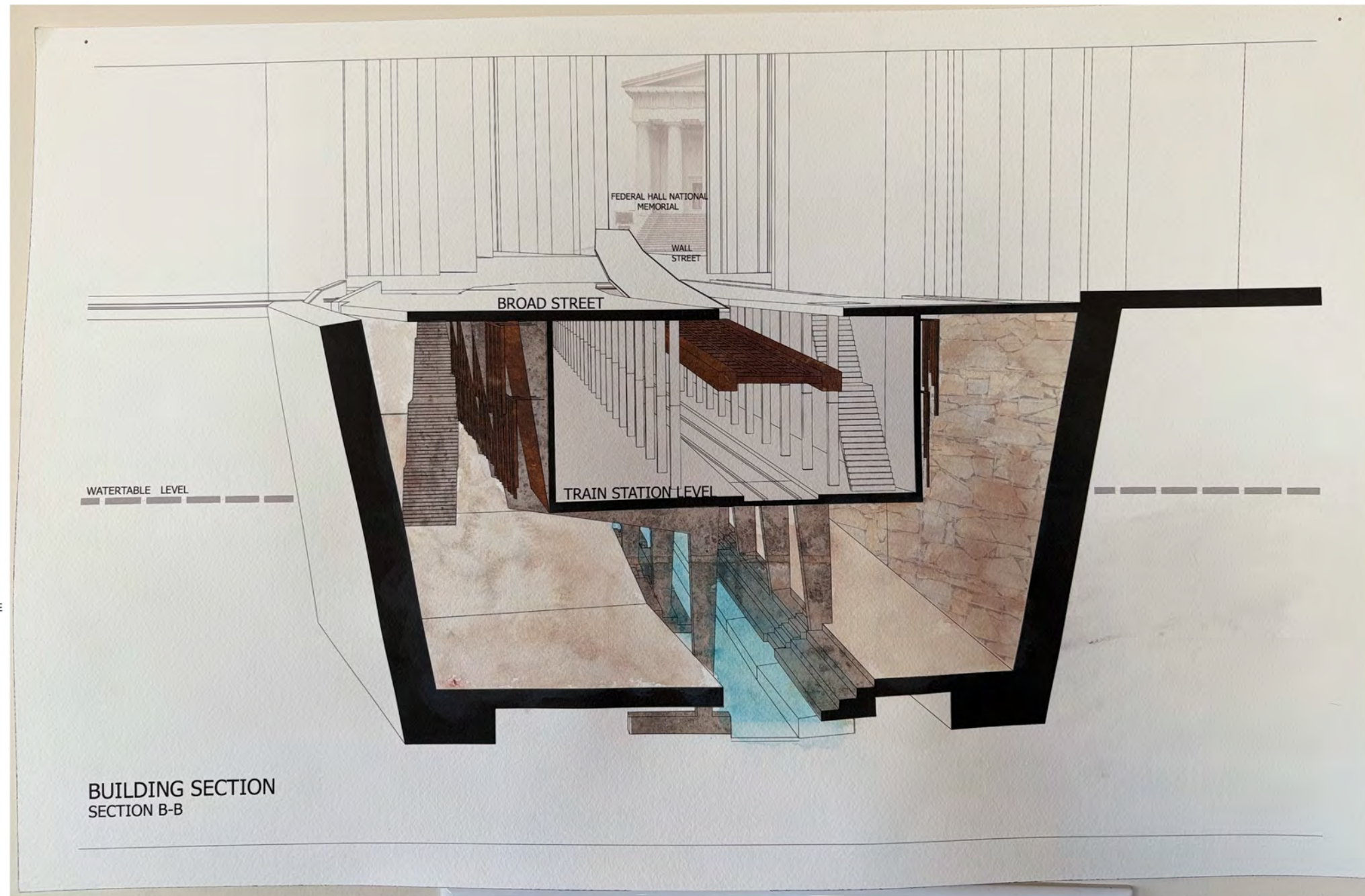
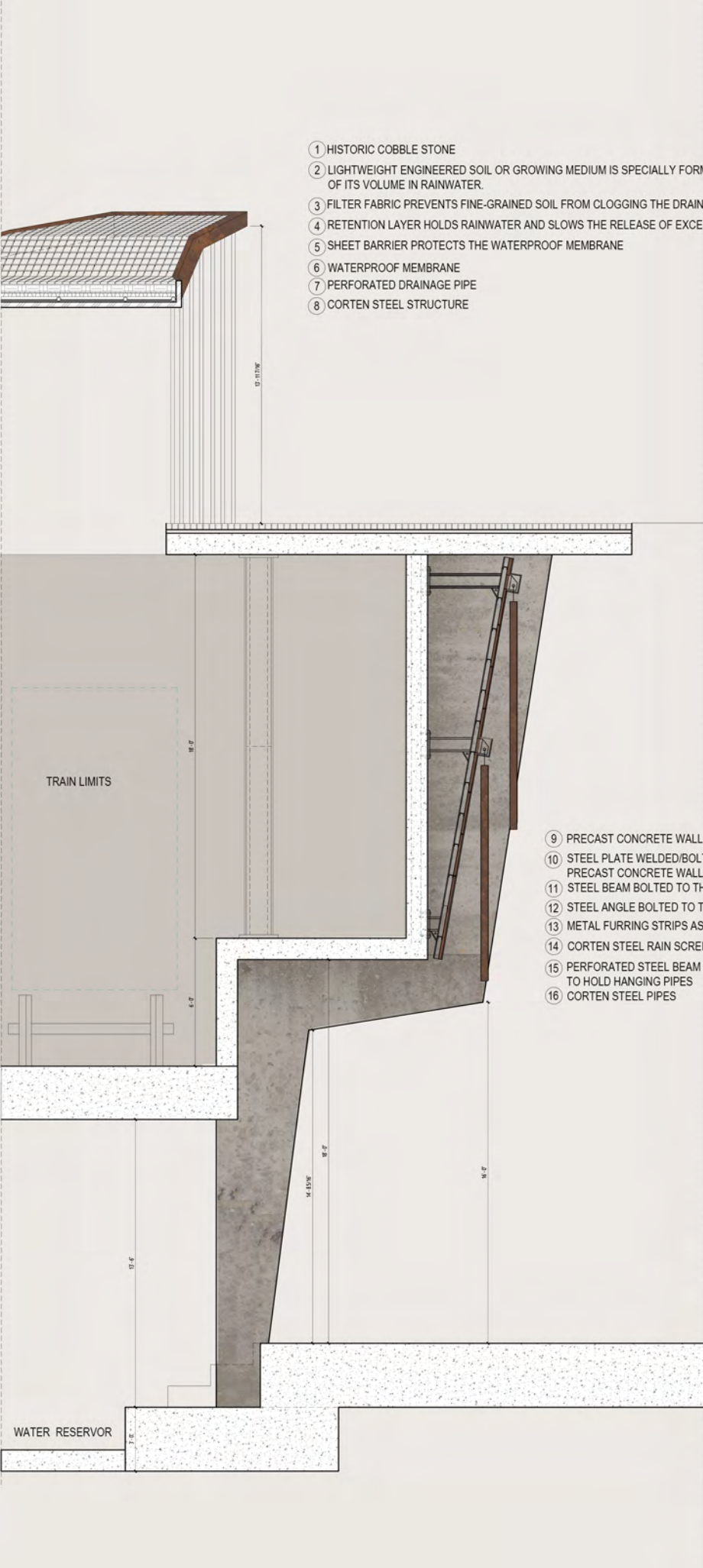
ASEEL ALKASRAWI

BROAD STREET

NEW YORK STOCK
EXCHANGE BUILDING

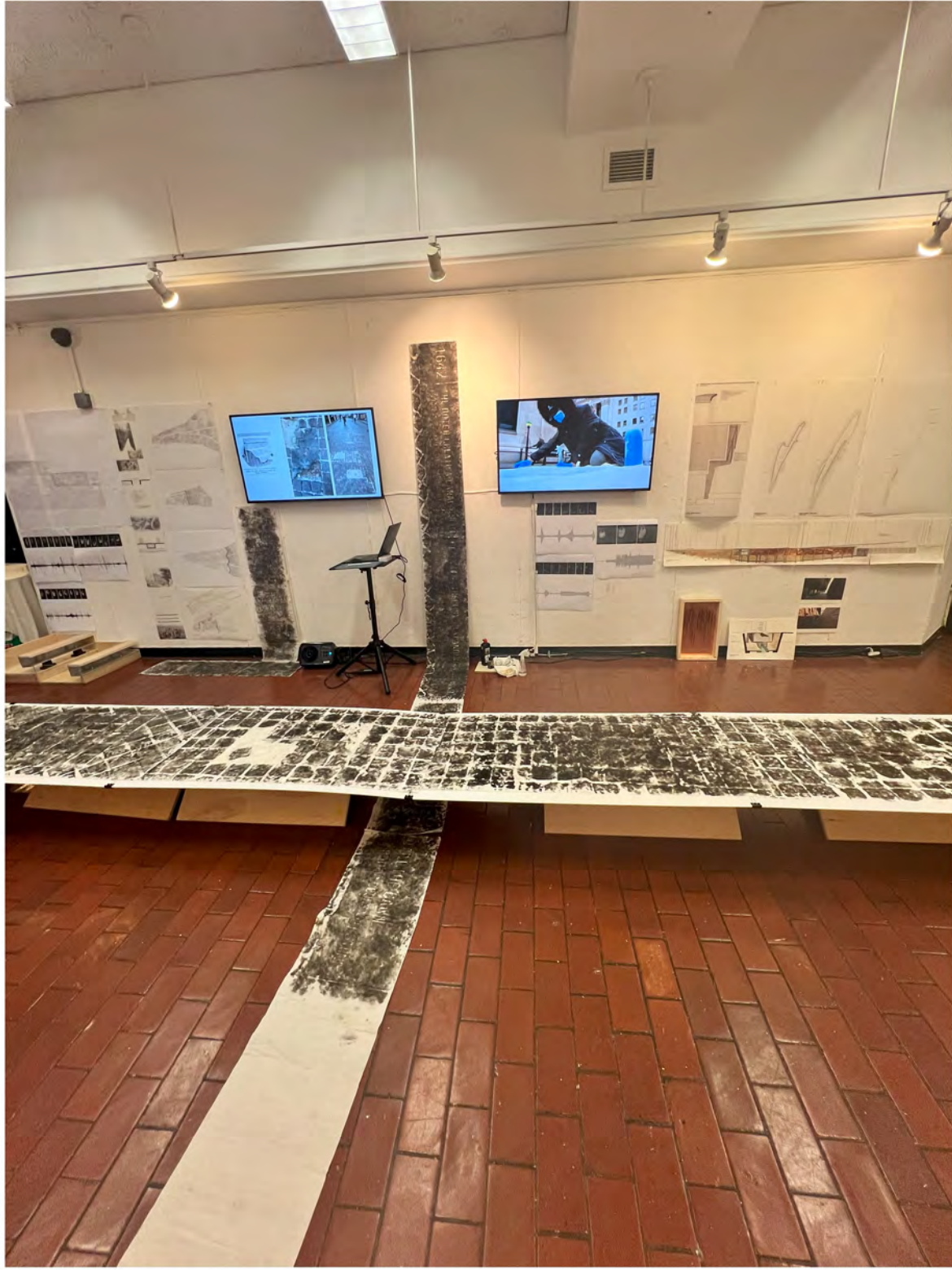
WALL STREET

PRESENT THE SECTION USING A WATERCOLOR ILLUSTRATION AS EVIDENCE OF THE CURRENT SATURATED LAND CONDITIONS.



BUILDING SECTION USING A WATERCOLOR ILLUSTRATION AS EVIDENCE OF THE CURRENT SATURATED





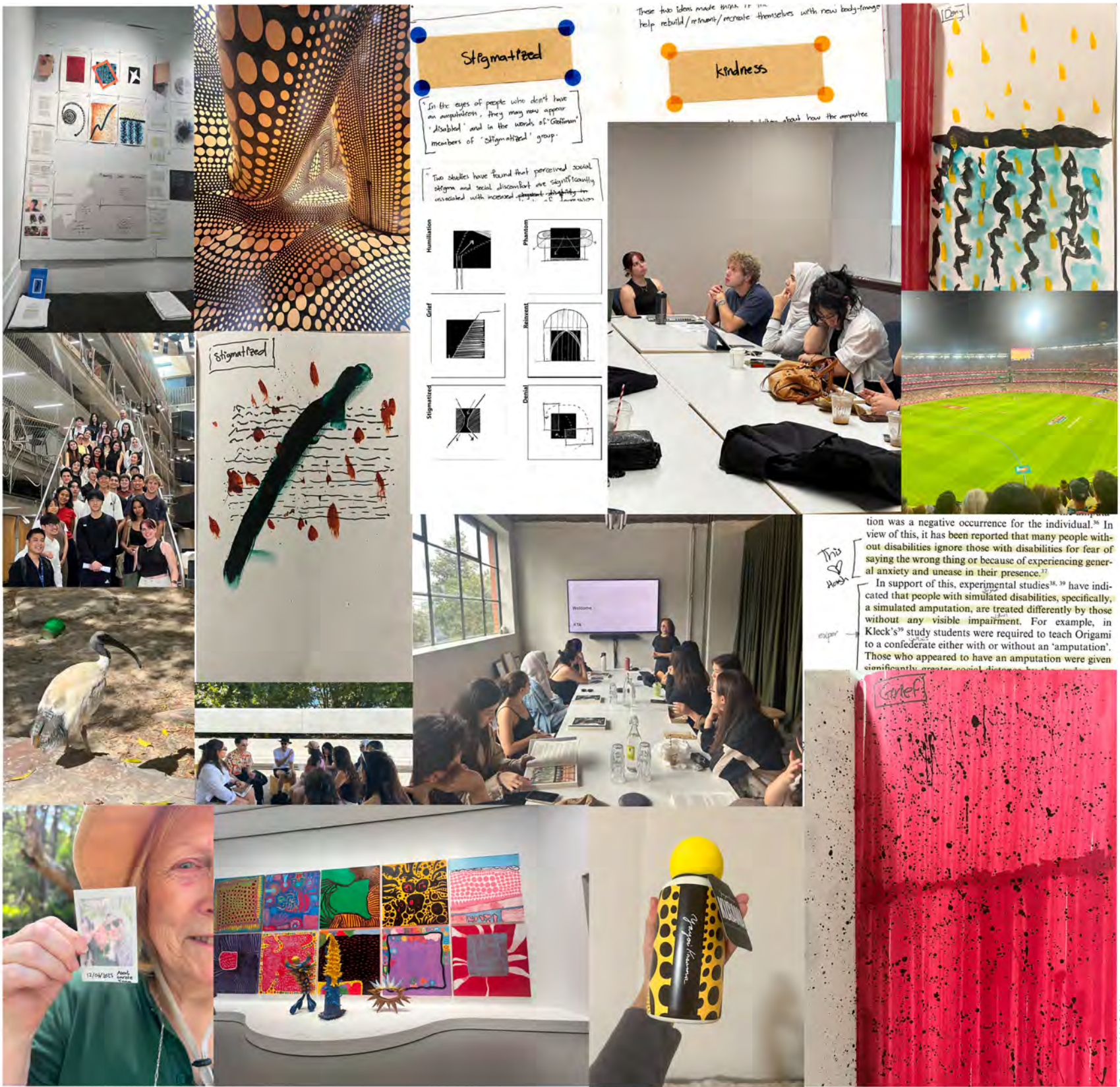


The *Architecture of Absence* is more than a study of physical loss—it is an exploration of how trauma, especially among Gaza's children, shapes both bodies and spaces. This topic is critically important because Gaza is now home to the largest population of child amputees in modern history, a tragic result of ongoing conflict and repeated airstrikes. These children are not only dealing with the visible absence of limbs, but also the invisible scars of grief, stigma, and disrupted identity. Architecture, often seen as a response to physical needs, has the potential to address emotional and psychological wounds as well.

This work is for the children of Gaza, for communities living in the aftermath of destruction, and for architects, designers, and planners who believe that space can play a role in healing. It is also for policymakers, educators, and mental health professionals who want to understand the deeper, more human-centered layers of post-war rehabilitation.

Through this research, I have learned that amputation is not just a medical condition—it's a rupture in the way one sees oneself and is seen by others. The body becomes a site of trauma and resilience. I have come to understand that architecture is not neutral; it can either isolate or integrate, exclude or empower. I've also realized how crucial it is to design spaces that support emotional recovery, social reintegration, and a reimagining of identity—especially for children navigating both physical disability and psychological displacement.

Ultimately, I've learned that absence doesn't mean emptiness. It can be a space for rebuilding, for storytelling, and for redefining what it means to live, grow, and belong.



The Architecture of Absence is more than just a physical loss—it is an exploration of the psychological displacement among Gaza's children. This topic is critically important, as it is the largest physical limitation and the impact that these can have on social functioning, individuals have to adjust to the fact that they appear different from other people.

Stigmatized

"In the eyes of people who don't have an amputation, they may now appear 'disabled' and in the words of 'Goffman' members of 'stigmatized' group."

"Two studies have found that perceived social stigma and social discomfort are significantly associated with increased levels of depression amongst people with amputations."

Dissimilar

Physical displacement

Kindness

This is very interesting. In the so deep about this issue. In the lack of information to the immediate reaction to amputation. Inspiring to me as an architect the development of a "Transition Space" could help rebuild/refurb/recreate themselves with new body-image.

These two ideas made think if the "Transition Space" could help rebuild/refurb/recreate themselves with new body-image.

Body Image

Body Image :- The combination of an individual's psychological experiences, feelings, and attitudes that relate to the form, function, appearance and desirability of one's own body which is influenced by individual and environmental factors.

Humiliation

Stigmatized

Article Reflection

I start reading this article it's raining outside, everyone is sleep. I am planning to watch a movie after words. I am thrilled that I found these articles they give a lot of information and insight about amputee.

Depression Anxiety Social discomfort

Phantom

"The phantom limb" is a sensory ghost. The phantom limb will still feel the amputated parts in different modifications. It's basically a hallucination. It's hard for me to completely absorb the idea for this. But I have curiosity to understand.

My words until Now

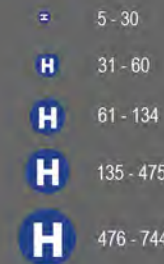
Humiliation
Stigmatized
Phantom
Grief
Rejection

Although I come across a lot of powerful words but I have to choose only these are my favorite. I think I come across a lot of powerful words but I have to choose only these are my favorite.

Ultimately, I've learned that absence doesn't mean nothingness. It can be a space for rebuilding, for storytelling, for redefining what it means to live, grow, and be human.

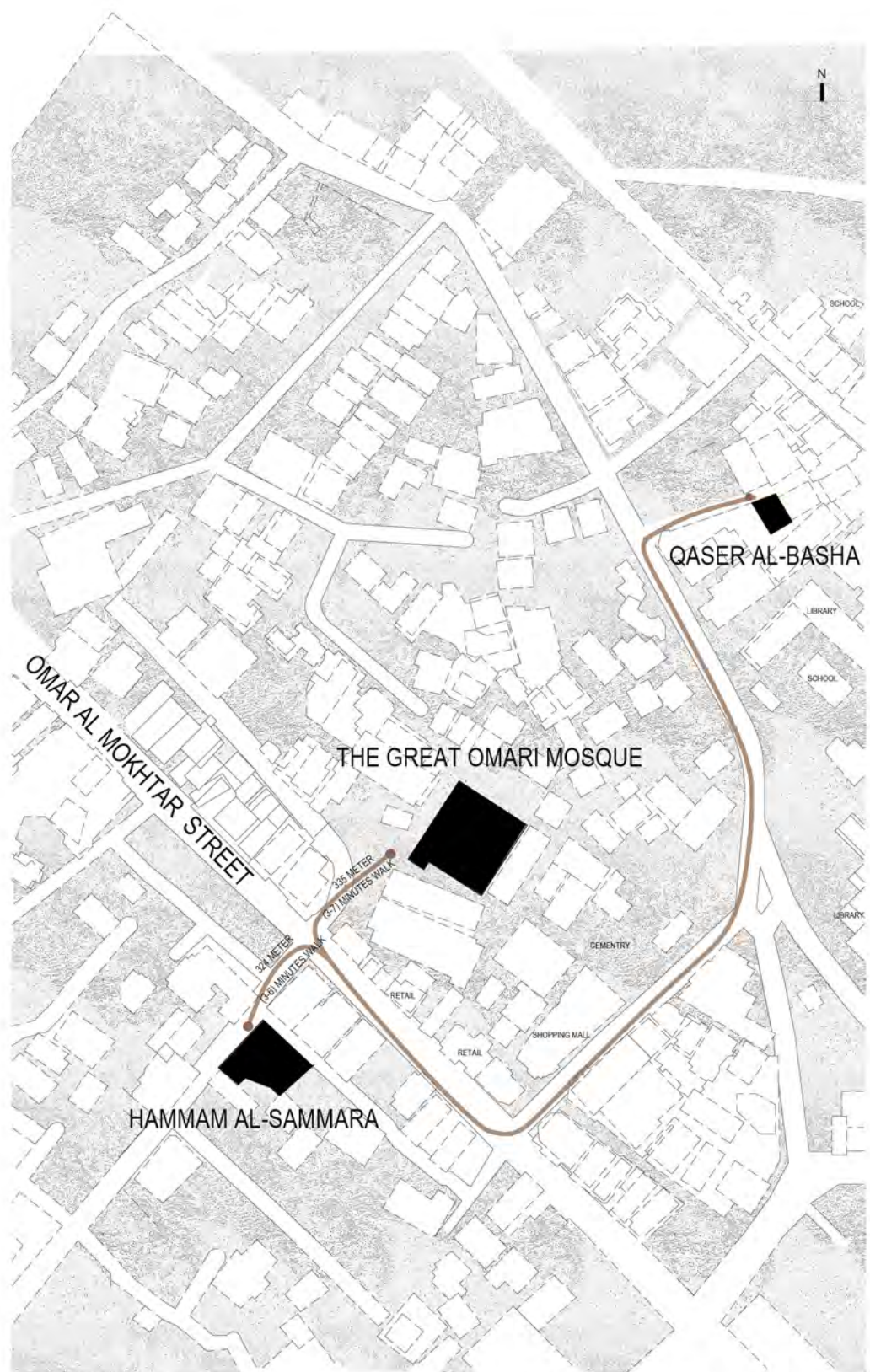
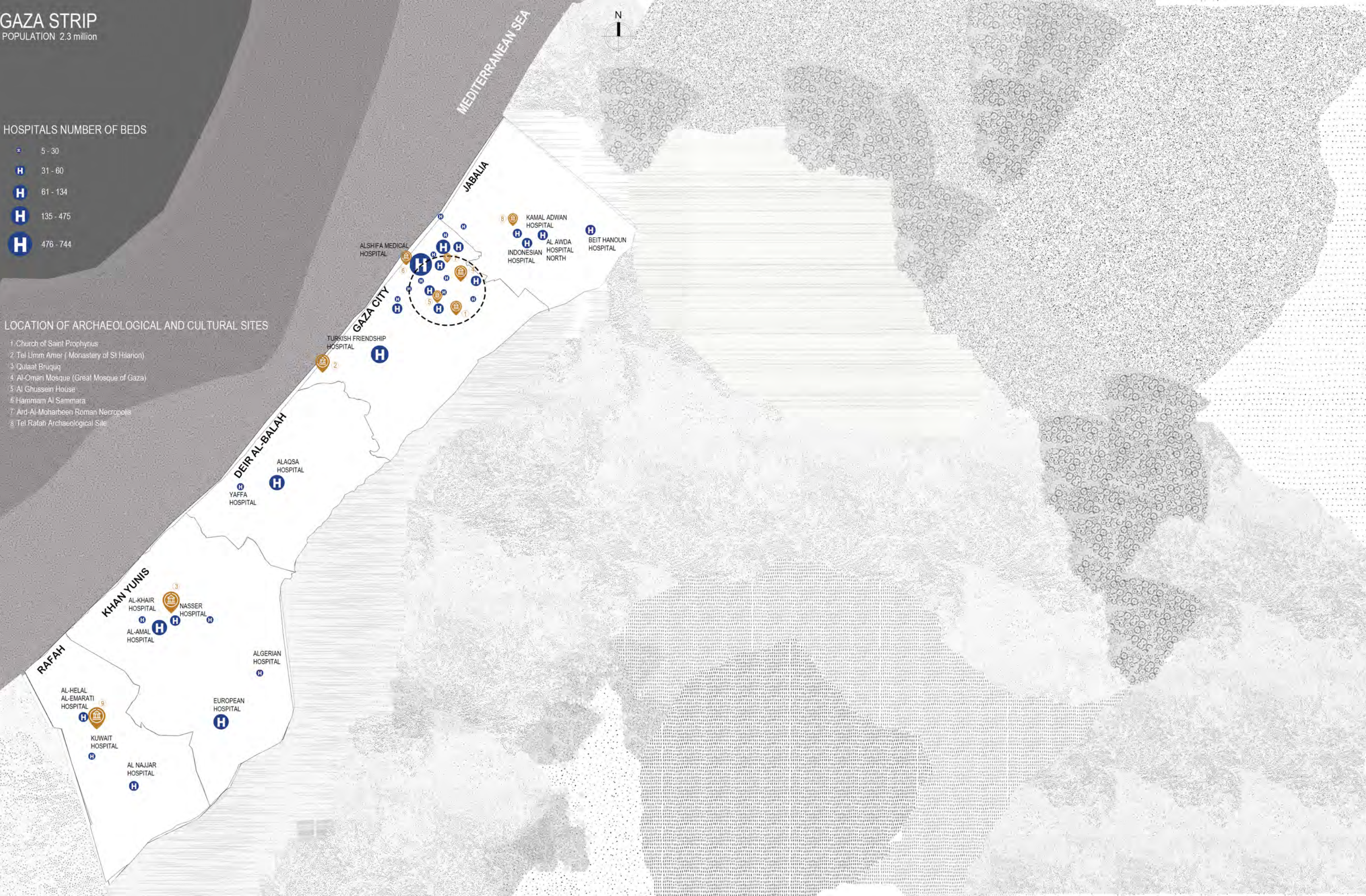
GAZA STRIP
POPULATION 2.3 million

HOSPITALS NUMBER OF BEDS



LOCATION OF ARCHAEOLOGICAL AND CULTURAL SITES

- 1 Church of Saint Prothynus
- 2 Tel Umm Amer (Monastery of St Hilarion)
- 3 Qal'at Brnug
- 4 Al-Omari Mosque (Great Mosque of Gaza)
- 5 Al Ghusseir House
- 6 Hammam Al Sammara
- 7 Ard-Al-Moharbeen Roman Necropolis
- 8 Tel Rafah Archaeological Site



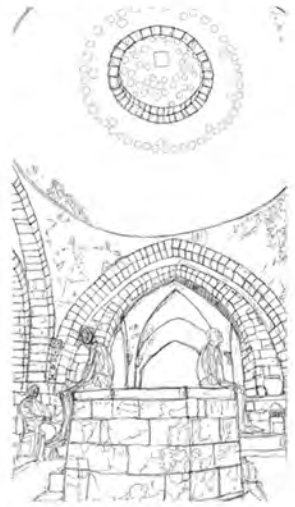
OLD GAZA CITY DAMAGE TO HERITAGE BUILDINGS 60%



QASER AL-BASHA

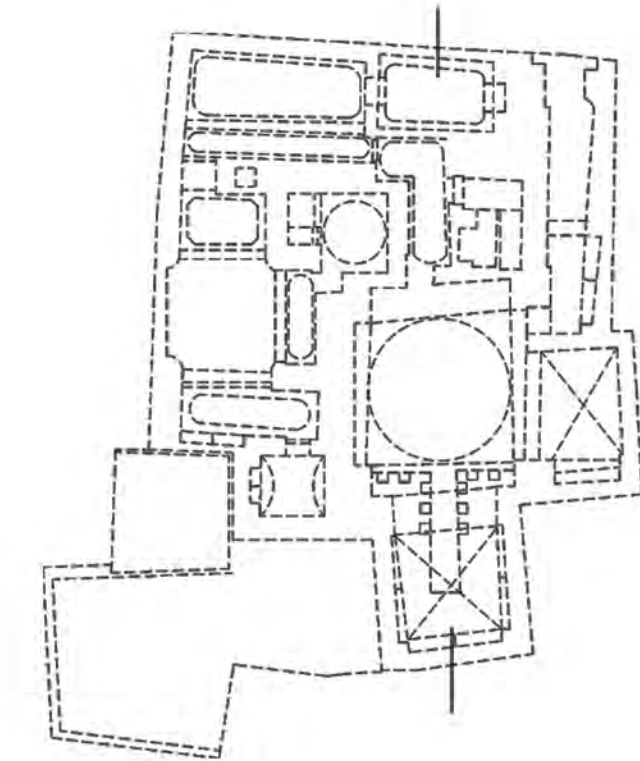


THE GREAT OMARI MOSQUE

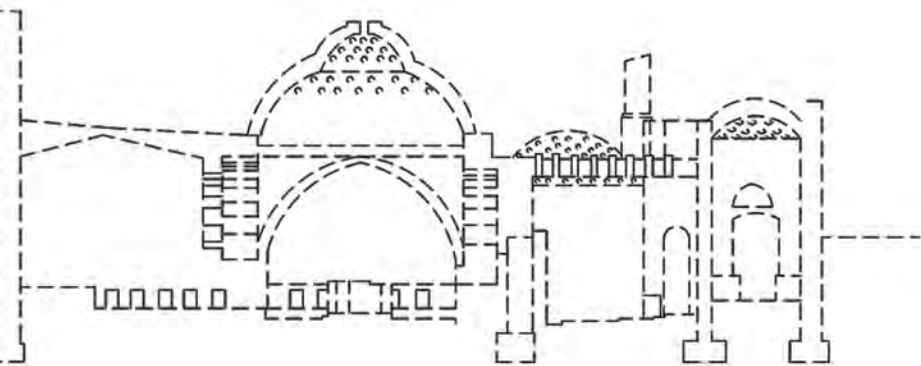


HAMMAM AL-SAMMARA

HAMMAM AL-SAMMRA
GAZA CITY

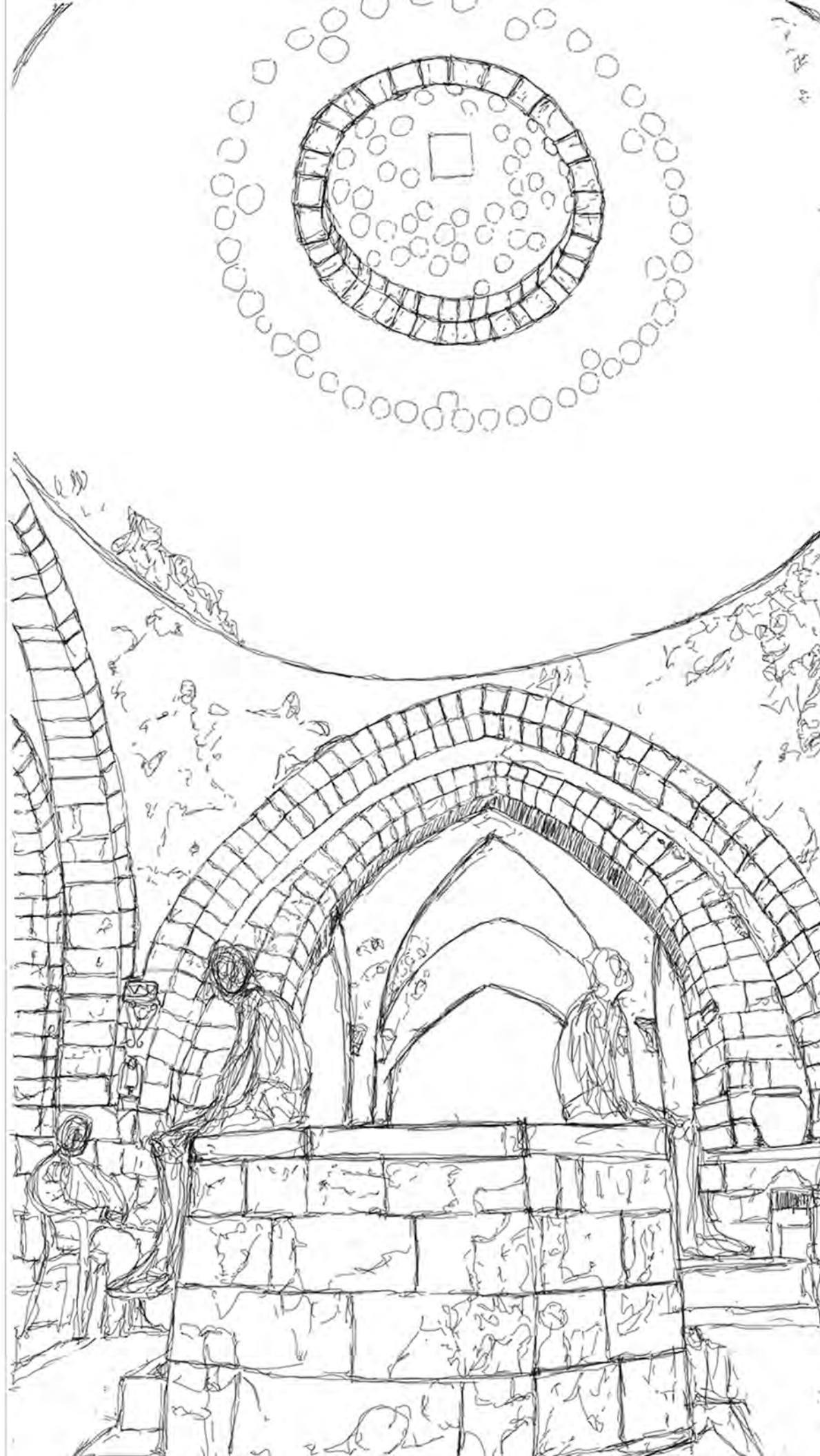


Original Plan of Hammam Al Samra

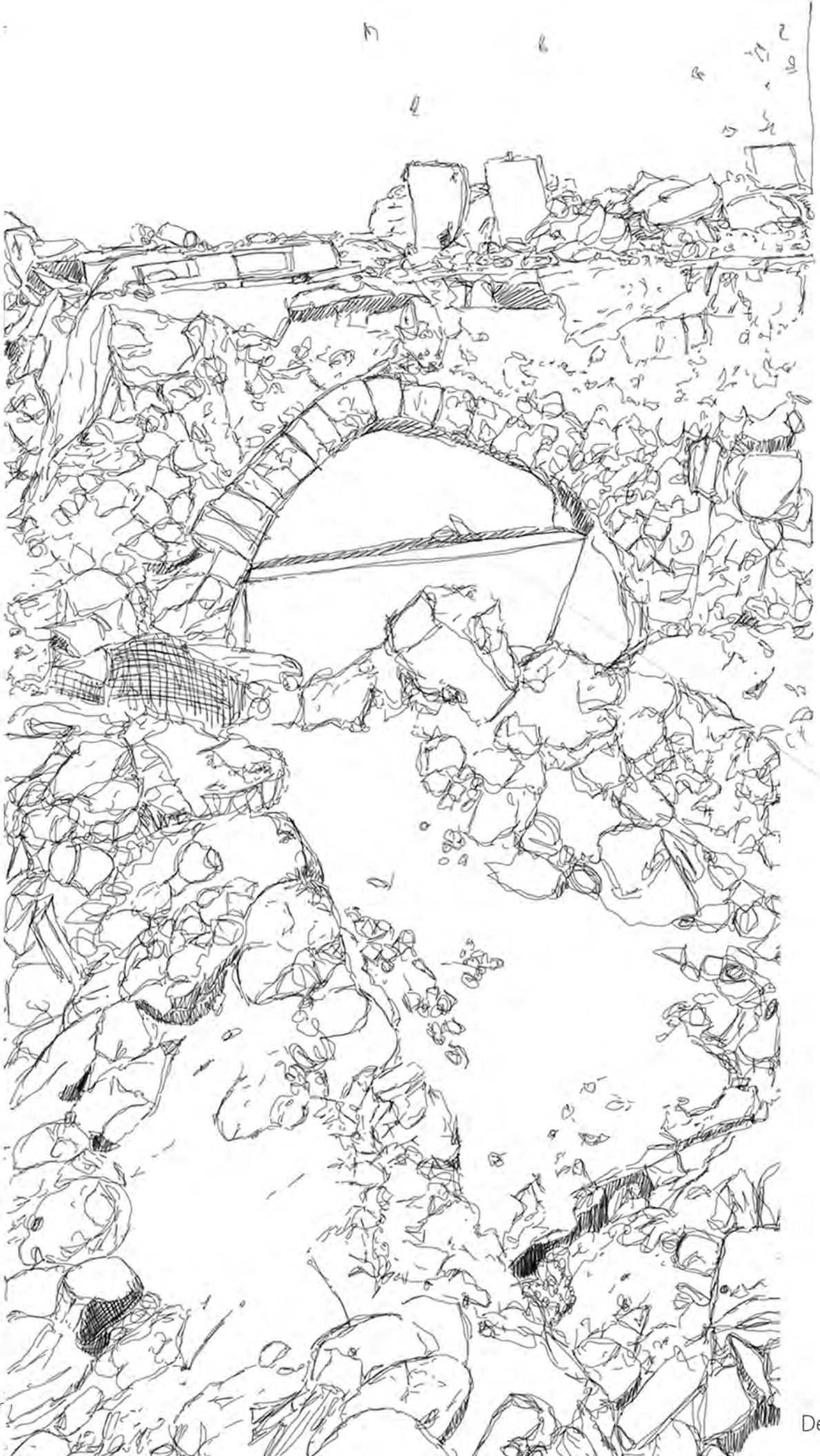


Original section of Hammam Al Samra

Destroyed : December 2023



The building is over
750 years old



Destroyed 2023



Airstick adopts the building's
identity—subtly altered to the
point of near unrecognizability,
yet still Leaving behind traces
that rise to reconstruct what
was once destroyed

Destroyed : December 2023

Hamam Al-Samra, or the Samra Bath, is one of the main, and few remaining, Ottoman architectural sites in Gaza. Though it has been around for hundreds of years, it was still operational.

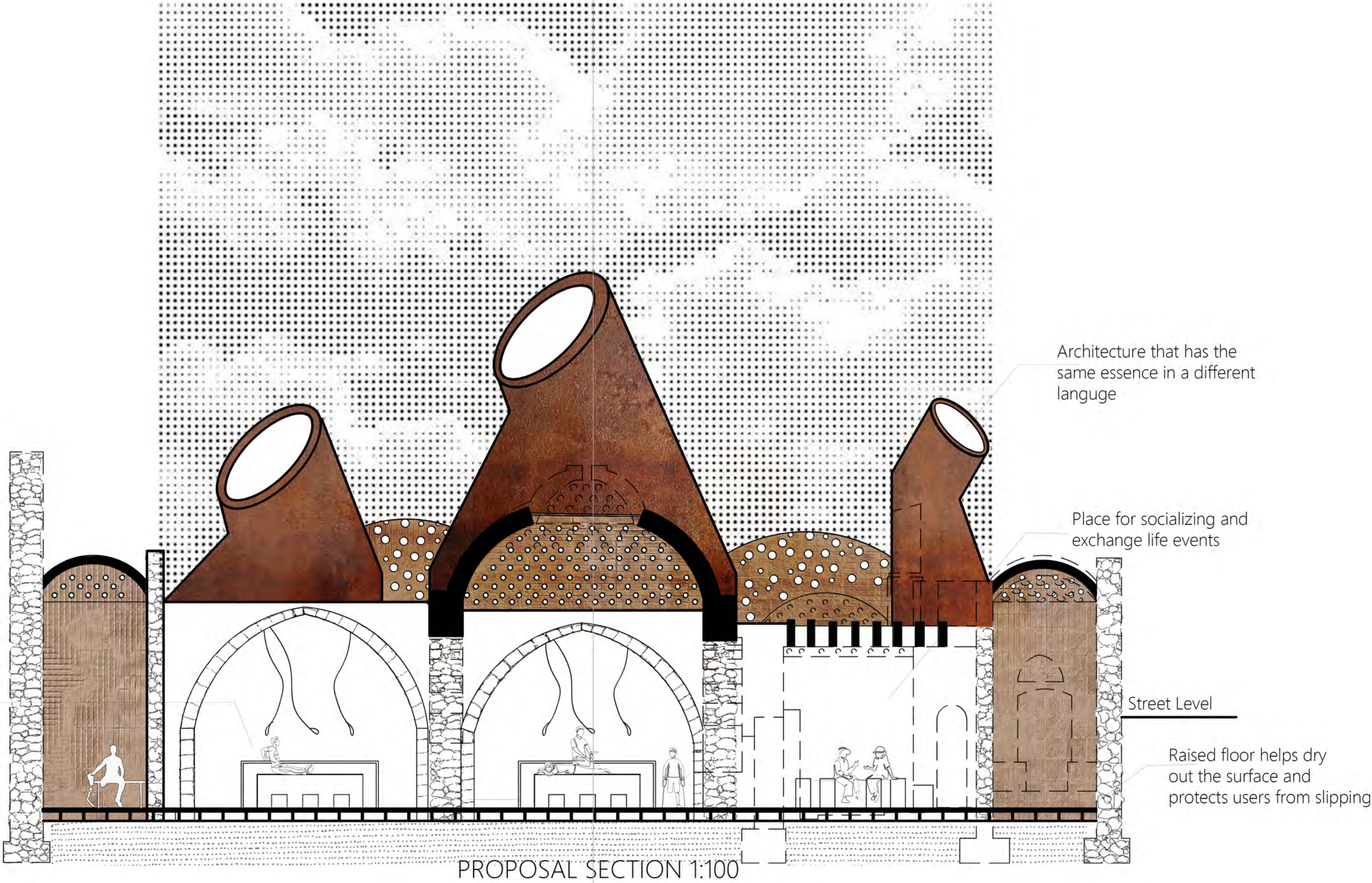
- Th benefits of the bath here:
- it opens up the pores
 - it stretches the joints and relaxes the body
 - it reduces tensions
 - it speeds up blood circulation and therefore strengthens the cognitive abilities of the brain
 - it helps with back problems and spinal issues
 - It helps rheumatism patients
 - It activates parts of the body responsible for controlling toxins
 - It strengthens the immune system.

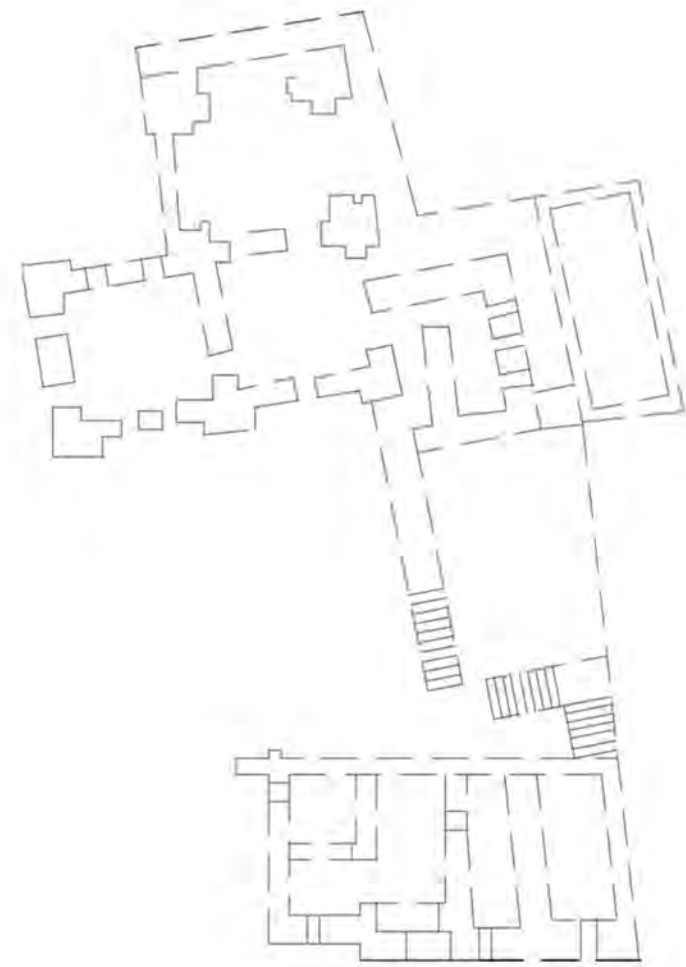


PROPSAL PLAN 1:200

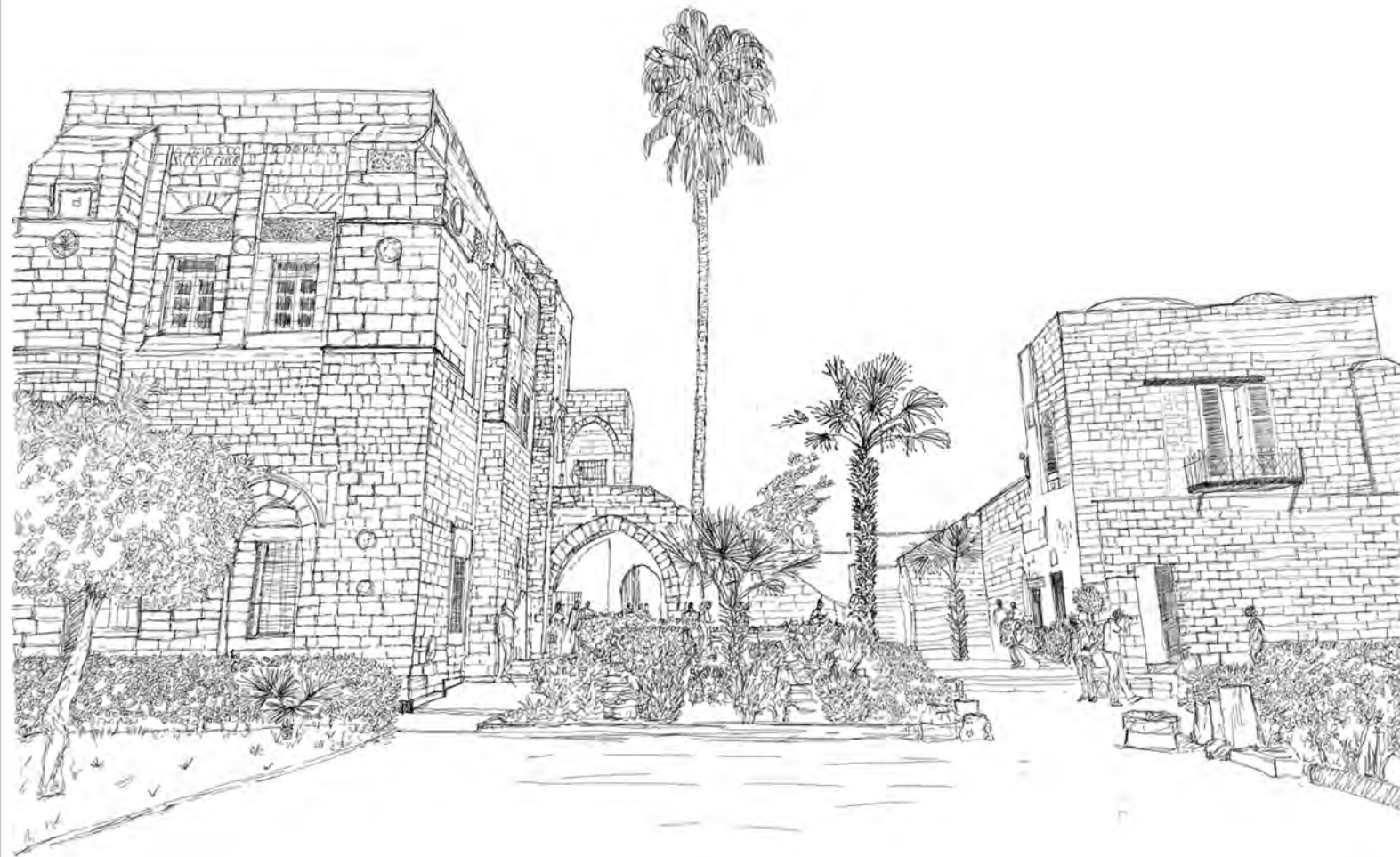
A bathing unit where everyone feels vulnerable and almost equal beneath the cover of steam

Robes and bars assist users in moving and changing positions while bathing

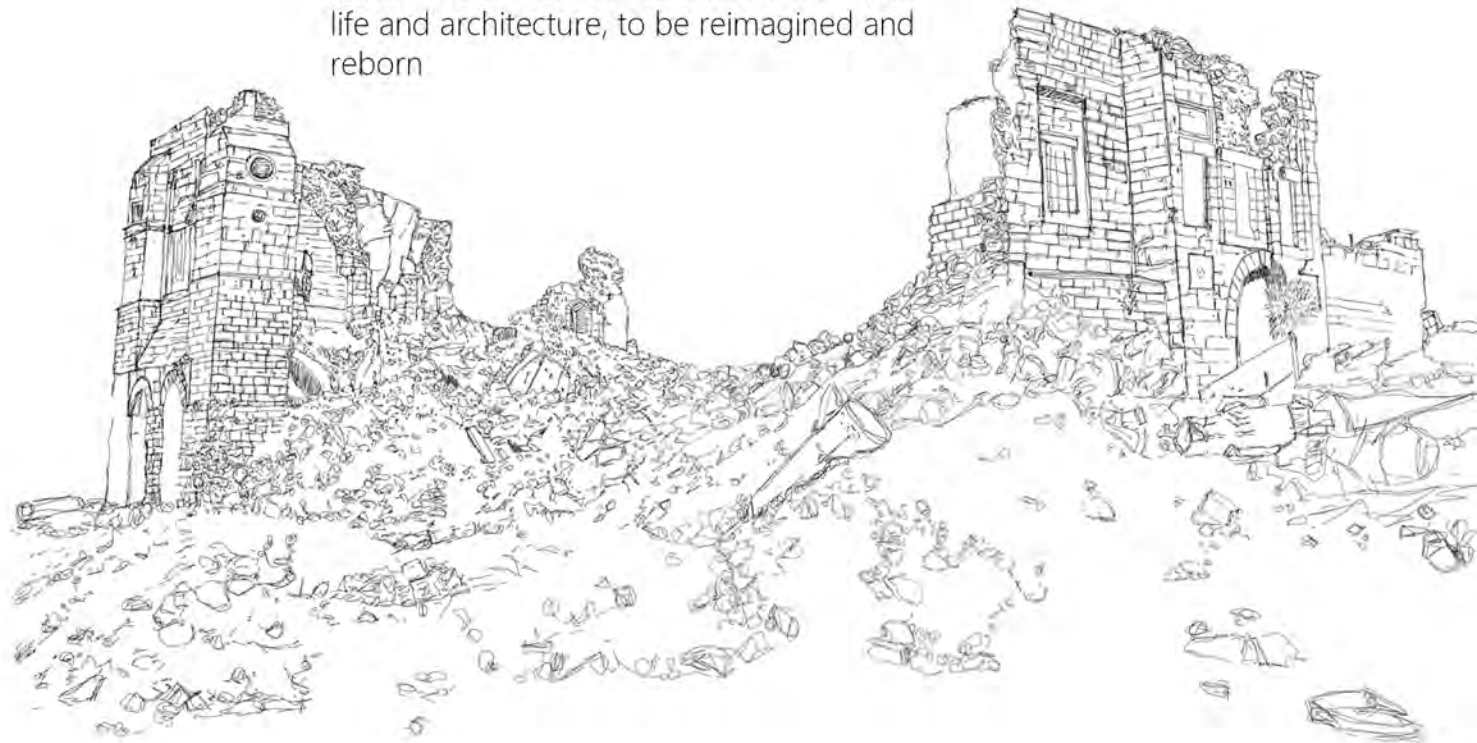




Original Plan



The Pasha Palace consists of two separate buildings, each with two floors. The facade of the building bares Mamluk and Ottoman motifs, including plant patterns (such as hyacinths) and lion figures, symbolising Mamluk sultan Zahir Baybars.



The airstrike hit between the two buildings, leaving a vast void—flanked by two remaining walls. A void that now calls to be filled with life and architecture, to be reimagined and reborn

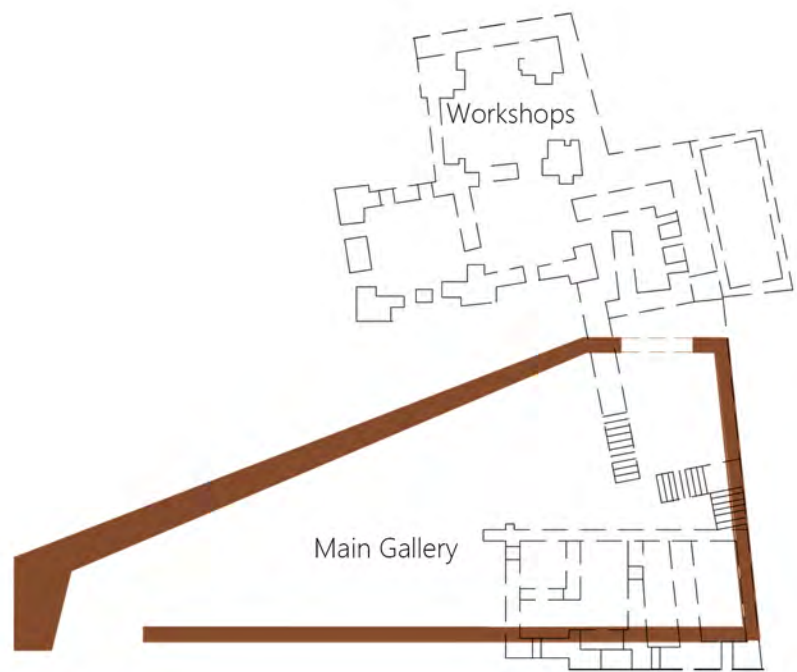
Destroyed : December 2023



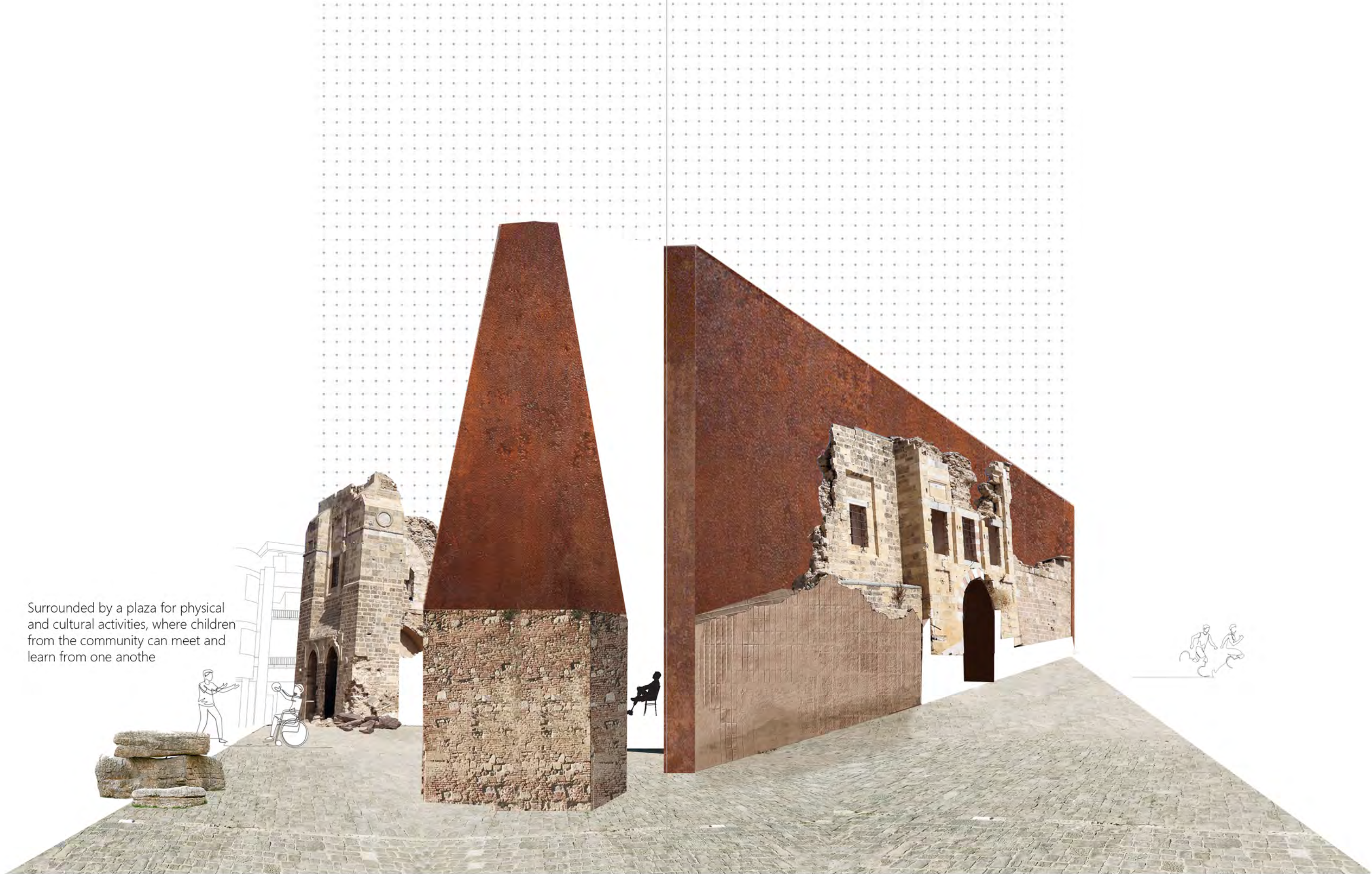
QASR AL-BASHA / PASHA PALACE
GAZA CITY

The Qasr Al Basha, also known as the Pasha's Palace Museum, represents the character of Islamic architecture in Gaza City as it is the only palace model remaining from different empires and states in the city's history.

Even though the exact date it was built is unknown, it is thought to have been constructed in the mid-13th century and was used as the governor's office during the Mamluk and Ottoman periods. The Pasha Palace was used as a police station during the British Mandate of Palestine and later, it was turned into a girls' school during Egypt's governance, following the 1948 Arab-Israeli War.



PROPSAL PLAN 1:200

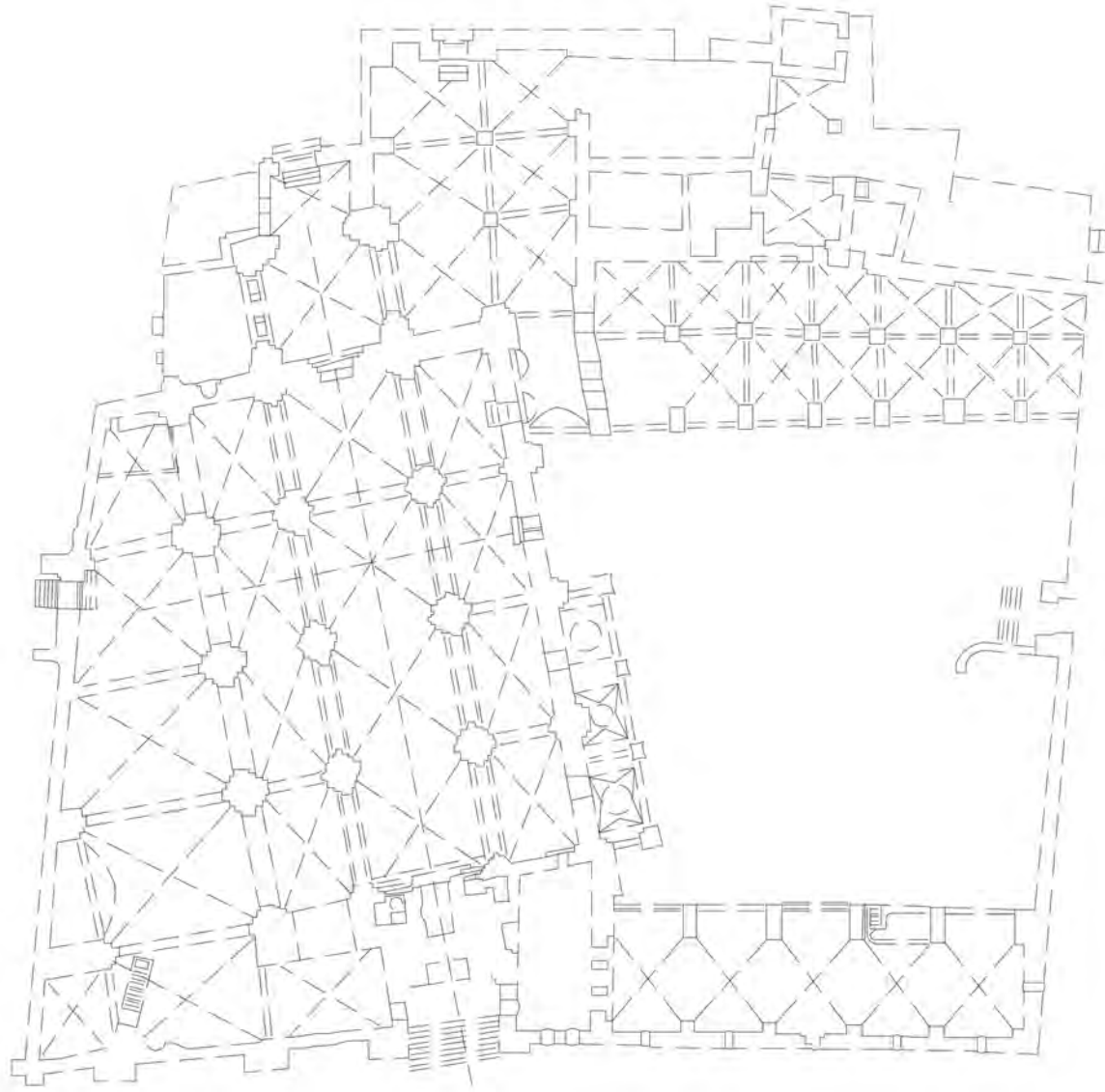


Surrounded by a plaza for physical and cultural activities, where children from the community can meet and learn from one another



THE GREAT OMARI MOSQUE
GAZA CITY

Also known as the Great Omari Mosque is the largest and oldest mosque in the Gaza Strip, located in Gaza's old city in the same area as the Pasha's Palace and the Hammam Al-Samara. The site of the mosque has been the center of spiritual life in the area throughout the centuries. The Great Mosque was finally rebuilt by the Ottomans, and was described by travelers as the only "historically important" structure in Gaza.



Destroyed : December 2023



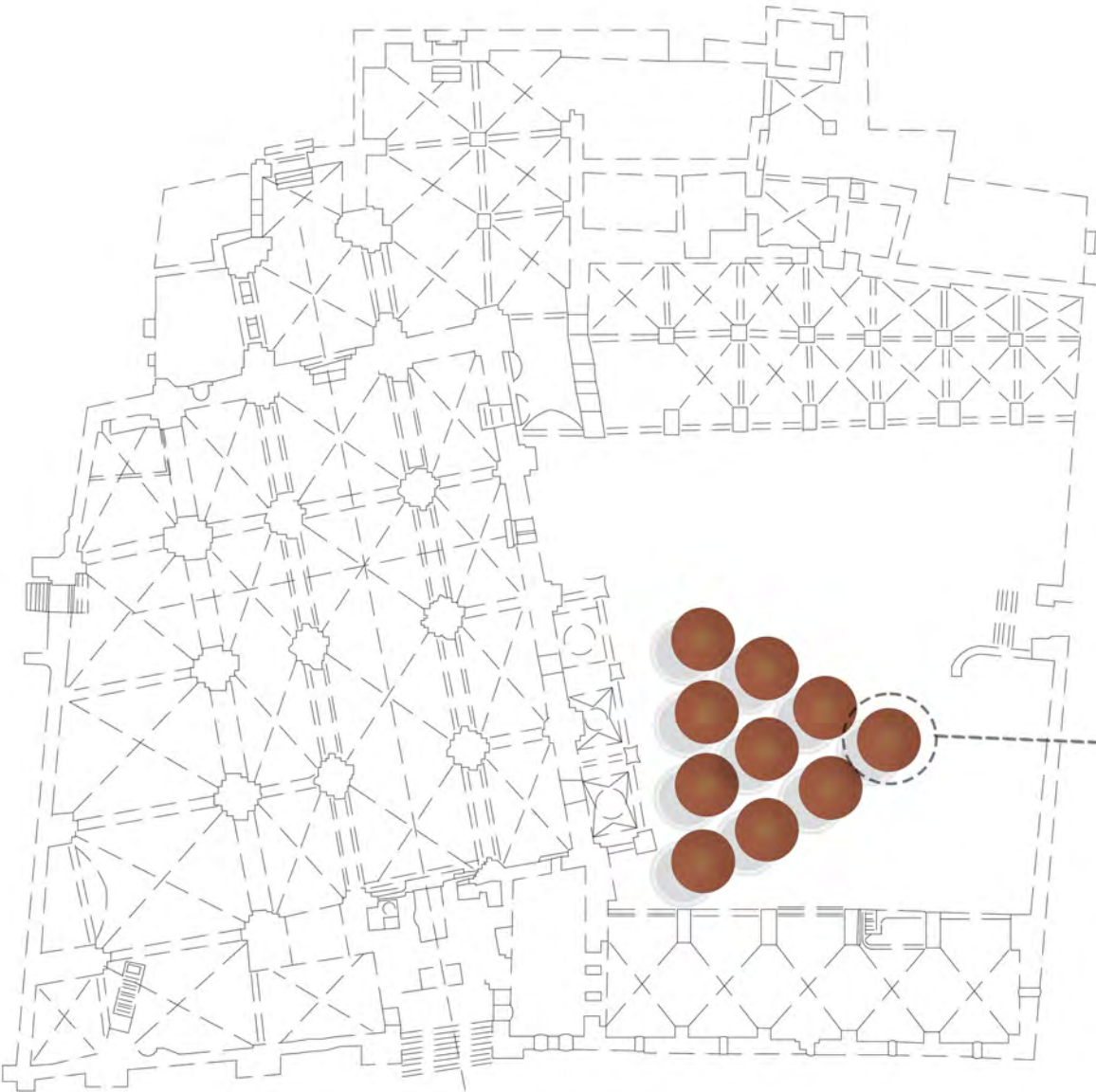
Airstrike left the mousque with a disabled Ma'thane (Minaret) , from which the call to prayer was always released



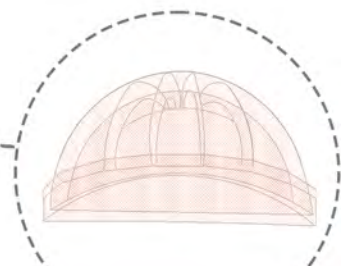
The building is over 1000 years old



Destroyed : October 2023

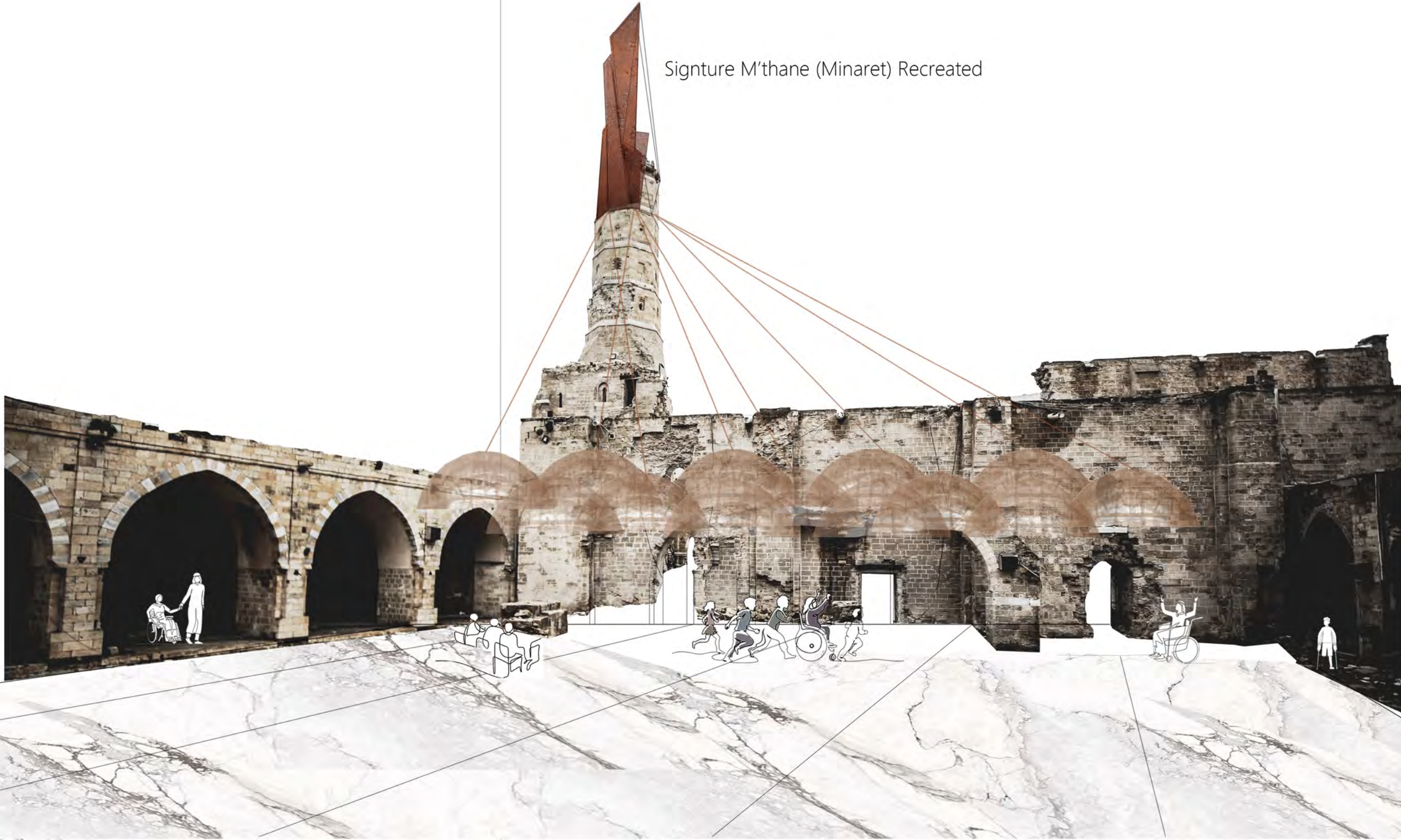


The building is over 1000 years old



MESH DOME

A Sensory Ghost of a dome where
you feel its shadow, but can't fully see it



Signature M'thane (Minaret) Recreated

