

# COMMUNION COMPOSED

FOSTERING UNITY THROUGH A NOURISHED ARCHITECTURE

COTENTION:

UTILIZE **FOOD** AND ITS INHERENT SOCIAL PROPERTIES AS A MEDIUM GIVING ARCHITECTURE GREATER AGENCY IN THE UNIFICATION OF PEOPLE, MORE SPECIFICALLY, DISTRAUGHT COMMUNITIES. **GUATEMALA, A PILLAR OF CENTRAL AMERICAN CULTURE**, IS THE CHOSEN ZONE OF EXPLORATION WHERE SUCH A COLLABORATION WILL BE IMPLEMENTED THROUGH AN INTERVENTION OF THREE SCALES, UTILIZING TECHNIQUES AND METHODS FOUND IN **ECOLOGICALLY EFFICIENT** URBAN FOOD CULTIVATION, **INTIMATE** DOMESTIC FOOD CONSUMPTION, AND MARRYING THEM TO METHODS OF **ENGAGING** CEREMONIAL FOOD PREPARATION TO CREATE A NEW FORM OF SOCIALLY SUSTAINING ARCHITECTURE.

PREFACE:

THIS CONTENTION WAS BORN FROM A DESIRE TO CHALLENGE ARCHITECTURE TO BETTER SERVE THE COMMUNITIES AND PEOPLE IN WHICH IT INHABITS, AN INCREASING FAULT IN ARCHITECTURE TODAY WHICH LACKS THE ABILITY TO REPRESENT WHAT TODAY IS A MORE DIVERSE, ALTHOUGH **FRAGMENTED, CULTURAL SOCIETY**. IN ORDER FOR ARCHITECTURE TO BETTER SERVE ITS PEOPLE, IT NEEDS TO MORE DEEPLY AND COMPREHENSIVELY ENGAGE IN THE UNIQUE **CULTURE** AND **CONTEXT** IN WHICH IT IS PLACED, A NOT SO EASY FEAT FOR ARCHITECTURE TO DO ALONE. THEREFORE, IT IS THROUGH THE INTEGRATION OF ARCHITECTURE AND ANOTHER FACET OF CULTURE THAT IS AS STRONG, OR PERHAPS STRONGER IN TERMS OF ITS TIES TO HISTORY, RIGHTS, POWER, AND LIFE, THAT OF FOOD, THAT CAN ALLOW ARCHITECTURE TO BETTER FUNCTION AS A SOCIAL TOOL FOR COMMUNITIES.

THE MARRIAGE OF FOOD WITH ARCHITECTURE BRINGS WITH IT THE SOCIAL PROPERTIES THAT FOOD NATURALLY INSTILLS BY BEING A NECESSITY FOR BOTH THE **SUSTAINMENT OF LIFE** AND THE **SUSTAINMENT OF CULTURE**. FOOD AND THE ACT OF DINING INHERENTLY RECREATES THAT PRIMEVAL SENSE OF SHARING WHICH IN TURN ACTIVATES SOCIAL, ECONOMIC, AND COHESIVE SOCIAL NETWORKS. THE ACT OF BREAKING BREAD WITH YOUR NEIGHBOR CAN BEGIN TO SUPPRESS QUALITIES OF ISOLATION, CLOSURE, AND MARGINALITY THAT PLAGUES MANY COMMUNITIES AND CULTURES TODAY. FOOD CAN BEGIN TO FILL THAT GAP AND SHIFT ARCHITECTURE BACK INTO THE SERVICE OF THE PEOPLE AND TO ITSELF; AN ARCHITECTURE THAT IS **LIVING** AND **HUMANIZED** AND NOT ONLY PROMOTES, BUT PRODUCES A **HEALTHY CULTURAL** AND **NATURAL ENVIRONMENT**.

ADVISORY GROUP:  
**POWER TRANSPOSITION AKA POWER TO THE PEOPLE**

ADVISORS:  
**SEKOU COOKE AND NINA SHARIFI**

SPECIAL THANK YOU TO **INES GARCIA, JORGE RODAS, AND EDGAR GAMBOA** WHO HELPED WITH SITE PICTURES AND PROVIDED INSIGHT INTO THE LIFE AND CULTURE OF GUATEMALA

THROUGHOUT HISTORY, **COMMENSAL DINING PRACTICES** HAVE FED INTO THE SYMBIOTIC, CULTURAL, POLITICAL, AND SOCIAL EVOLUTION OF SOCIETY, AN ACTIVE PLAYER IN ARTICULATING AND TRANSFORMING RELATIONS AMONG THOSE INVOLVED



LAST SUPPER



PAUL IN LYSTRA



DIE KAPPELER MILCHSUPPE



THANKSGIVING

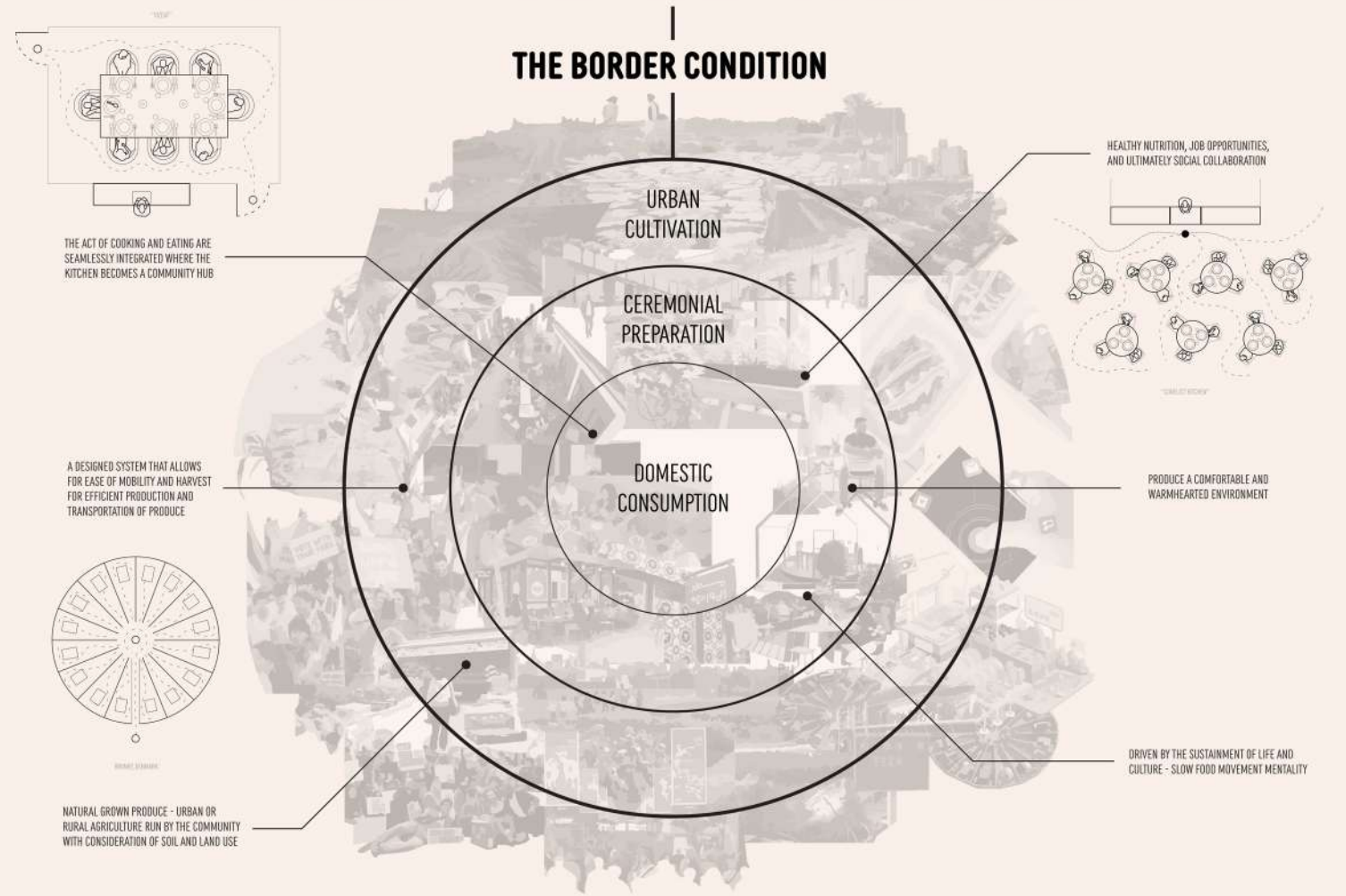


JAMEELA MARKET - BAGHDAD, IRAQ

THE MODERN KITCHEN TENDED TO BE DELAGATED TO THE BACK, HIDING THE MESS OF FOOD PREPARATION, WHILE SPACES DEEMED MORE ACCEPTABLE FOR SOCIAL INTERACTION, SUCH AS THE DINING ROOM, WERE MORE PUBICLY PRESENTED. OVER TIME, THE PREPERATION AND CONSUMPTION OF FOOD BECAME ACCEPTED AS A PERFORMANCE, ENFORCED BY CHANGING SOCIAL CONDITIONS, WHERE THE PREPARER, THE COOK, AND THE DINER EACH PERFORMED A DISTINCT ROLE AS **ACTORS** IN THE PERFORMANCE



INITIAL STUDIES LOOKED TO EXPLORE THE PUBLIC PRESENTATION OF DINING WHERE THE TABLE ACTED AS A LITERAL AND FIGURAL BRIDGE ALONG VARIOUS BORDER CONDITIONS, AN IDEA THAT HAS CARRIED THROUGHOUT THE DEVELOPMENT OF THE PROJECT



THE IDEA OF THE BORDER CONDITION IS ALSO EXPLORED BETWEEN THE THREE SCALES OF FOOD SYSTEMS WHERE THE HOME AS A PROCESS IN WHICH RAISES THE USER/INHABITANT AS THE ARCHITECT OF HIS OWN WAY OF LIFE, IS TRANSLATED INTO A CONTEXT AND SCALE BEYOND THE DOMESTIC AND THE INDIVIDUAL.

MARRYING ELEMENTS OF DOMESTIC CONSUMPTION, CEREMONIAL PREPARATION, AND URBAN CULTIVATION INTO A COHESIVE SYSTEM CAN ALLOW INDIVIDUALS TO BECOME CO-PRODUCERS RATHER THAN CONSUMERS OF A PUBLIC ENVIRONMENT WHERE INTEGRATING SUCH A SYSTEM CAN IMPROVE LIVES THROUGH PROPER/HEALTHY NUTRITION, JOB OPPORTUNITIES, SOCIAL EMANCIPATION, AND STRENGTHENED SOCIAL COLLABORATION


# GUATEMALA

MAYAN CULTURE HAS FACTORED BOTH POSTIVELY AND NEGATIVELY TO THE HISTORY AND SOCIAL CULTURE OF GUATEMALA

EATING CULTURE HEAVILY INFLUENCED BY MAYAN EATING CULTURE

EMPHASIS ON SHARING FOOD WITH ONE ANOTHER

EVERYTHING ON EARTH IS A GIFT, RESOURCES ARE TO BE RESPECTED



"YO SOY TU, Y TU ERES YO"

## DEEP ROOTED DISPARITY

1996

ARMED CONFLICT ENDS, LEAVES LONG LASTING DAMAGE AND CORRUPTION

GUATEMALA HAS BOTH THE HIGHEST GDP AND THE HIGHEST POVERTY RATE HIGHLIGHTING AN UNEQUAL DISTRIBUTION OF WEALTH

INDIGENOUS POPULATION FACED AND CONTINUES TO FACE DISPARITIES AND RACISM MORE INGRAINED INTO THE SOCIAL FABRIC OF GUATEMALA

LACK OF SOCIAL MOBILITY - EMPLOYMENT, HEALTHCARE, EDUCATION, INCOME, ETC.

1980

US COLD WAR EFFORTS FURTHER DESTABILIZED CENTRAL AMERICA

RESOURCE EXTRACTION EFFORTS ALSO FORCED LABOR EXPLOITATION AND DISPOSSESSION OF INDIGENOUS LAND

1954

CIA HELPED OVERTHROW GUATEMALA'S DEMOCRATICALLY ELECTED PRESIDENT (SUPPORTED INDIGENOUS POPULATION AT EXPENSE OF US INTERESTS)

16TH-17TH CENTURY

SPANISH CONQUEST ESTABLISHED LONG LASTING DETRIMENTAL QUALITIES OF LIFE IN CENTRAL AMERICA, ESPECIALLY THOSE OF INDIGENOUS MAYAN DESCENT

MORE THAN 75 PERCENT OF NATIONAL GUATEMALA POPULATION UNDER POVERTY LINE (RURAL, INDIGENOUS, ETC.)

24 DISTINCT ETHNIC GROUPS

GUATEMALA ONLY INVESTS 8% OF GDP IN HEALTHCARE, EDUCATION, AND SOCIAL SECURITY/ASSISTANCE

\$13,000,000,000 DRAINED ANNUALLY FROM CENTRAL AMERICAN ECONOMY DUE TO WIDESPREAD CORRUPTION AND TAX EVASION

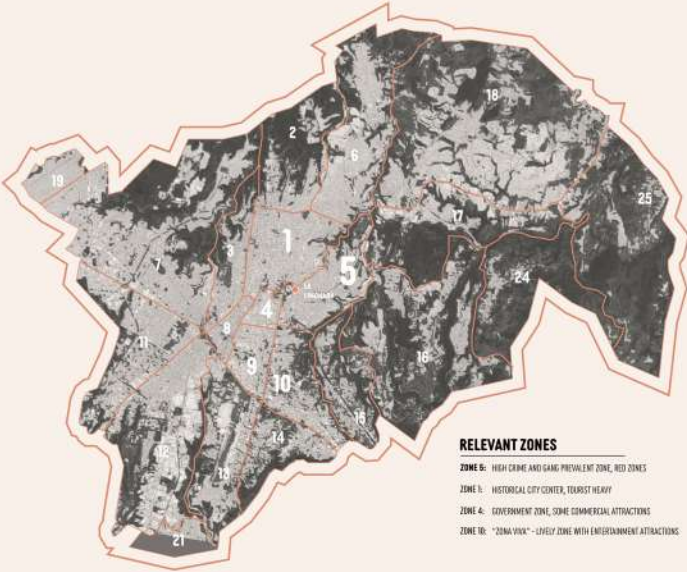
ESTIMATED 200,000 PEOPLE KILLED BETWEEN 1960 AND 1996



GUATEMALA WAS CHOSEN AS THE ZONE IN WHICH TO EXPLORE THIS CONTENTION BECAUSE ONE, IS HAS A DINING CULTURE DEEPLY ROOTED IN MAYAN IDEOLOGY OF SHARING FOOD AND RESOURCES AMONG ONE ANOTHER WHERE THE ELABORATE PROCESS OF COOKING AND EATING PROVIDES SPIRITUAL, EMOTIONAL, AS A WELL AS NUTRITIONAL SUSTENANCE. SECONDLY GUATEMALAN WAS CHOSEN BECAUSE UNFORTUNATELY THERE IS ALSO DEEP ROOTED DISPARITIES WITHIN THE POPULATION WHICH HAVE DEVELOPED OVER TIME, WHERE EXTERNAL INVOLVEMENTS FROM THE SPANIARDS TO THE UNITED STATES, HAVE CONTINUOUSLY PUT THE INDIGENOUS POPULATION OF GUATEMALA AT A DISADVANTAGE AND ESTABLISHED A LARGE CULTURAL AND WEALTH GAP WITHIN THE COUNTRY

LOREM IPSUM DOLOR

ONCE A LUSH GREEN RAVINE IN THE CENTER OF GUATEMALA CITY, ITS NATURAL IRREGULARITY AND OFF GRID NATURE, WAS PRONE TO UNREGULATED SETTLING. LA LIMONADA BECAME AN UNNOFFICIALLY ESTABLISHED COMMUNITY IN 1958 DUE TO THE **MASS DISPLACEMENT OF INDIGENOUS PEOPLE** WHO SOUGHT REFUGE. LACK OF URBAN PLANNING COUPLED WITH GOVERNMENT DISCONCERNMENT (EX: REDIRECTING SEWAGE INTO THE RAVINE) HAS MADE **LA LIMONADA A RED ZONE**. ALTHOUGH THEY LACK PROPER NUTRIENTS, SLEEP, COMFORT, AND OPPORTUNITIES, THE PEOPLE OF LA LIMONADA STILL CARE FOR ONE ANOTHER DESPITE THEIR DANGEROUS ENVIRONMENT. OVER THE YEARS THEY ESTABLISHED BASIC SERVICES SUCH AS SCHOOLS, HOSPITALS, AND STORES WHICH HAVE BEGUN TO FURTHER HIGHLIGHT AN UNACKNOWLEDGED LEVEL OF COMMUNITY. THE SITE SPECIFICALLY LAYS ALONG **23 CALLE** WHICH BORDERS LA LIMONADA AS WELL AS THE NATIONAL STADIUM OF GUATEMALA



GUATEMALA CITY

22 ZONES OF GUATEMALA CITY



# INTERVENTION

THE INTERVENTION AS A PERFORMATIVE SPACE FIRSTLY HARKS BACK TO THE **MEMORY OF LARGE FAMILY KITCHENS** TYPICAL OF CENTRAL AMERICA THAT FUNCTIONED AS INFORMAL COMMUNAL SPACES FOR PREPARING AND ENJOYING THE INTERVENTION AS A PERFORMATIVE SPACE SECONDLY LOOKS TO EVOKE THE METHOD IN WHICH **MAYANS ENGAGED IN COMMUNITY WIDE PERFORMANCES AND RITUALS** IN THEIR URBAN SPACES IN ORDER TO FOSTER GREATER UNION WITHIN THEIR PEOPLE.

THE COMMUNITY RITUALS WHICH TRANSFORM THE SITE INTO A PERFORMATIVE SPACE REQUIRE THE INVOLVEMENT OF VARIOUS RITUAL ELEMENTS IN THE FORM OF MONUMENTS, AND PLATFORMS IN WHICH TO PLACE THESE MONUMENTS. THERE ARE THREE MONUMENTS AT PLAY WHICH ARE **THE KITCHEN, THE FOOD PREPARATION MONUMENT, THE TABLE, THE FOOD CONSUMPTION MONUMENT, AND THE MARKET, THE FOOD AND CULTURAL EXCHANGE MONUMENT**. EACH OF THESE MONUMENTS USES A PRIMARY MATERIAL WHICH SPEAK TO THE WEIGHT AND PERMANENCE OF THESE MONUMENTS. THE PLATFORMS CONSIST OF BOTH A PERMANENT PLATFORM WHICH USES A LIMESTONE FRAMEWORK PLACED ON A EXTENDED STREET CURB SIDE AND A TEMPORARY PLATFORM WHICH CONSIST OF A MOBILE STAGE TO BE PLACE ALONG THE STREETScape.

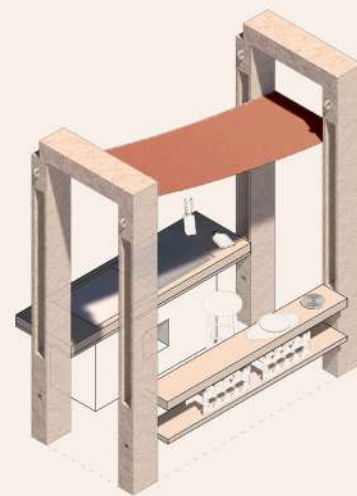
PERMANENT

## RITUAL ELEMENTS

TEMPORAL



PERMANENT MONUMENT PLATFORM

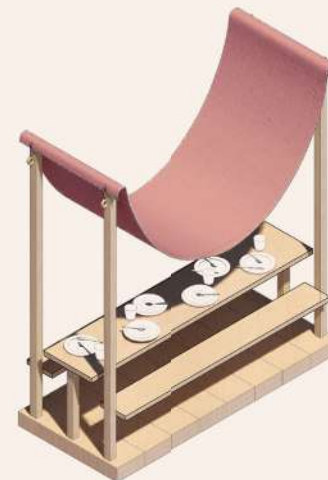


**KITCHEN**

FOOD PREPARATION MONUMENT



LIMESTONE



**TABLE**

FOOD CONSUMPTION MONUMENT



FIR WOOD

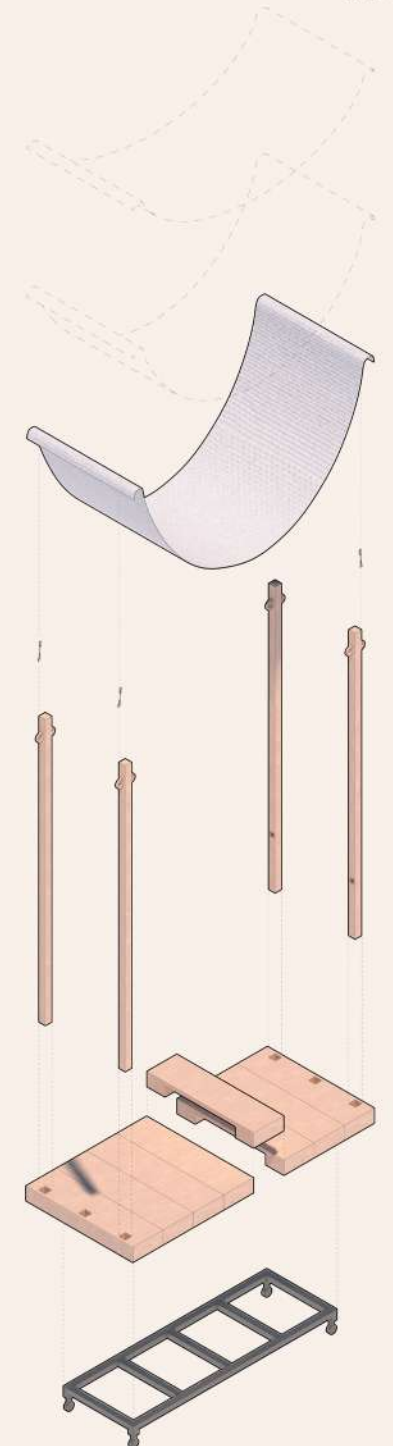


**MARKET**

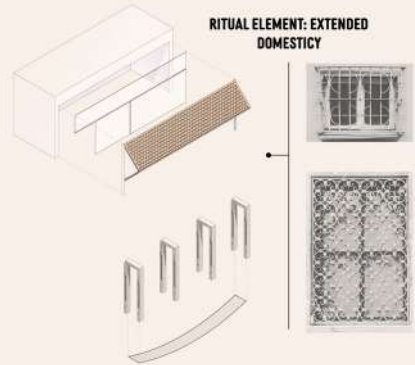
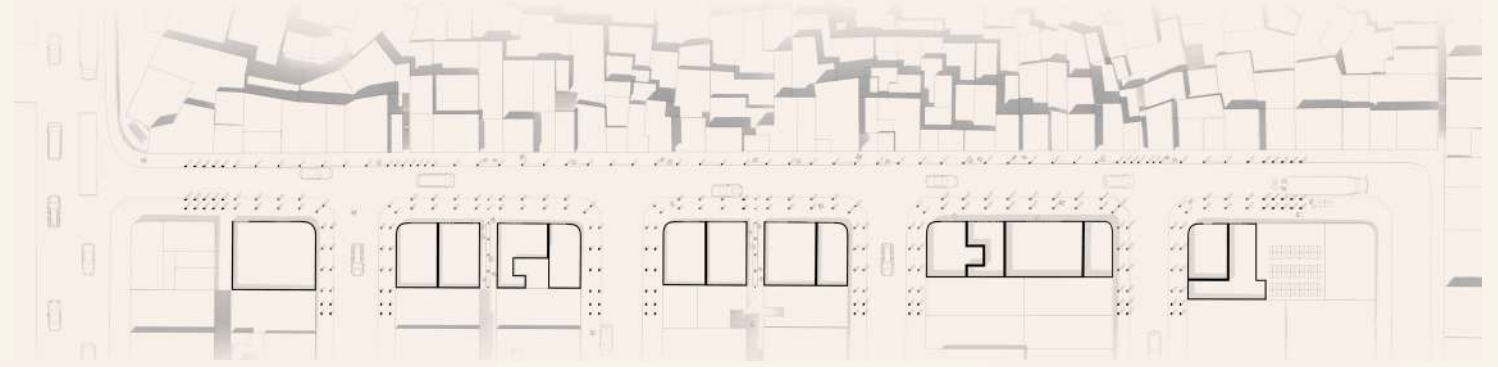
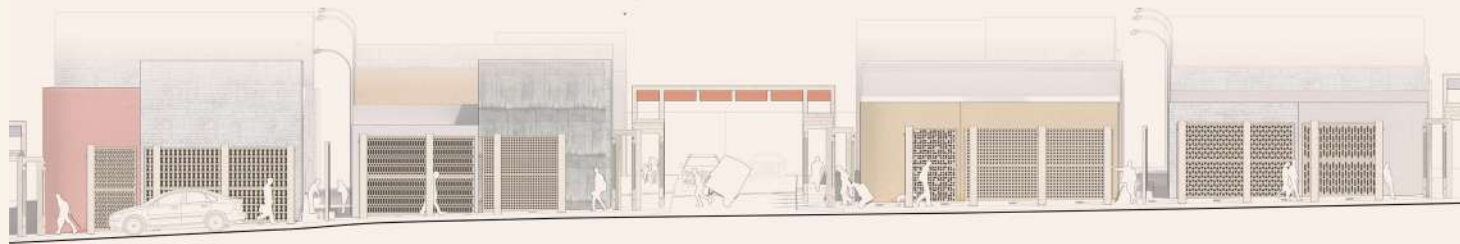
FOOD AND CULTURAL EXCHANGE MONUMENT



FABRIC



TEMPORARY MONUMENT PLATFORM



PRECEDENT DESIGN



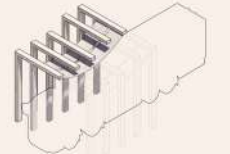
PERFORATION DESIGN

CONTEMPORARY GUATEMALA ARCHITECTURE



RITUAL ELEMENT: GATEWAY

URBAN SCALE: OPEN



DOMESTIC SCALE: CLOSED



## STAGE 0: RITUAL STEPS

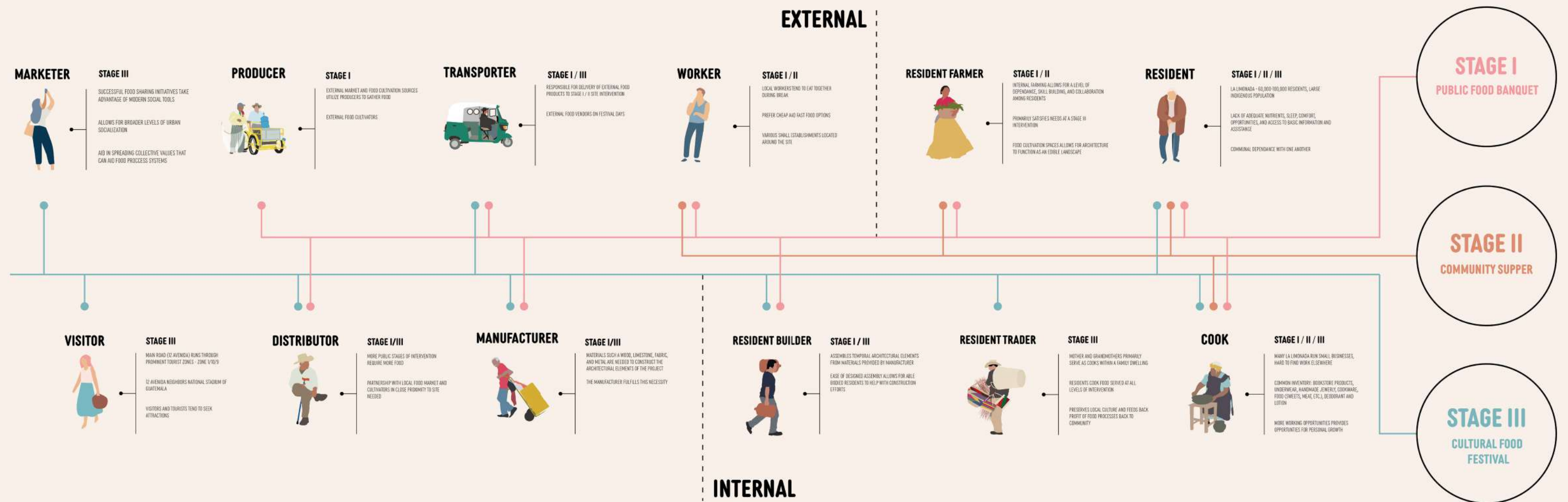
STEP 1: ESTABLISH PERMANENT PLATFORM

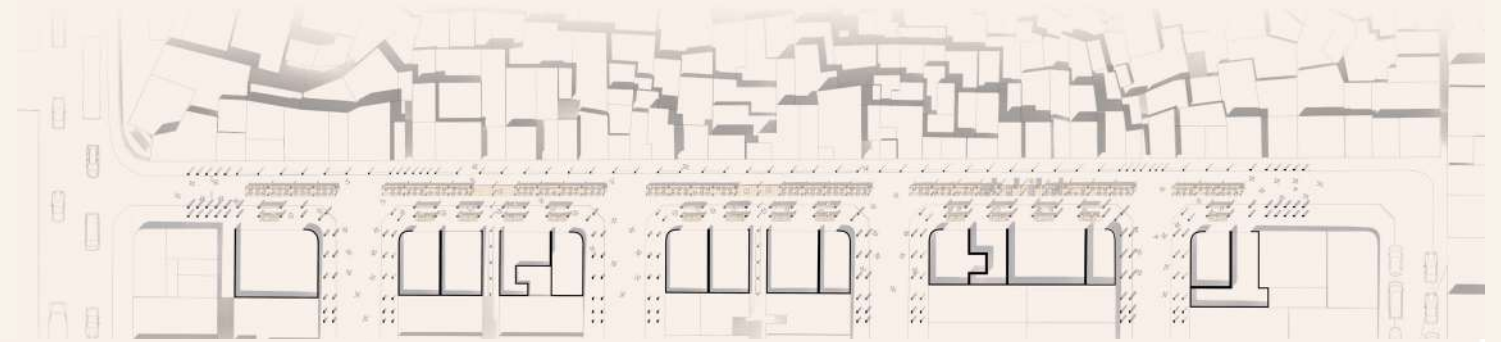
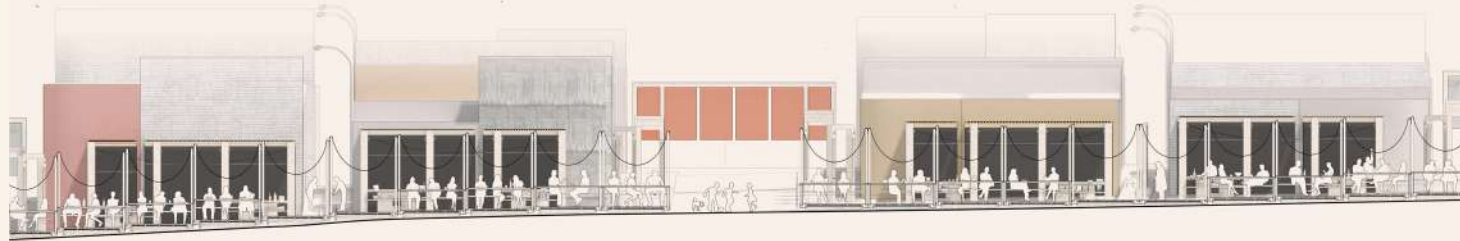
STEP 2: ESTABLISH RITUAL FRAMEWORK

STEP 3: ESTABLISH RITUAL GATEWAYS



THIS INTERVENTION WILL BE AN **ACTIVE** AND **LIVING** ADAPTATION OF WHAT ARCHITECTURE CAN BE, FEEDING OFF OF THE DISCOURSE, RELATIONS, AND RESPONSE OF USERS WHO PARTICIPATE IN SAID INTERVENTION.





## STAGE I: PUBLIC FOOD BANQUET

SUNDAYS (CHURCH DAY) ALLOWS FOR LARGER LEVELS OF ACTIVITY WITHIN THE COMMUNITY AND WITHIN FAMILY HOUSEHOLDS, AND THEREFORE WILL BE THE DAYS IN WHICH **STAGE I** OF THE INTERVENTION IS TRIGGERED. THIS IS A STAGE THAT IS **CEREMONIAL-BASED** WHERE COMMON GROUND IS ESTABLISHED THROUGH THE CENTRAL PLACEMENT OF THE TABLE. THIS STAGE LOOKS TO BEGIN FOSTERING COMMUNION BETWEEN THE WIDE ARRAY OF USERS THAT RESIDE IN PROXIMITY TO THE SITE, PRIMARILY RESIDENTS OF LA LIMONADA TO THE RIGHT AND THE NEIGHBORING ZONE 5 COMMERCIAL DISTRICT USERS TO THE LEFT. THIS STAGE REQUIRES THE COLLABORATION OF INTERNAL ACTORS MENTIONED BUT ALLOWS FOR NEIGHBORING EXTERNAL ACTORS TO BE INCLUDED IN THE RITUAL PERFORMANCE.

SUNDAY

SUNDAY

SUNDAY

SUNDAY

SUNDAY

SUNDAY

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SUNDAY

## STAGE I: RITUAL STEPS

STEP 1: EXTEND DOMESTICITY

STEP 2: REFRAME KITCHEN

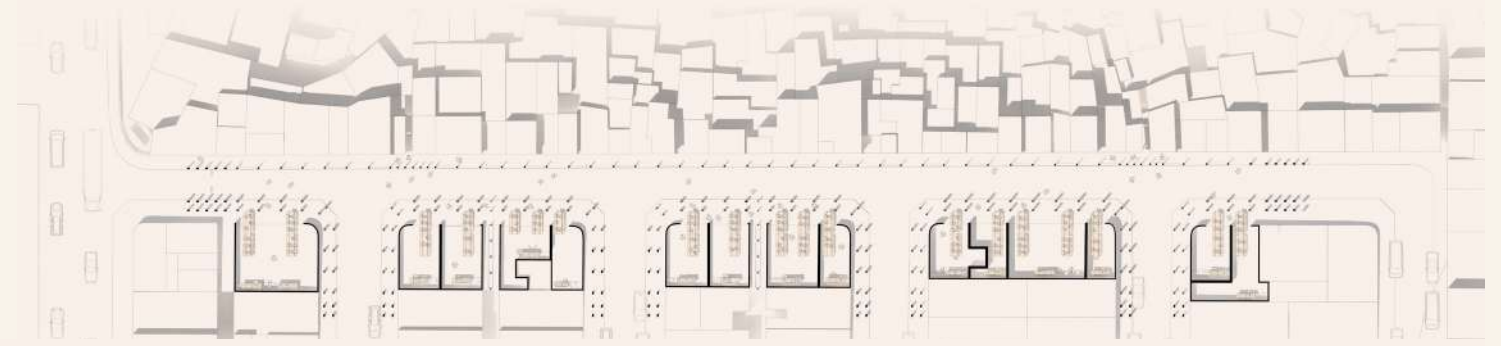
STEP 3: COOK WITH AVAILABLE PRODUCE

STEP 4: CLOSE RITUAL GATEWAY

STEP 5: PLACE TABLE ON TEMPORARY PLATFORM

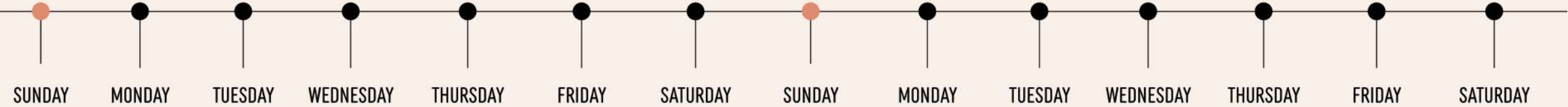
FEAST!

STEP 6:

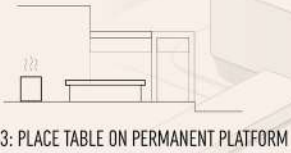


## STAGE II: COMMUNITY SUPPER

WEEKDAYS IN WHICH TIME DICTATED FOR EATING FUNCTIONS AS A STRONGER ANCHOR WITHIN THE DAY, ARE DAYS IN WHICH **STAGE II** OF THE INTERVENTION TAKES ADVANTAGE OF THE RELATIONS ESTABLISHED IN STAGE I. THIS STAGE IS MORE **DOMESTIC-DRIVEN**, WHERE THE HOMES AND BUSINESSES OF ZONE 5 USERS OPEN UP AND THEREFORE WELCOME IN RESIDENTS OF LA LIMONADA. DOMESTICITY AND THE INTIMATE ACT OF BREAKING BREAD WITHIN ONE'S HOME SPILLS OUT INTO THE STREETSCAPE WHERE THE TABLE ACTS A BRANCH IN WHICH A MORE PUBLIC FORM OF DOMESTIC COMMUNION IS PERFORMED. THIS STAGE REQUIRES THE COLLABORATION OF INTERNAL ACTORS AND PRIMARILY LOOKS TO SERVE INTERNAL ACTORS.

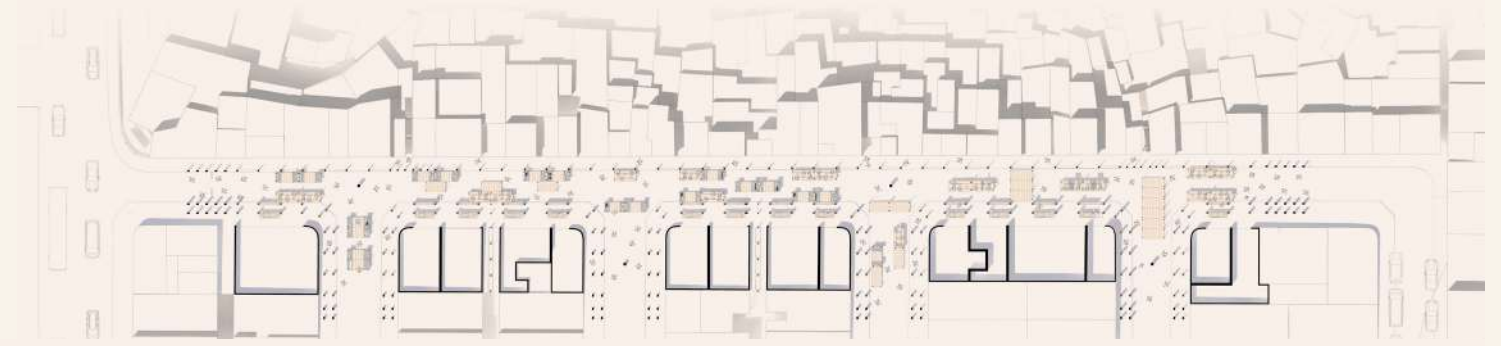
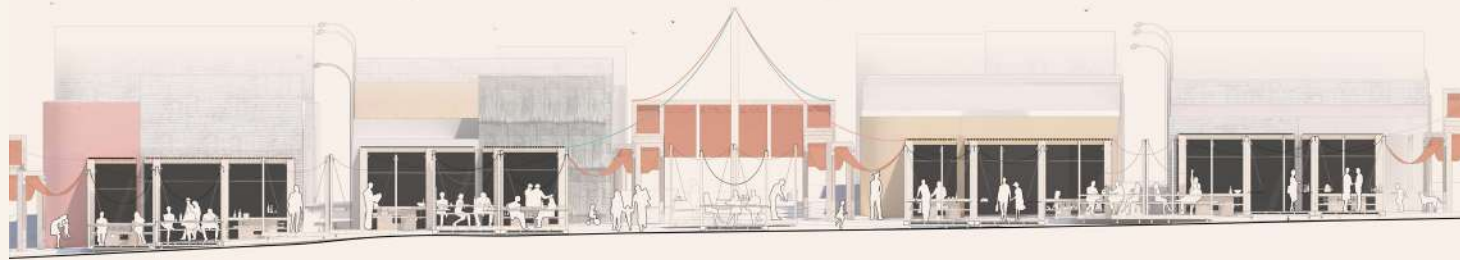


## STAGE II: RITUAL STEPS



**FEAST!**

STEP 4:



### STAGE III: CULTURAL FOOD FESTIVAL

DAYS THAT BEAR MOMENTS OF PUBLIC FESTIVITIES WILL TRIGGER **STAGE III** OF THE INTERVENTION, A STAGE THAT IS MORE **URBAN-FOCUSED** AND PERFORMS AS A CULMINATION OF THE RELATIONS ESTABLISHED IN THE PREVIOUS TWO STAGES. ACTING AS AN EXTENSION OF CULTURAL CELEBRATION, FOOD NOW CATALYZES ACTIVITY BEYOND THAT OF FOOD CONSUMPTION, PREPARATION, AND CULTIVATION; A CELEBRATION OF GUATEMALAN CULTURE THROUGH AN EDIBLE LANDSCAPE. THIS STAGE REQUIRES BOTH THE COLLABORATION OF INTERNAL AND EXTERNAL ACTORS THAT SPAN ACROSS THE URBAN SCALE, THE GOAL BEING TO ESTABLISH COMMONALITY THROUGH COLLABORATION AND COMMUNION THAT REACHES BEYOND THE BORDERS OF THE SITE.



### STAGE III: RITUAL STEPS

STEP 1: EXTEND DOMESTICITY

STEP 2: REFRAME KITCHEN

STEP 3: COOK WITH AVAILABLE PRODUCE

STEP 4: PLACE TABLE + MARKET ON TEMPORARY PLATFORMS

STEP 5: SET UP OPEN PLATFORMS FOR COMMUNITY USE

CELEBRATE!

STEP 6:

**STAGE 0**



**STAGE I**



**STAGE II**



**STAGE III**



## MAIN COURSES



**ARROZ CON FRIJOLE**



**TAMALES**



**CALDO DE POLLO**



**PUPUSAS**



**KAK'IK**



**EMPANADAS "DOBLADAS"**



**PEPIAN**



**TOSTADAS**

## SIDE COURSE



**PLATANOS**



**ELOTE**



**CEVICHE**

## DESSERT



**CHAMPURADAS**



**ARROZ CON LECHE**