

**GEP LAATST
HERINNERING
A A N
GESCHIEDENIS**

**ARCHITECTURE
THE SPATIAL
ARTS OF HISTORY
IN CURAÇAO**

Geplaatst Herinnering Aan Geschiedenis

ARCHITECTURE THE SPATIAL ARTS OF HISTORY IN CURAÇAO

A design thesis for:

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By

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As I started to think about my thesis. It began with three words, set in history. I wanted to find an approach where cinema can help us experience history differently. In life, there are a couple of ways we learn about history, books, movies, or art. But is there a way that we frame the narrative and you are the main character? By changing your view of a point

One way I can help us understand history I need to find a place where history has been forgotten, where the symbolism of fight and death is terrible. Because ...

Life is not what it appears to be as we go to it or to be. As we go through the motions, we will change. We construct this image of happiness or sorrow, a facade, but beneath it all, there is darkness. Our memory will construct and reconstruct what happened. The idea is a back-and-forth dialogue between the past, present, and an invisible line that connects us with the blur of the presence with us. The feeling of ending and escaping are being pulled back to the present.

Is the understanding of every architecture to has the potential of being. But to develop a structure that keeps the past into the present, the architecture in the program.

Upon entering the compass. It would be best if you began to ask yourself the question. How is history being confronted? What is the benefit of knowing what has happened? Ultimately, finding yourself in the story is an excellent way to faintly reflect on the horror that has to occur by blending yourself within the element. So you feel that there is no ending and no feeling of escaping. As you start thinking about entering history, there is a clear point.

Your knowledge about what has happened will be reconstructed, and the fog you had about your information will be created in a new light.

Just like in Schindler's List, "you are giving them hope. You shouldn't do that. That's cruel."



Figure 02 Laurent, O.

This movie I watch has changed my point of view, and this line in Schindler's List changes how the war approaches.

This is the point; you start walking toward the fading beginning. You will enter the hallway of history as sharded chains surround you. As the chains are pulling you toward the platform at the end. It symbolizes you were arriving at Curacao, a Dutch island northeast of Venezuela, with 191 enslaved people on board. You are chained at the ankle and arm as you walk off the ship. They are reminding you that your life is never going to be easy.

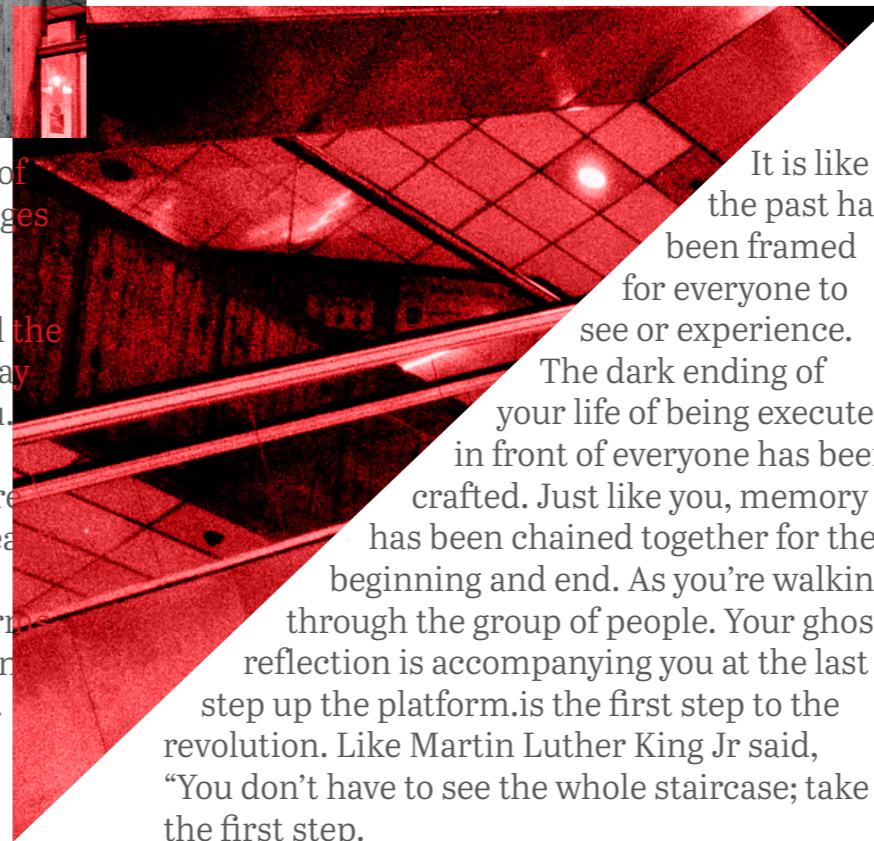
"Beyond the arrival. It is the compone of starting a memory. Is like putting the first brick of a building."

As you are going toward that hallway. You are arriving at the next point. The dark and quiet of working on the field day and night has been dreaded in your mind. The darkness absorbs every noise and every move you make. It symbolizes the years of pain of being watched and beaten while working in the field and furling of no escape that the silence is the little person in you that is scared. if

"You drown not by falling into the river,

But by staying submerged in it" is like this quote of extraction that made me think about if nobody to something just like letting them remove the part and they no repercussion.

As you continue to walk, you will see that statue. As you look at the statue, capture the last thing enslaved saw before you get executed. But today is statue is just a placeholder, and the government is not doing anything to protect it. They don't think about the past.



It is like the past has been framed for everyone to see or experience. The dark ending of your life of being executed in front of everyone has been crafted. Just like you, memory has been chained together for the beginning and end. As you're walking through the group of people. Your ghost reflection is accompanying you at the last step up the platform. is the first step to the revolution. Like Martin Luther King Jr said, "You don't have to see the whole staircase; take the first step."

The challenge is to understand the site where the execution happens. The impact has on the community.

Historically, museums have shown history with displays of art, statue, or old memorabilia. Is there a different way the e can allow us to see or teach history? In the book Monster of Architecture by Marco Frascati. The elements in our history accentuate the place's peculiar character, with that in mind. Is there a location in Curaçao where the account needs to protect?

I propose a museum that is part of the old statue. That allows the narrative to care for you to the end. In the end,

you are entering a new life. Every step people take to show the history of your life. Need to be reflected in the order so the island to move forward. As you arrive in the present day, the removal of your history is memories and an imperfect reflection. Just like Marco Frascati say: he compares the process of Guiseppe Arcimboldo to the embodiment of the human body. That story embodies the place; I must always be there to continue.

In the end. My original three-word set in history. It does not have a specific meaning as the goal has changed. The question has changed to create a memory of history.

History can be physical, mental, and spiritual, affecting the community. The imagination of the mind's ability to fill up information can't be avoided. But architecture can help you move the data from just education to experiences.

This thesis will explore the phenomenon of dreams and memory from an architectural perspective in response. By creating a space that can be reflective of the history

to Explore the architecture and the spatial art of cinema. This thesis aims to create a museum where history is told in projection, motion picture, screen, film set, frame, and viewpoint, where architecture becomes the story's backdrop.

— GEPLAATST HERINNERING AAN GESCHIEDENIS —

WILLEMSTAD, CURACAO

LIVING HISTORY MUSEUMS

History is not just a collection of facts and figures; it is a multifaceted phenomenon that impacts the physical, mental, and spiritual dimensions of a community. The power of imagination and the human mind's ability to fill in the gaps in historical narratives cannot be ignored. However, architecture has the potential to transform historical education into a transformative experience.

This thesis aims to explore the relationship between dreams, memory, and architecture in response to history. By creating a space that reflects the island of Curaçao's rich and impactful history, this project seeks to use the art of cinema and spatial design to create an immersive and engaging museum experience.

The museum will showcase the island's history in projection, motion picture, screen, film set, frame, and viewpoint, with architecture serving as the backdrop to the stories being told. By incorporating interactive elements, such as playable features and projections, visitors can become active participants in the storytelling process, fostering a deeper connection to the history and culture of Curaçao.

Moreover, the museum will not just focus on the human impact on the island's history but also the natural beauty of Curaçao. Displays featuring the island's pristine beaches, crystal-clear waters, stunning coral reefs, and diverse wildlife will remind visitors of the importance of preserving and protecting the island's natural resources for future generations.

PROJECT TYPOLOGY

The essence of this project is to create a space that is not just a building but an embodiment of history, community, and interaction. The building's size is not yet determined, but it will be designed with the community in mind and have a personal element that reflects the history it represents.

The project will include spaces that allow for public gatherings and learning opportunities, with an emphasis on various mediums that engage visitors in a meaningful way. The architectural design will be a translation of Emerson's philosophy, where the environment is an essential aspect of the program and accessible to the public.

Visitors will have the chance to hear and learn about history through interactive audio exhibits that take advantage of the building's backdrop. The facility will be a structure that serves as a platform for the interaction of history and community, creating a space where visitors can connect with the past and understand its impact on the present.

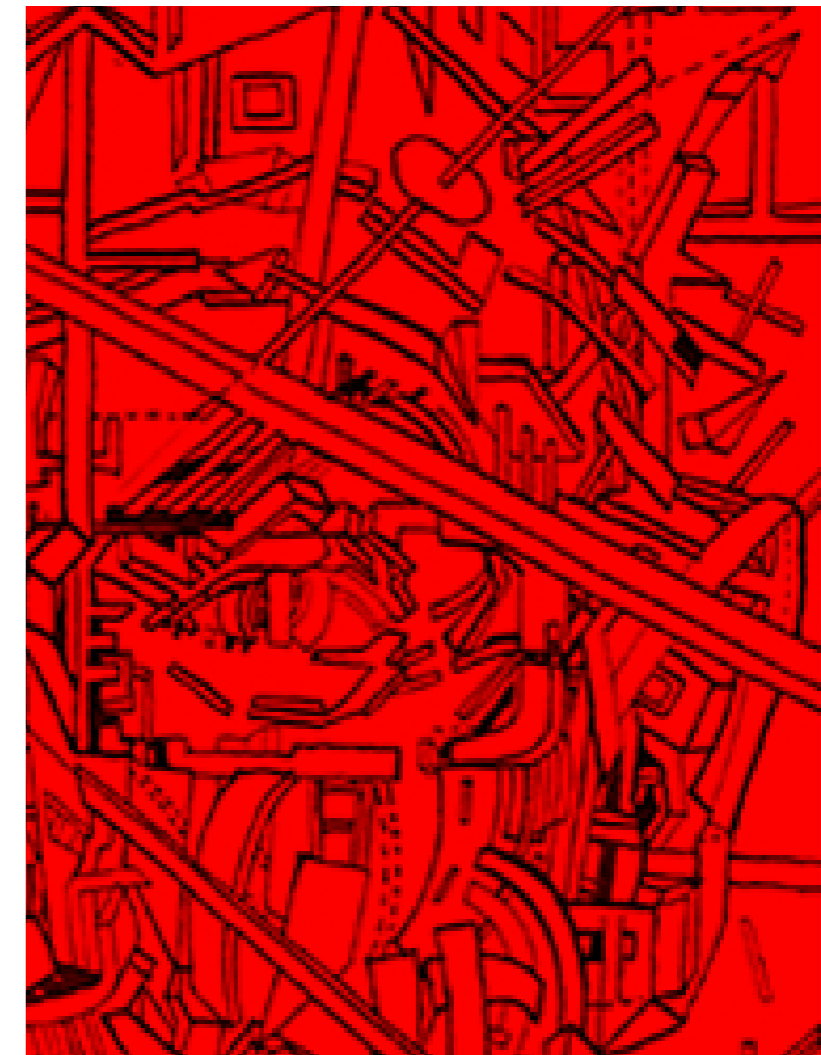



Figure 04 D. libeskind



ELEMENTS

Geplaatst Herinnering aan Geschiedenis is an innovative spatial architecture design that offers visitors a deeply immersive experience of the slave memory story. The design incorporates five key elements that work together to transport visitors through time and space and to connect them emotionally with the story being told.

Light is a critical design component, as it creates an illusion of space, time, and energy. The natural element of light is used to showcase the simplicity of life and the importance of having a society and community in one space.

Surrealism is another crucial element, representing the unreal border we place around history and the transition between movement and literature. The exhibition's pacific design is intended to start conversations about why the story matters and its relevance today.

Memory is a third essential element, representing the spatial disconnect between visitors' minds and the story of what happened. The design combines the memory element with the spatial layout to move visitors through the space, giving them a deeper understanding of the story's impact.

The journey is the fourth element, reflecting the step-by-step process of learning and understanding the story. Visitors are taken on a journey through the space, exploring the different parts of the story and its connection to the community.

Finally, space is the fifth and most critical element. Each space within the exhibition explores a different part of the story. The design emphasizes the relationship between illusion and the mind's work to overcome the pain and trauma of what happened.



When selecting the case studies for precedent architecture, research for major factors were given.

Concept

Temporary typology

Motion

Programmatic

Relationships

Space

IN Addition Studies of motion

Study 1: Study of motion Chronophotographic & kinoscope

Study 2 Hologram Dennis Gabor

To obtain a well round study of these factors of following the projects.

Study 3 Solomon R. Guggenheim Museum
Frank Lloyd Wright

Study 4 Yard Vashem holocaust museum
Moshe Safdie

Study 5 Louvre Abu Dhabi / Ateliers Jean
Nouve Ateliers Jean Nouvel

Study 6 Jewish Museum, Berlin Studio
Libeskind

Study 7 Louvre Abu Dhabi / Ateliers Jean
Nouvel Ateliers Jean Nouvel

Study 8 Future Museum Killa Design architects

Study 9 AQUATRIUM Lissoni Architettura



Figure 07 Souiedi Fielmich, M. Arch



Figure 08 Souiedi Fielmich. M.Arch

Study I

Study of motion

Chronophotographic & Kinetoscope

Étienne Jules Marey was a pioneer in the field of photography, who invented the photographic gun in 1882. This camera allowed the capture of a moving subject in twelve poses, enabling Marey to decompose the gestures of sportspeople, animals, and even birds in flight. His work in chronophotography was groundbreaking and influential, paving the way for advancements in the field of motion picture and scientific study of motion. Marey's innovative techniques enabled him to capture movement in a way that had never been seen before, providing valuable insight into the mechanics of motion and revolutionizing the way we understand and study movement.

Kinetograph

Developed in 1890, the kinetograph was an electric power camera that worked with a narrow slit. Another student, Etienne Jules Marey, inspired that.

Chronophotographic gun
Etienne- Jules Marey

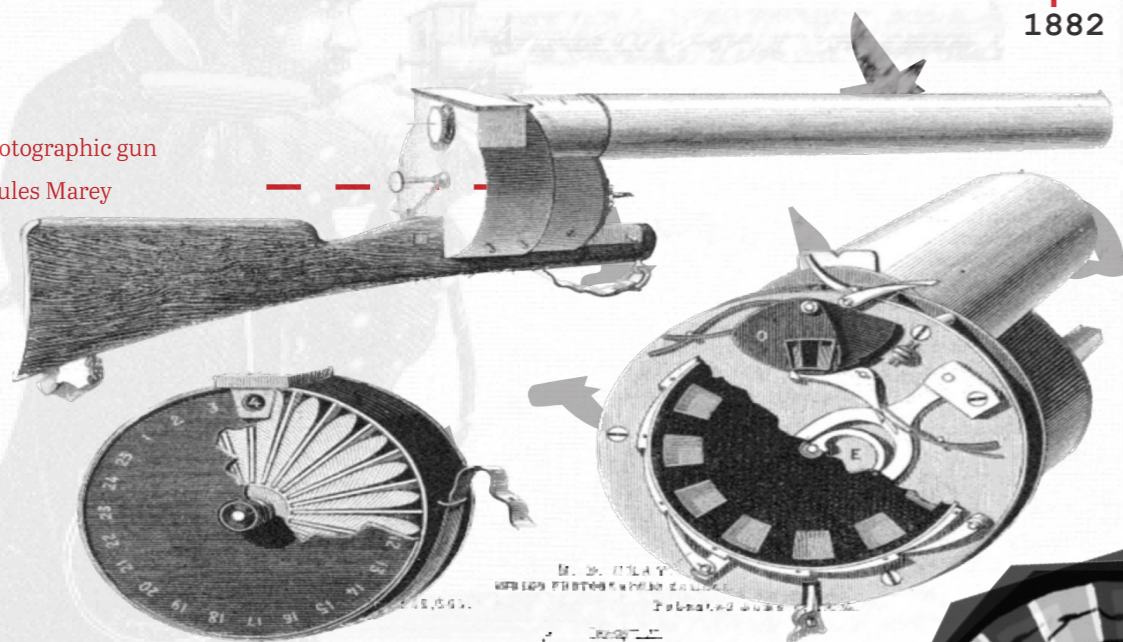


Figure 09 Chronophotographic Gun

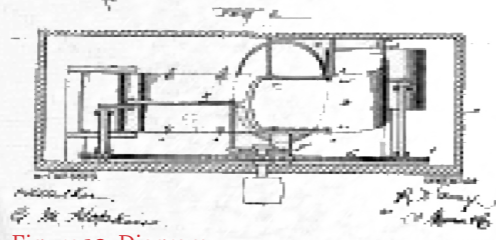
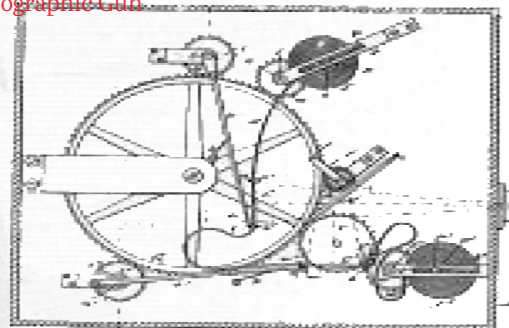


Figure 10. Diagram

1882

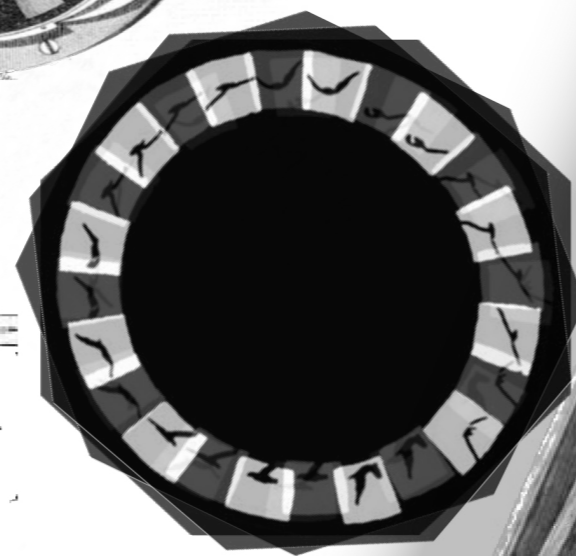


Figure 11. Chronophotographic Bird

1890



Figure 12 William K. L. Dickson

William K.L Dickson

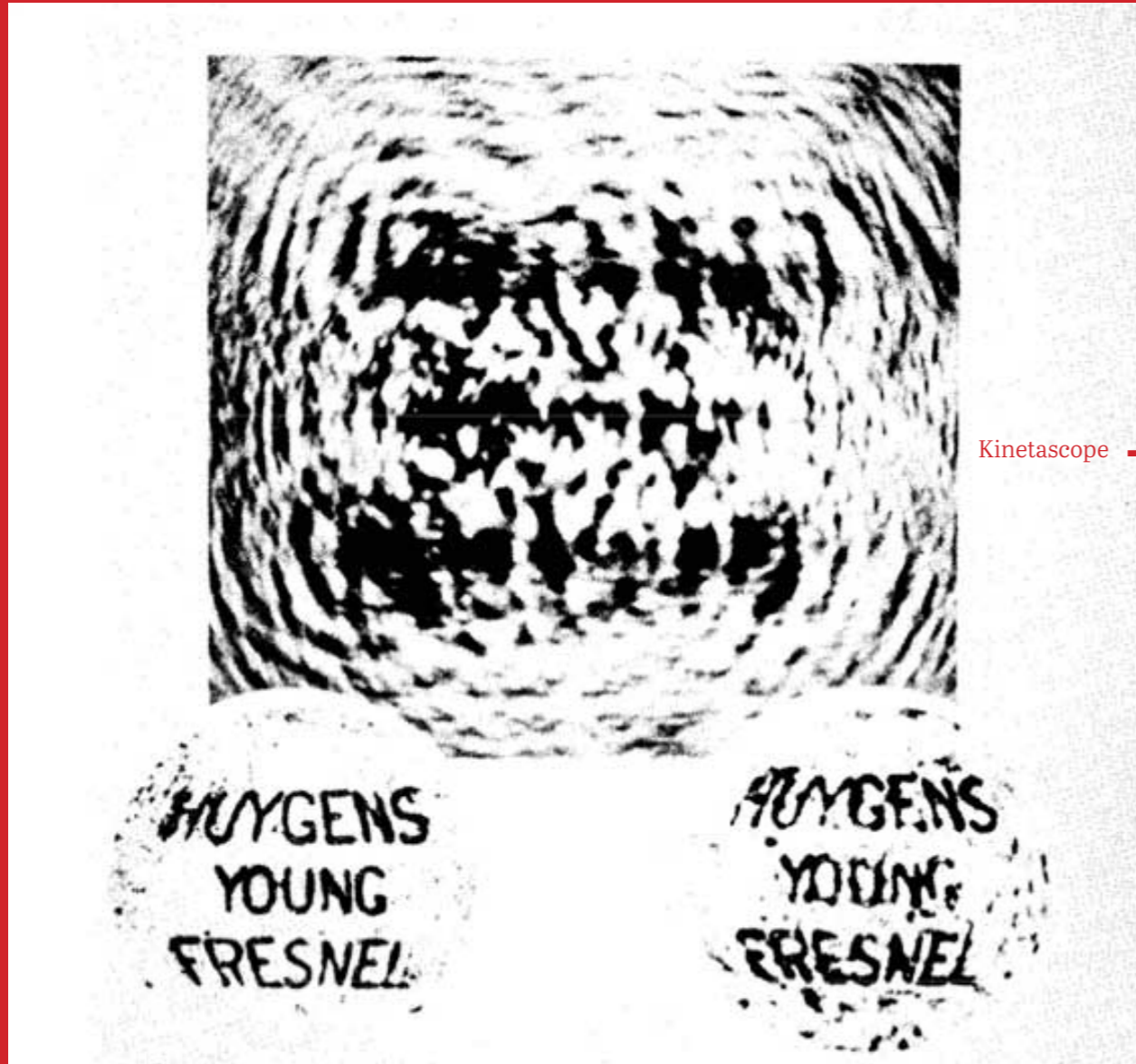
The intermittent stop-and-go device, inspired by the inner working of a pocket watch, allowed teeth to gear the cellular sprocket lied and move from the next frame.

This meant that the sequential series of images created the seaming moving images.

Hologram

In 1947, Dennis Gabor formulated a theory about holography, which would revolutionize the field of photography. He worked on the electron microscope to create three-dimensional images. Later, in 1972, Lloyd Gross collaborated with cinematography to develop integral holography, which allowed for the creation of 3D images using white light. This innovation was significant because it allowed people to see objects in a way that previously was not possible with traditional photography. The development of holography has led to advancements in various fields, such as medicine, engineering, and entertainment.

Dennis Gabor



Kinetoscope



Figures 14. Dennis Gabor

Figures 13. Projectore

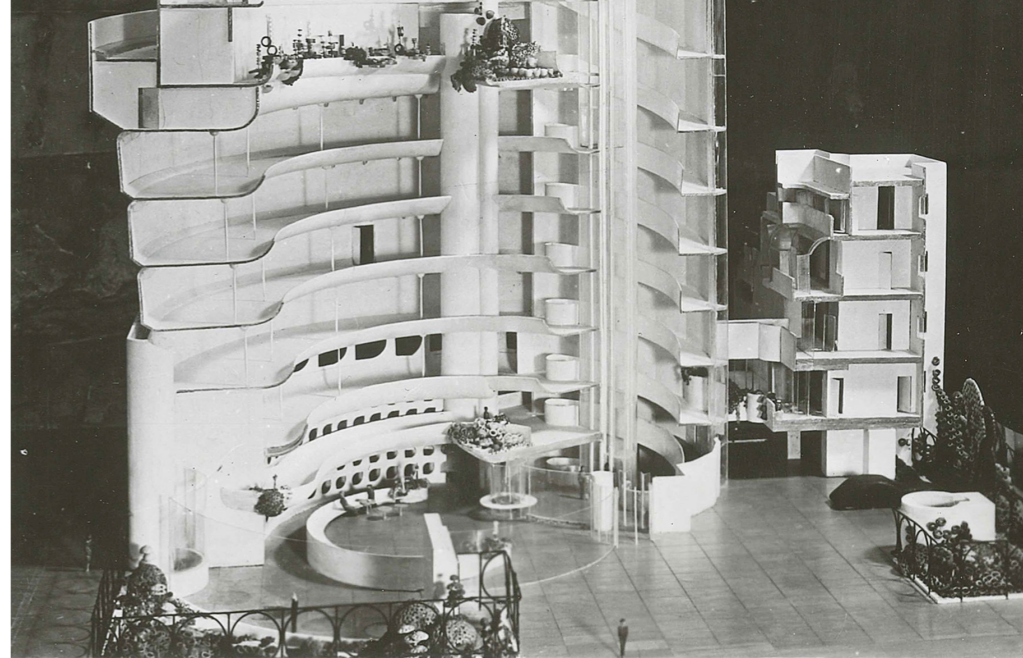
Hologram Wall

A Hologram Wall is a sophisticated technology that uses holographic projection to create realistic and interactive 3D images that appear to be either embedded within or emerging from a physical wall. The device is capable of creating a window or portal-like interface that allows users to interact with the holographic imagery, as well as projecting objects or people that appear to be physically present in the room. The technology behind Hologram Walls is continually evolving, allowing for even more realistic and immersive experiences. They have a wide range of applications in fields such as entertainment, education, and even healthcare.



Figures 15. Solomon R. Guggenheim Museum

An internationally renowned art museum and one of the most significant architectural icons of the 20th century, the Guggenheim Museum in New York is a vital cultural center, an educational institution, and the heart of an international network of museums. Visitors can experience special exhibitions of modern and contemporary art, lectures by artists and critics, performances and film screenings, classes for teens and adults, and daily tours of the galleries led by museum educators. Founded on a collection of early modern masterpieces, the Guggenheim Museum today is an ever-evolving institution devoted to art.



Figures 18. Solomon R. Guggenheim Museum

Circulation

Which is broken up into a series of twelve radial web walls. Almost functioning like a sundial as the beam of light and shadows move through the bay. The museum can meticulously describe the path of the sun every moment provides a distinctly new intermingling of light, shadow, museum visitors, and artwork.

Lighting

The essential point of the sizeable domed skylight is to provide diffuse background illumination to the spaces during the continuous band ribbon window. All lights were fluorescent and mixed with sunlight that filtered through.

Geometric shapes

the geometric “maple wood blocks,” which has a lot of different shape in them. Like triangles, circles, ovals, squares, and spirals used everywhere in this building to form the light panels and the pattern on the floor.

Reading space

The signature key hole shaped. play with the curving spaces and the natural light element nad help with the reflects.

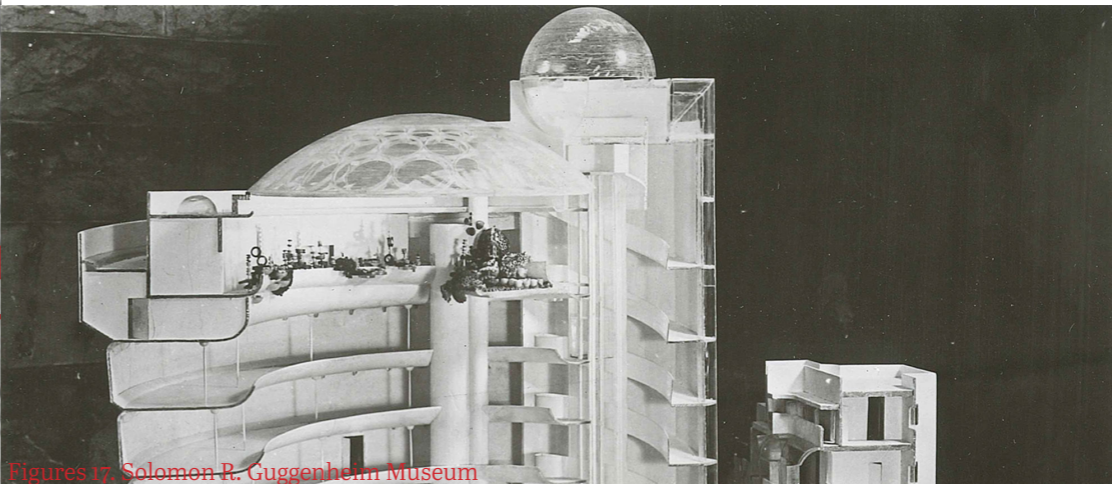
Architect By
Frank Lloyd Wright

Solomon R. Guggenhe



Square Footage
50,000 SF
1939
Location
Manhattan, NY
Typology
Museum

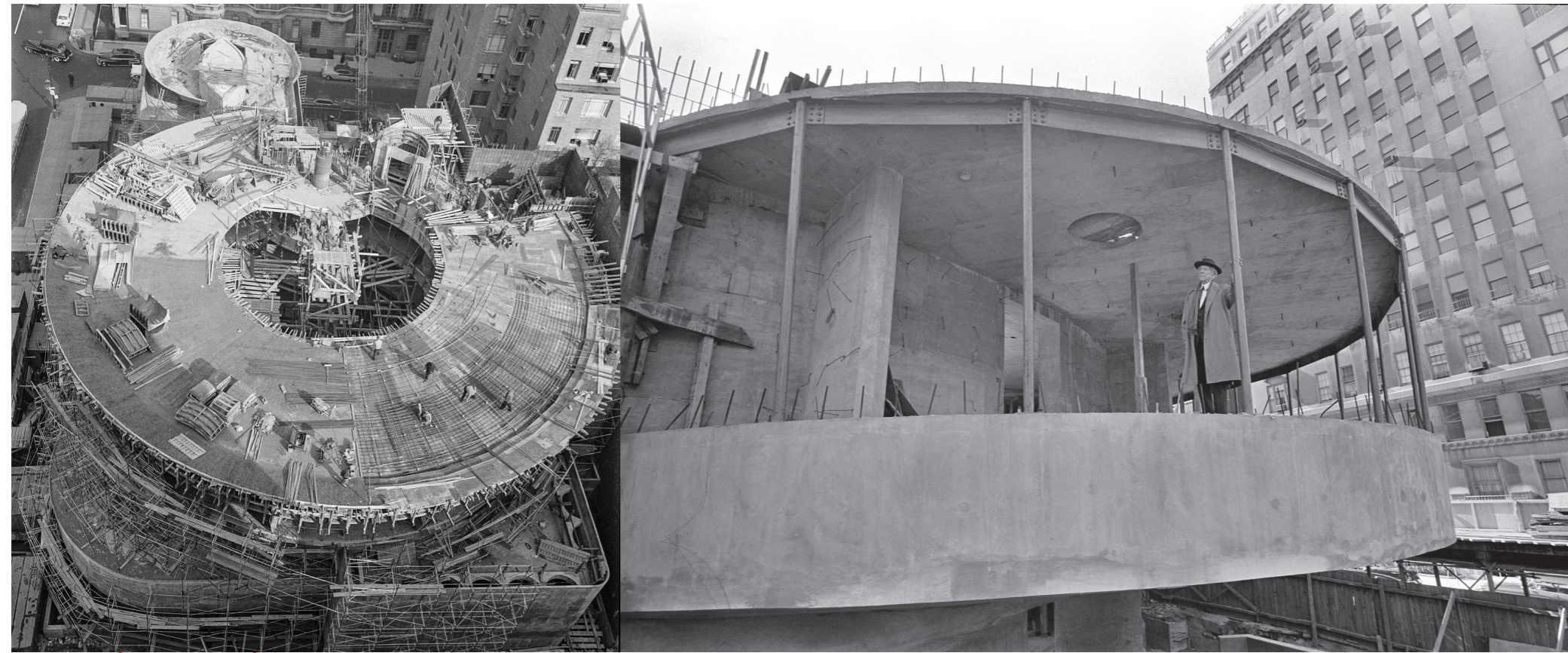
Figures 16. Solomon R. Guggenheim Museum / Google Map



Figures 17. Solomon R. Guggenheim Museum

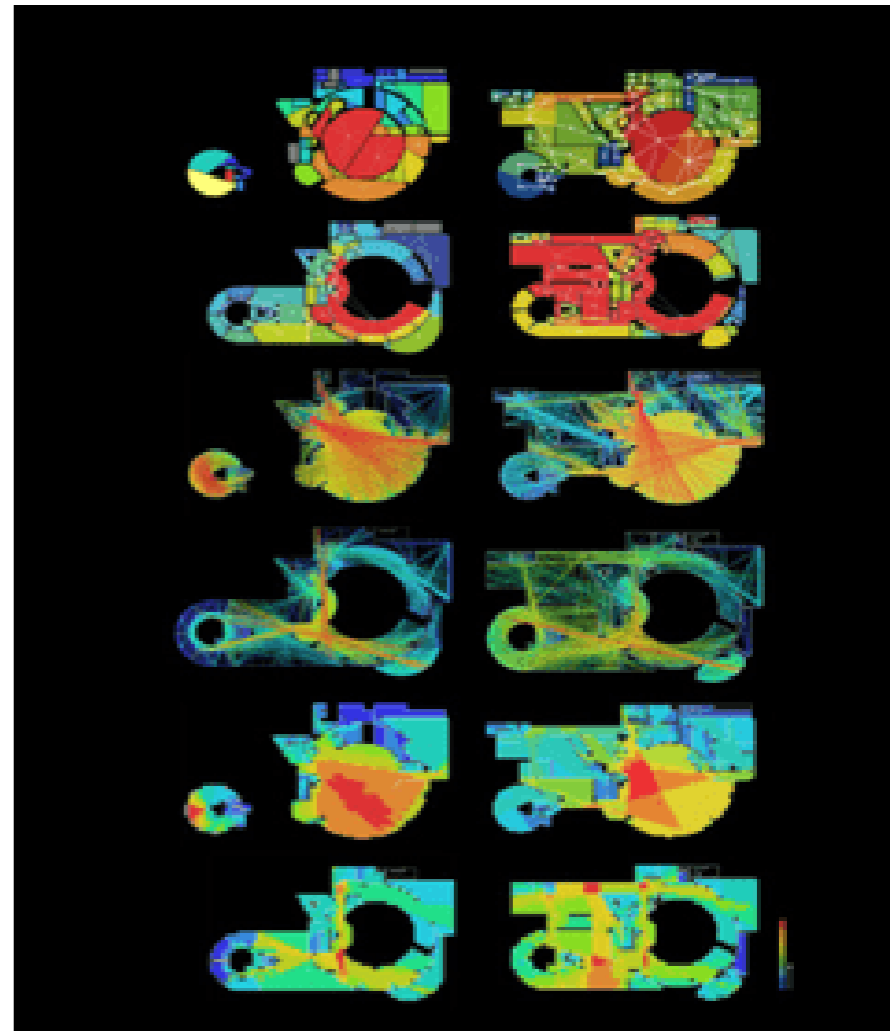
Structure

The Solomon R. Guggenheim Museum required 7,000 cubic meters of concrete and 700 tons of steel for its shell. The structural system for the roof is composed of both wood and metal.



Figures 19. Solomon R. Guggenheim Museum construction

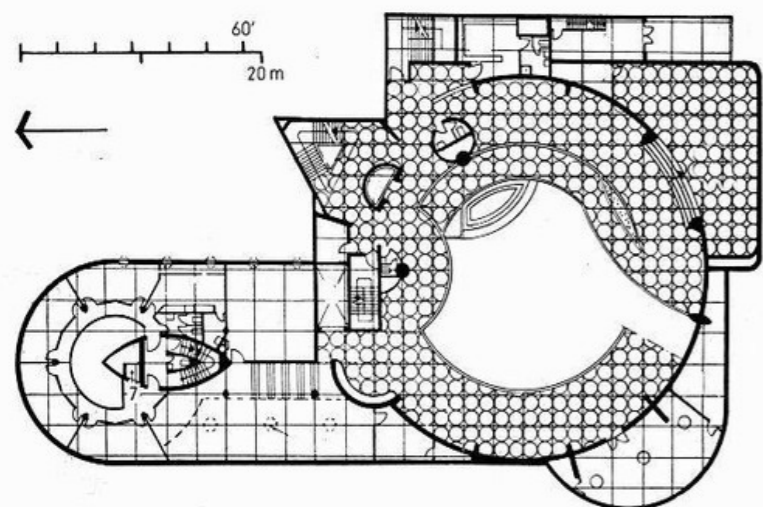
Layout plan



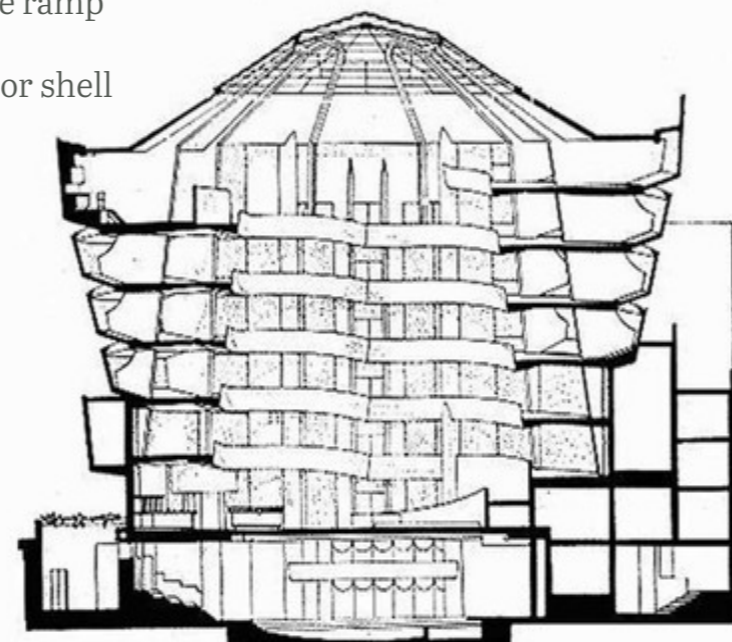
Figures 20. Solomon R. Guggenheim Museum Convex, axial and visibility

The Use of Three Types of Concrete

- Reinforced concrete lightened the main superstructure.
- lightweight referred concrete for the ramp
- Mixed gravel concrete for the outdoor shell



Figures 21. Solomon R. Guggenheim Museum Floorplan



Figures 22. Solomon R. Guggenheim Museum Section Cut

The spatial layout plan is one of architecture's most ubiquitous and complex problems. A vital point of the spatial layout is the circulation system in the building. An efficient floor plan will allow the building to use there natural path t move in the building.

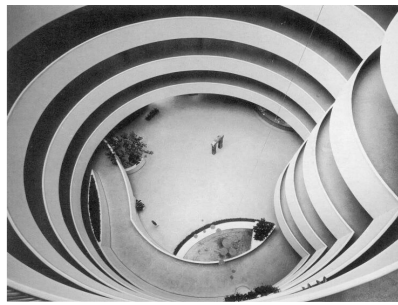
This graph monitors the movement of the visitor. It also allowed us to control and preserve the spatial organization of the building. By showing where is the most movement in the building and what level has the most circulation.

Study Result

The study results show that the layout gives the movement of the accessibility of the spaces was the critical point of the system. Because the structure provides a path, you don't need to think about it. How you need to move.



Figures 23. Solomon R. Guggenheim Museum Desgn Kultur





Figures 24. Jewish Museum, Berlin

The Jewish Museum Berlin, which opened to the public in 2001, exhibits the social, political, and cultural history of the Jews in Germany from the fourth century to the present, explicitly presenting and integrating, for the first time in postwar Germany, the repercussions of the Holocaust. The new building is housed next to the original Prussian Court of Justice site, completed in 1735, and now serves as the entrance to the new building.

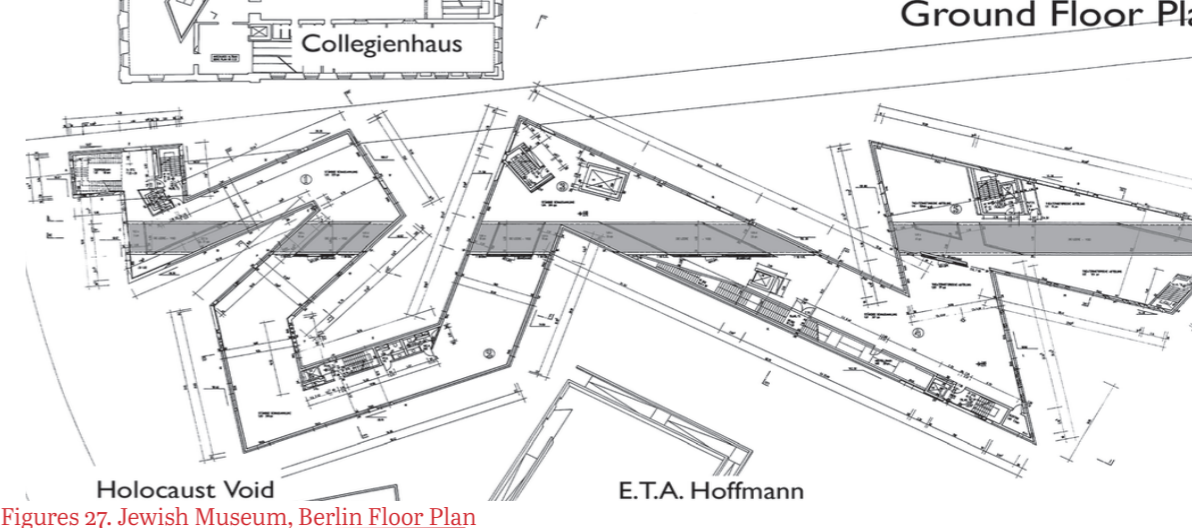
Facade Element

Axes Holocaust tower Void Garden of exile Glass Roofed

Architect By
Studio Libeskind

Square Footage
15500 M
1999
Location
Berlin, Germany
Typology
Museum

Jewish Museum, Berlin



Figures 27. Jewish Museum, Berlin Floor Plan

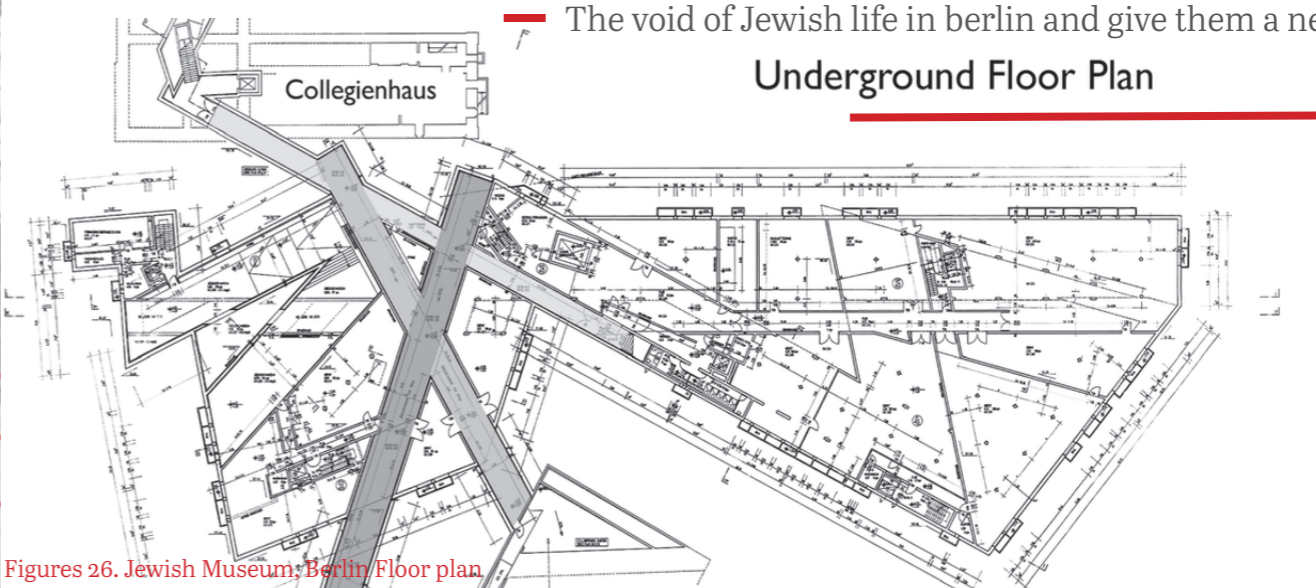
Concept

The Jewish Museum in Berlin is a unique complex made up of two distinct buildings: the old baroque Kollegienhaus and the modern Libeskind building. The Libeskind building, also known as the Jewish Museum Berlin Extension, is a striking, jagged structure that stands in stark contrast to the traditional architecture of the Kollegienhaus. The two buildings are connected by an underground passage, which allows visitors to move between them. The Libeskind building is home to the museum's permanent exhibition, which explores the history and culture of the Jewish community in Germany. The building's twisted form and unusual angles create a sense of disorientation and unease, reflecting the experiences of the Jewish community throughout history.

The expansion design is based on three concepts

understanding of the complex history

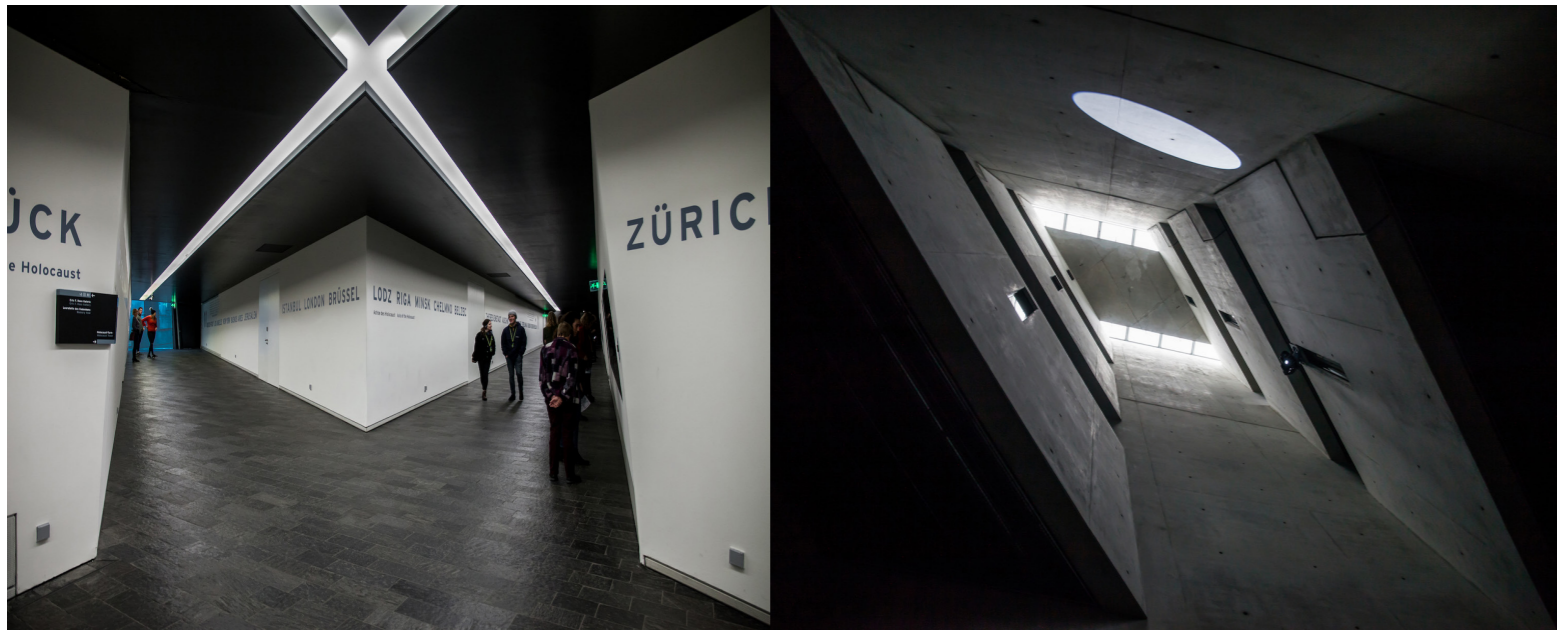
- The understanding of the complex history of Berlin without hiding the facts
- The necessity to integrate the Holocaust physically and spiritually into the fabric
- The void of Jewish life in Berlin and give them a new future



Figures 25. Jewish Museum, Berlin Google map Figures 26. Jewish Museum, Berlin Floor plan

Axes

The Jewish Museum's underground axes serve as a symbolic connection between the three distinct realities of Jewish life and the conversation about history and objects from the Nazi era. The axes are designed to evoke a feeling of displacement and disorientation, with light and shadow playing a crucial role in the experience. Visitors move through a series of narrow, angular passageways that gradually open up into more spacious areas, emphasizing the journey from darkness to light. The architecture is designed to provoke a sense of reflection and contemplation, with the outdoor space providing a peaceful respite from the more intense emotional experience of the core exhibition.

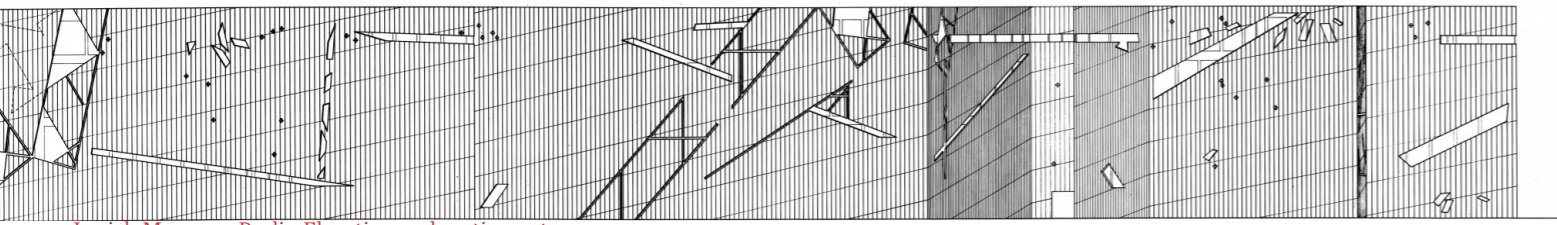
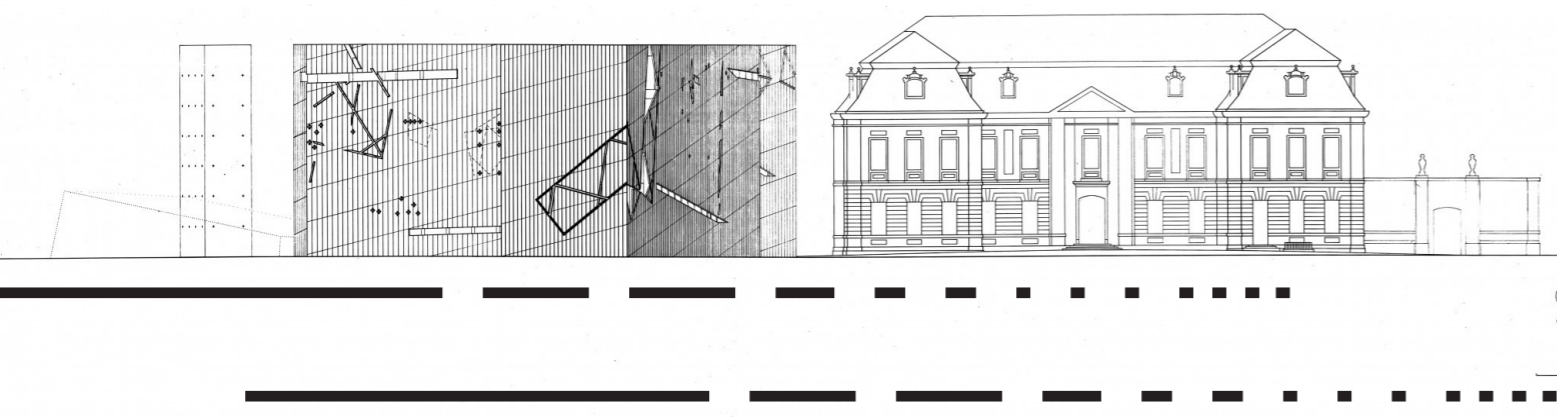


Figures 28. Jewish Museum, Berlin interior

Figures 29. Jewish Museum, Berlin interior

Extensions /voids

The concept of voids in the Jewish Museum refers to the absence of objects in the human exhibit, as well as the lack of artificial lighting in the openings. The voids create a sense of emptiness and evoke a feeling of loss and absence, symbolizing the Holocaust and its impact on the Jewish community. They are also spaces of clarity, where the viewer can focus on the architectural elements and the interplay between the walls and the light. The voids serve as a bridge between the past and the present, connecting the visitors to the history and the memory of the Jewish people.



Figures 30. Jewish Museum, Berlin Elevation and section cut

Holocaust Tower

The "lit" in question refers to a narrow vertical opening or slit in the tower, which serves to both limit outside noise and provide isolation between the different spaces within the building. At its highest point, the slit is especially narrow, allowing for only a small amount of daylight to penetrate the tower. This careful control of light and sound helps to create a sense of separation and focus within the building, allowing visitors to fully engage with the artwork and exhibits without distraction or interruption. The walls themselves also play a key role in muffling any heavy sounds, further enhancing the overall atmosphere of quiet contemplation and reflection.

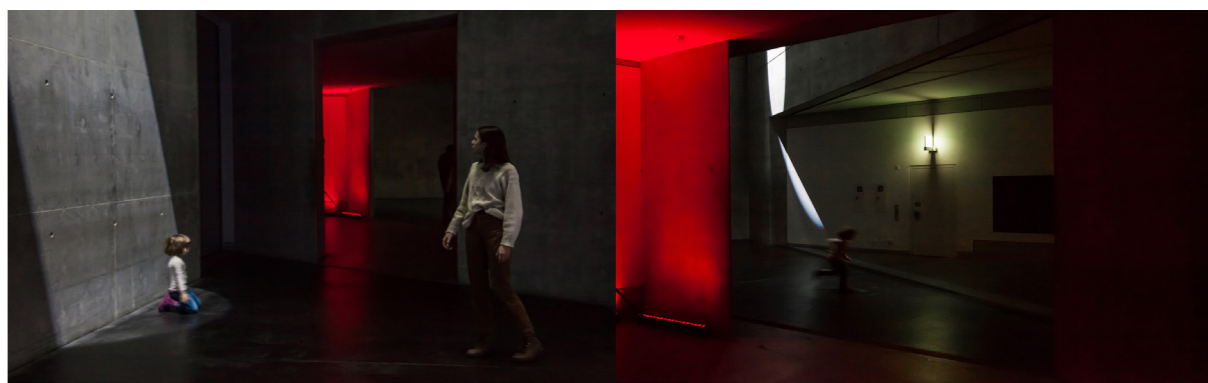


Figures 33. Jewish Museum, Berlin interior

Figures 34. Jewish Museum, Berlin interior

Garden

The Garden of Exile, designed by Libeskind, features a slanting ground that induces a sense of instability and disorientation in visitors. The only vegetation in the garden is located at a distance, high above the ground. Libeskind intended this spatial experience to evoke the feeling of lack of orientation and instability, similar to what many Jewish exiles may have felt during the Holocaust. The garden's design reflects the idea of uprootedness, loss, and displacement. The visitors are compelled to move cautiously, feeling uncertain and uneasy as they navigate the slanting terrain. This unique design creates an immersive experience that emphasizes the importance of memory and the need to remember the past, even



Figures 31. Jewish Museum, Berlin interior

Figures 32. Jewish Museum, Berlin interior

Architectural design

As a visitor entry the building, you decide via stairs to the basement. The old building connects to the new building via a void. The descent leads to three different underground routes, each having a narrative.

Daniel Libeskind

Radix: Matrix 1994

“Radix Matrix” is a seminal book written by world-renowned architect Daniel Libeskind that delves deep into the concept of “Radix,” which he describes as the fundamental organizational principle of architecture. This book is a compilation of Libeskind’s lectures, essays, and project descriptions that provide a comprehensive insight into his unique approach to architectural design.

The book is divided into two sections, the first of which outlines Libeskind’s theory of Radix, where he argues that the structure and organization of architecture should reflect the fundamental essence of the context and culture it is designed for. This section examines the relationship between architecture and society, history, and the human condition, emphasizing the importance of contextual awareness in the design process.

The second section of the book is dedicated to exploring the practical application of the Radix principle in Libeskind’s design projects. The projects showcased range from the Jewish Museum in Berlin to the Denver Art Museum, each demonstrating the practical application of the Radix principle in architectural design. The book features illustrations and photographs of each project to aid the reader in understanding the concepts discussed.

Throughout the book, Libeskind emphasizes the need for architects to have a deep understanding of the context and cultural history of the spaces they are designing. He argues that architecture should not only reflect the present but also have a transformative impact on the future, shaping society and culture through its built environment.

In conclusion, “Radix Matrix” offers a unique perspective on architectural design and the role of the architect in shaping society and culture. It is a must-read for architecture students and professionals interested in understanding Libeskind’s approach to design, which emphasizes the importance of context, culture, and history in shaping the built environment. The book is an invaluable resource for those seeking to expand their understanding of the transformative power of architecture.

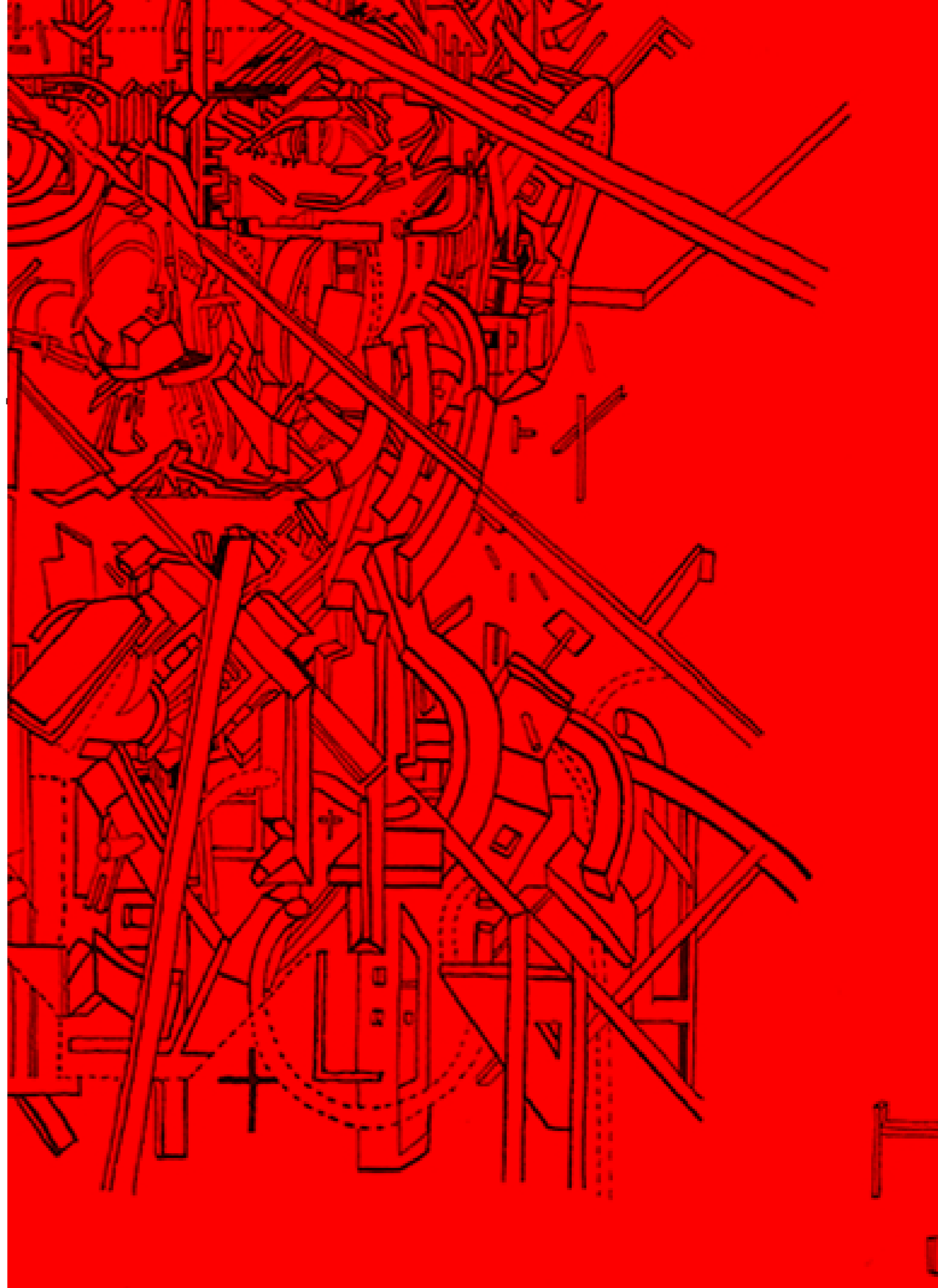
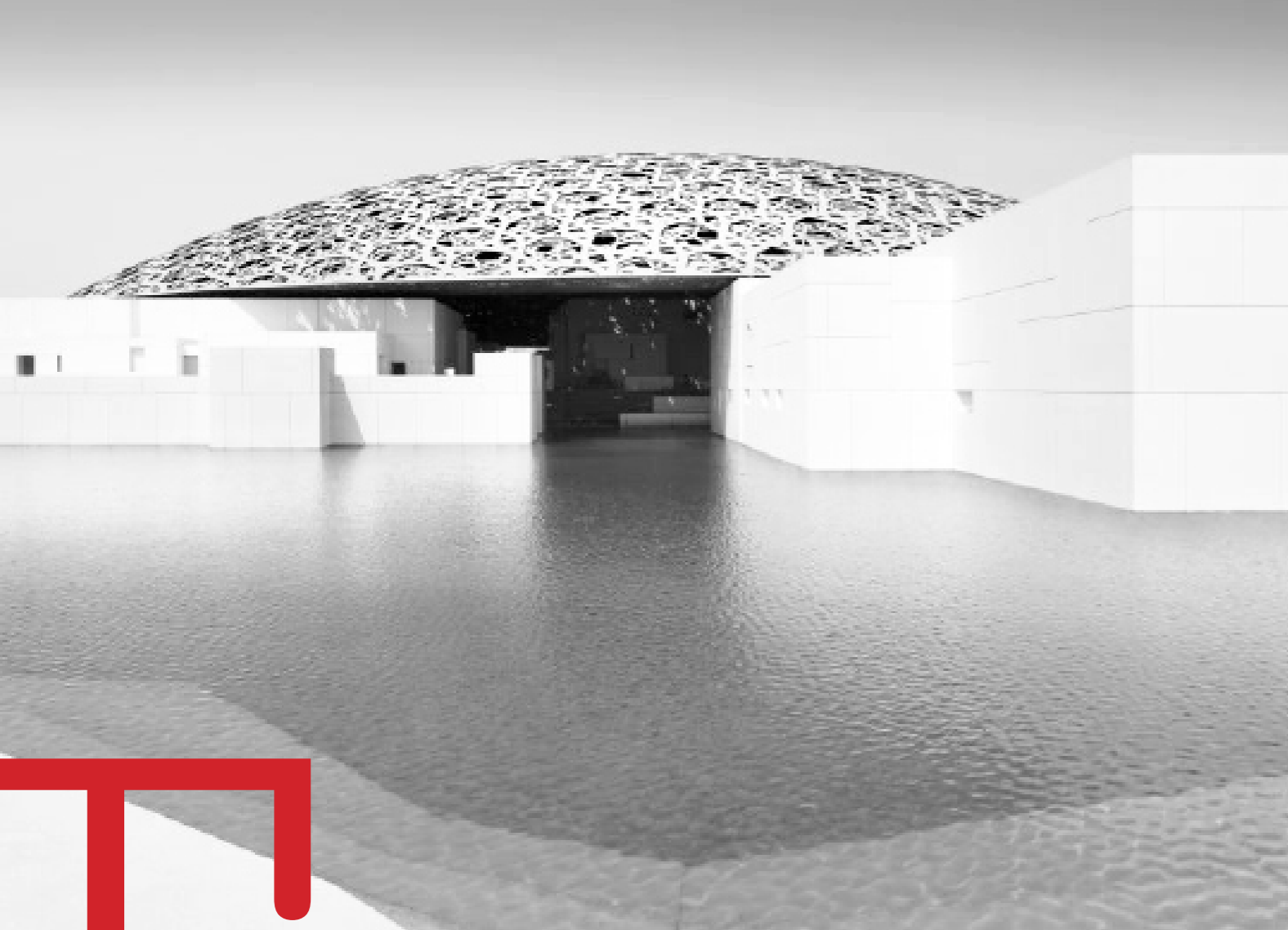
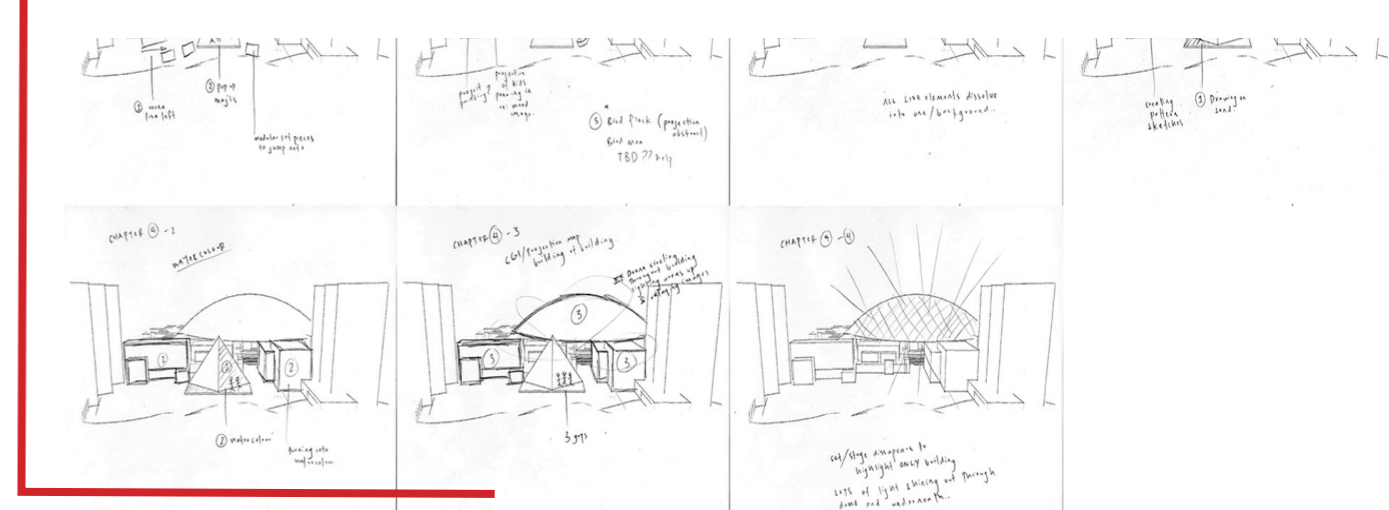


Figure 35 D. libeskind



Figures 36. Ateliers Jean Nouvel

The Louvre Abu Dhabi is a stunning example of traditional Arab architectural culture, with a modern twist. The museum is designed as a “museum city in the sea,” covered by a vast dome that appears to be floating. The dome is made up of eight tiers, allowing light to filter through and create a breathtaking “rain of light” effect as the sun moves across the sky. The supporting piers are hidden within the building, giving the impression of a weightless structure. The dome’s engineering is a marvel, enabling the museum to maintain a comfortable temperature despite the hot desert climate. Overall, the Louvre Abu Dhabi is a unique and beautiful example of modern architecture that pays homage to traditional Arab design principles.



Figures 38. Ateliers Jean Nouvel

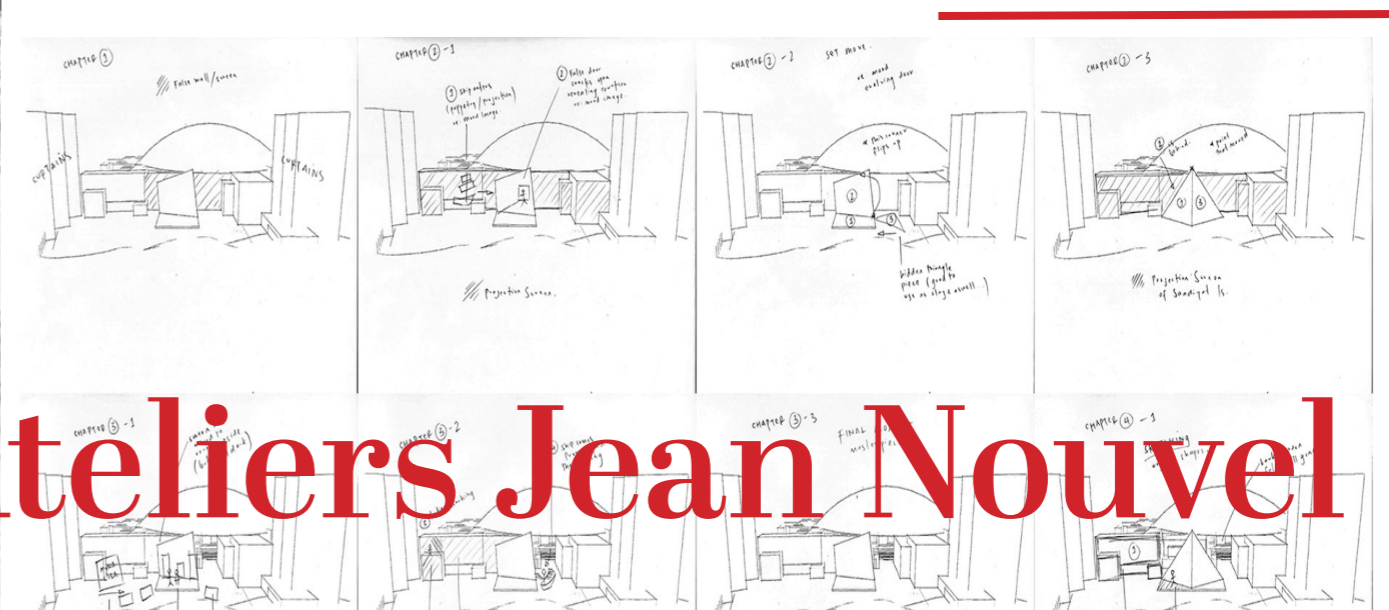
Program

The Louvre Abu Dhabi boasts an array of facilities, including permanent and temporary exhibition galleries, a children’s museum, an auditorium, storage areas, conservation and restoration workshops, public spaces, an administration building, a restaurant, a café, and a boutique. These spaces serve a variety of functions, from showcasing the museum’s extensive collection to providing areas for research and conservation work, as well as offering amenities for visitors such as dining and shopping. The museum’s diverse facilities demonstrate its commitment to providing an immersive and comprehensive experience for all those who visit.

Concept

The Louvre Abu Dhabi is a collection of 55 white buildings, inspired by traditional Arab settlements and the medina. Among these buildings are 26 galleries, along with other facilities such as permanent and temporary exhibition spaces, a children’s museum, an auditorium, storage and conservation buildings, restoration workshops, public spaces, an administration building, a restaurant, café, and boutique. The contrast of the white buildings against the blue water of the surrounding sea creates a striking and memorable image.

The design of the Louvre Abu Dhabi combines traditional and modern elements, resulting in a unique and harmonious blend. It also takes inspiration from the surrounding sun, sea, and land, creating a tranquil atmosphere.



Architect By
Ateliers Jean Nouvel

Louvre Abu Dhabi / Ateliers Jean Nouvel

Square Footage
97000 M²
2017
Location
Abu Dhabi
Typology
Museums

Figure 37. Louvre Abu Dhabi Google Map

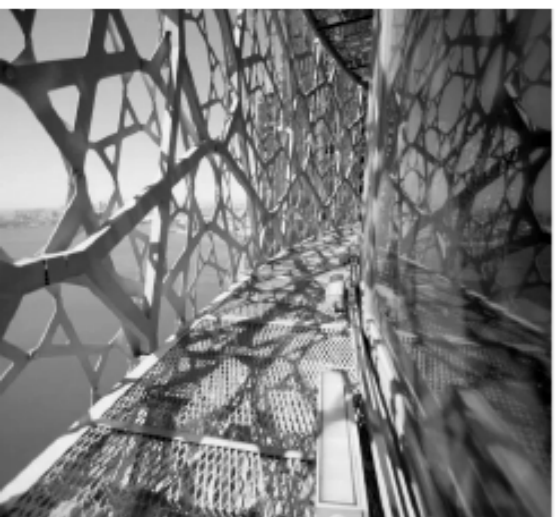
Program Elements:

- Light

- Structure

- Temperature

Structure



Figures 39. Ateliers Jean Nouvel Structure



Figures 40. Ateliers Jean Nouvel Structure



Figures 41. Ateliers Jean Nouvel Structure

The museum's structure is characterized by a lack of columns or interior load-bearing walls, allowing for a free-plan layout. To achieve this, steel-reinforced concrete was cast in place, creating a seamless and uninterrupted space for visitors to explore. This construction technique not only allows for an open floor plan but also provides the necessary structural integrity for the building. The use of reinforced concrete also allows for the creation of dramatic cantilevers, such as the overhanging roof that shades the outdoor promenades. The absence of columns also enhances the sense of spaciousness and fluidity within the museum, allowing for an unobstructed view of the art and exhibits. This innovative use of materials and construction techniques demonstrates the careful consideration and attention to detail that went into the creation of the museum's unique design.

The dome's top and underside are clad with star-shaped aluminum profiles. And the outer area is fitted with stainless steel. And the surface of the dome gleams.

The slicing of the facade is part of the integrity structure, and the slicing is there to hold and create voids.

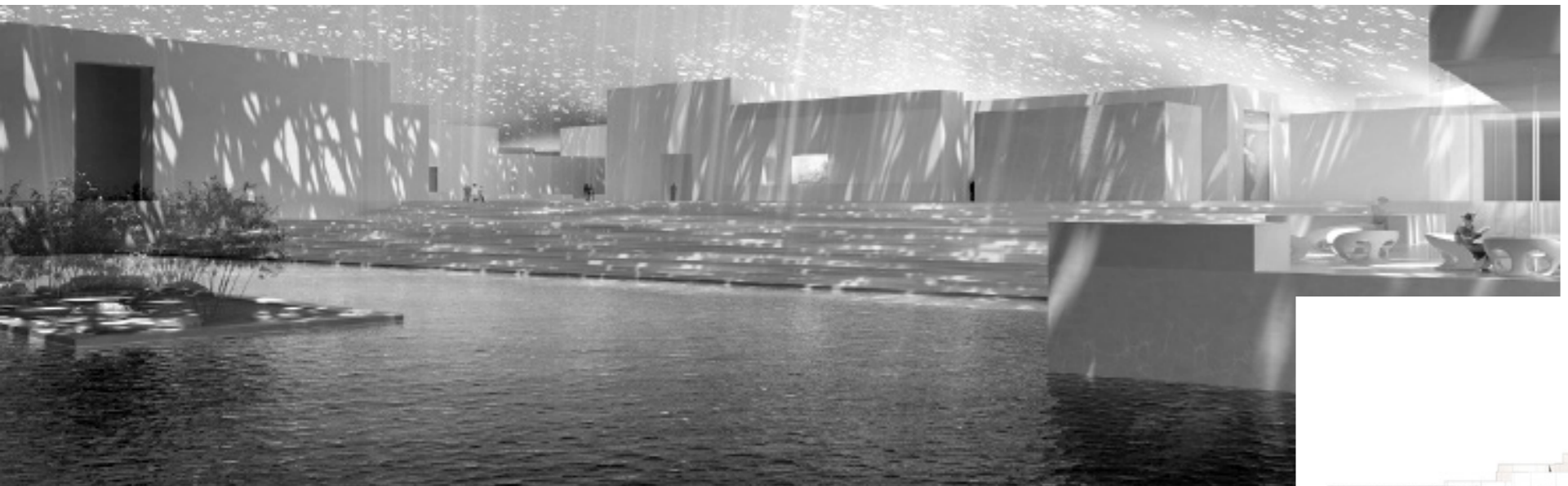
Light

The Louvre Abu Dhabi is known for its breathtaking "rain of light" effect, created by the filtration of visible sunlight through the building's dome. To achieve this effect, four elements were taken into consideration: light filters, opening sizes, philosophy, and surface reflection. The result is a stunning interplay of light and shadow that enhances the visitor's experience and highlights the beauty of the museum's exhibits.

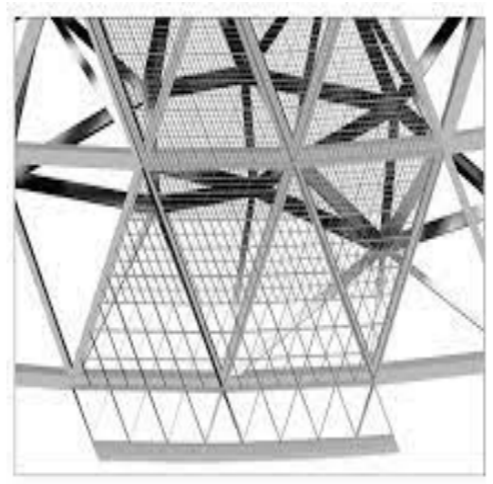
Light filter - The Louvre Abu Dhabi's dome structure has been designed to minimize the direct sunlight entering the galleries, thereby protecting the artworks from damage. The eight-layered dome structure allows a controlled amount of sunlight to filter through, creating a beautiful "rain of light" effect throughout the day.

Opening sizes - The sizing and shaping of the openings are carefully designed to allow for specific amounts and angles of light to enter and highlight the exhibits.

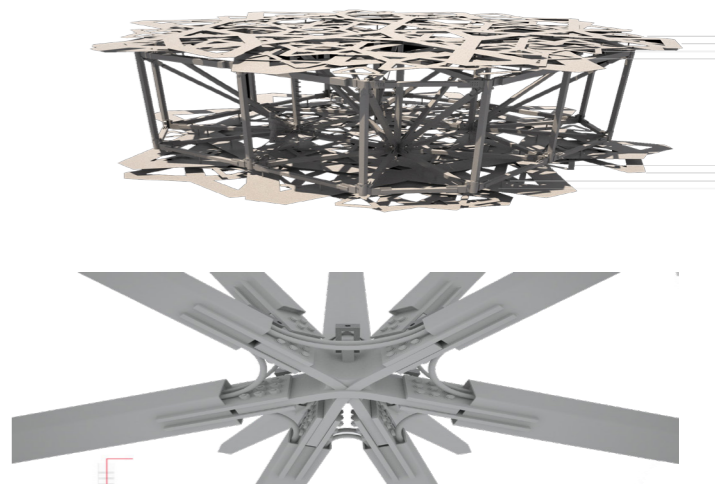
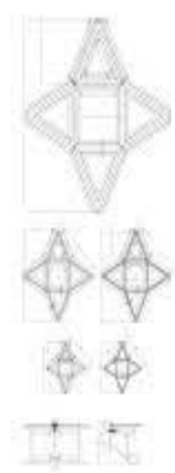
Surface reflection - The design also carefully controls the level of light and reflections, creating a unique and immersive experience for visitors.



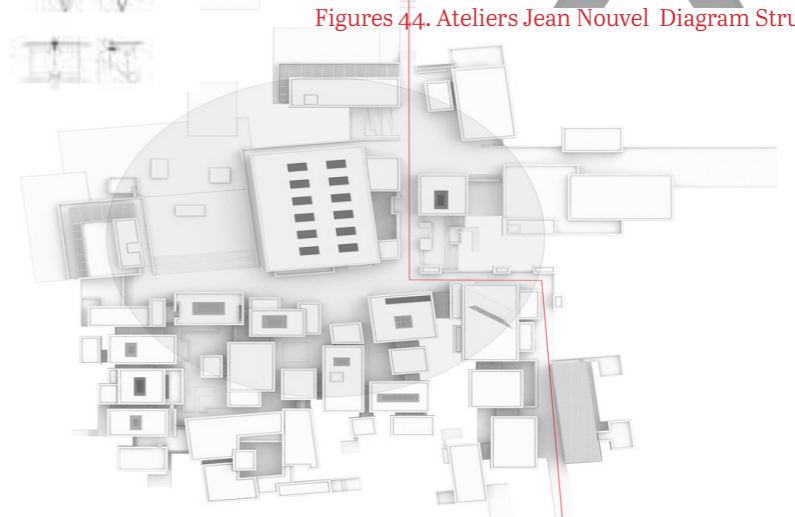
Figures 42. Ateliers Jean Nouvel Light



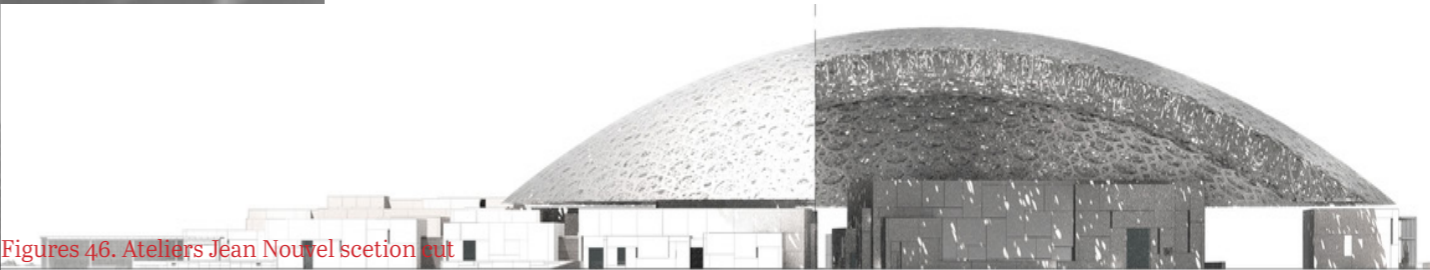
Figures 43. Ateliers Jean Nouvel section cut



Figures 44. Ateliers Jean Nouvel Diagram Structure



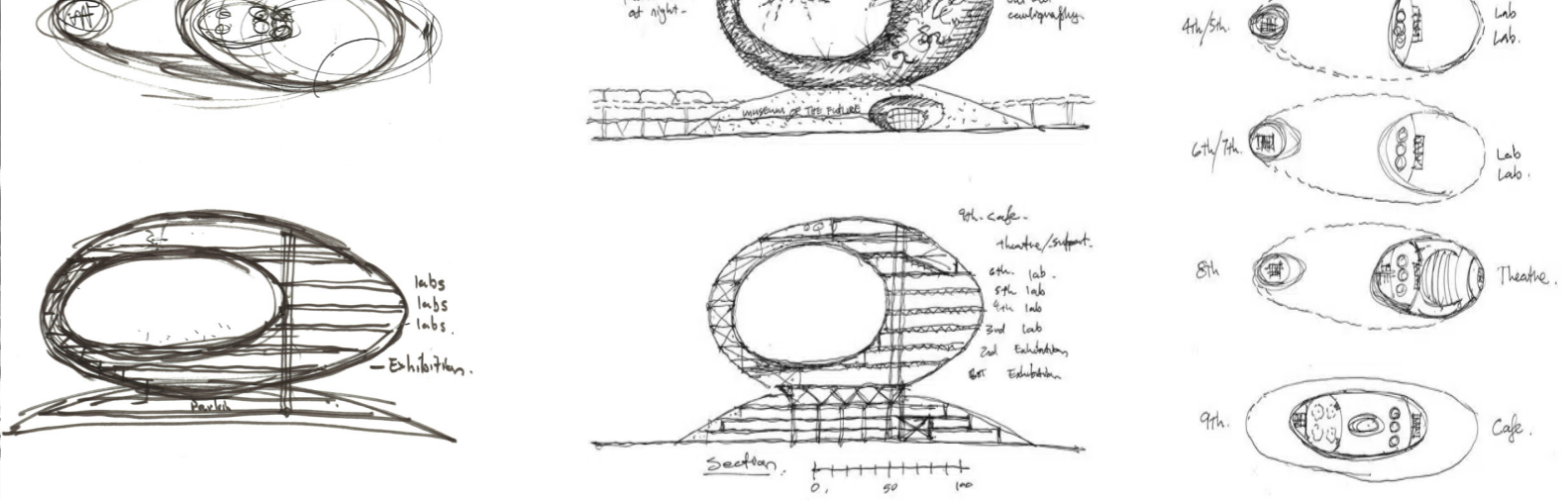
Figures 45. Ateliers Jean Nouvel section cut line



Figures 46. Ateliers Jean Nouvel section cut



Figures 47. Musuem of the Future Killa Design



Figures 49. Musuem of the Future Killa Design Drawings

Concept

The building's futuristic form opens a new path away from the highrise towers that dominate skylines everywhere. Its form is symbolic: The circular building represents humanity; the green mound it sits atop represents the earth; the void represents the unknown future.

The torus shape was the starting point for the concept of this futuristic building, but it's more than just a form. The design embodies a vision of the future where cutting-edge technologies such as holograms, robotics, and 3D printing are integrated into the structure, creating an interactive and immersive environment. The building serves as a representation of this forward-thinking mentality, where innovation and progress are at the forefront. The use of these technologies also allows for flexibility and adaptability in the building's design and function, making it a dynamic space that can evolve and change with the needs of its users.

Vertically

The building stands at an impressive height of 78 meters, featuring six exhibition floors and one administration floor. The overall design of the museum is a structural masterpiece, with beams and columns integrated into the wall to form the exterior structure. This architectural technique allows for an unobstructed view of the artwork inside and creates a unique, fluid space for visitors to explore. The building's cylindrical form is both practical and aesthetically pleasing, as it maximizes the available floor space and provides a sense of continuity throughout the interior. The Guggenheim Museum in New York truly represents the innovative spirit of modern architecture.

An internationally renowned art museum and one of the most significant architectural icons of the 20th century, the Guggenheim Museum in New York is a vital cultural center, an educational institution, and the heart of an international network of museums. Visitors can experience special exhibitions of modern and contemporary art, lectures by artists and critics, performances and film screenings, classes for teens and adults, and daily tours of the galleries led by museum educators. Founded on a collection of early modern masterpieces, the Guggenheim Museum today is an ever-evolving institution devoted to art.

The building is an architectural and engineering marvel. It confidently straddles the past and the future, applying advanced technology to traditional art forms. The installation 'speaks Arabic': its facade is a canvas for the poetry of His Highness Sheikh Mohammed Bin Rashid Al Maktoum rendered in the calligraphy of Mattar bin Lahej.

Architect By
Killa Design Architects

Musuem of the Fut



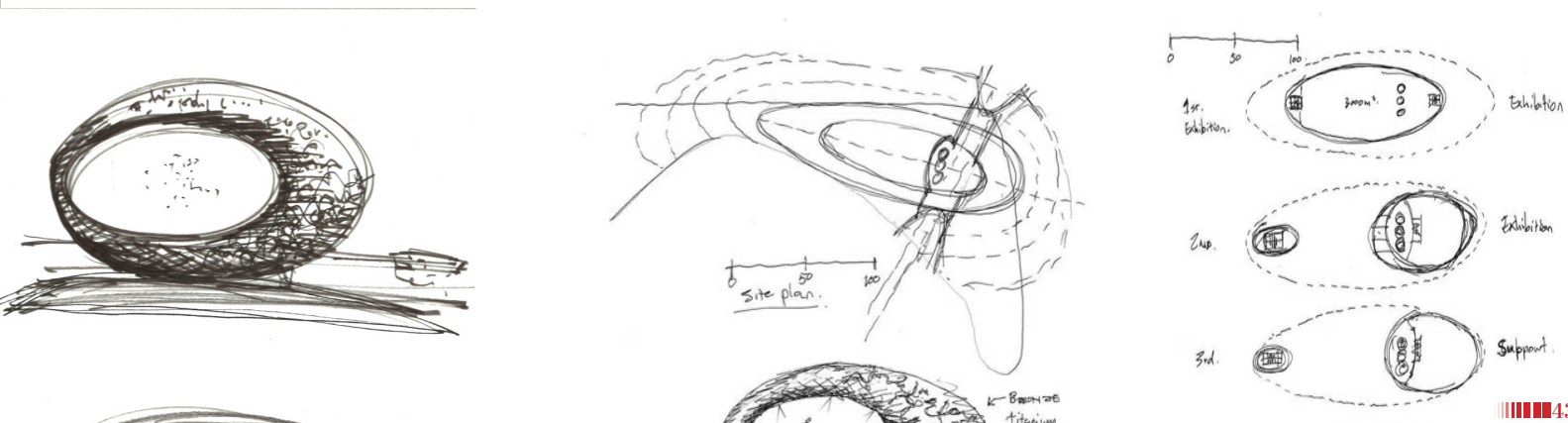
Square Footage
323,000 SF

2022

Location
Dubai, UAE

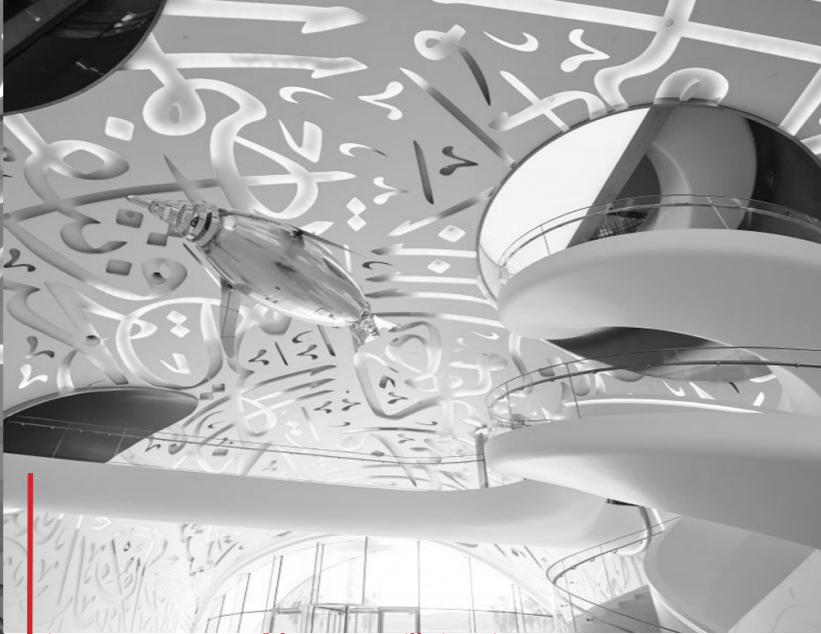
Typology
Musuem

Figures 48. Musuem of the Future





Figures 50. Musuem of the Future Killa interior



Figures 51. Musuem of the Future Killa interior



Figures 52 Musuem of the Future Killa interior

Dimension

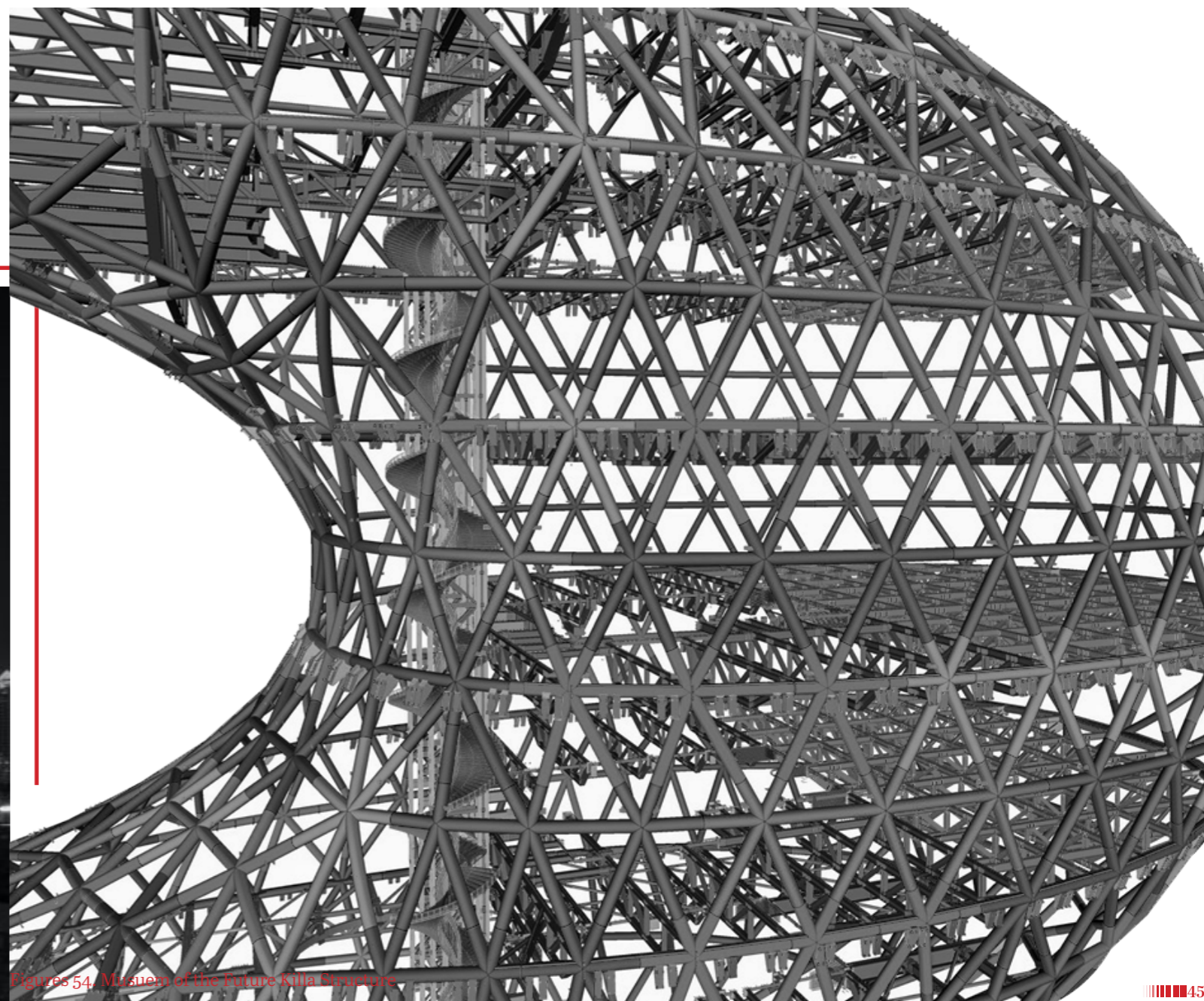
The dimension of the museum of the future is a towering 77-meter/225-foot structure that boasts an overall area capacity of 30,548 m2. A torus shape characterizes the building's futuristic design, and its facade is made out of stainless steel consisting of 1,024 pieces manufactured by a specialized robot-assisted process. Inside, the museum features six floors dedicated to exhibitions and one administration floor. The building's structural design integrates the beams and columns into the wall to form the exterior structure, making it a stunning visual representation of form and function. With its impressive size and cutting-edge design, the Museum of the Future is a true architectural marvel that draws visitors worldwide.

Facade

The facade of the Museum of the Future is a technological marvel crafted from 1,024 individual stainless steel pieces. These pieces were created using a specialized robot-assisted process, ensuring a precise fit and a stunning finish. The facade covers an impressive 17,600 square meters and incorporates a series of striking geometric shapes, reflecting the futuristic vision of the building's design. Using stainless steel not only creates a sleek and modern appearance but also provides durability and resistance to the harsh elements of the desert climate.



Figures 53- Musuem of the Future Killa Light



Figures 54. Musuem of the Future Killa Structure



The National Memorial for Peace and Justice's powerful structure is composed of eight hundred suspended Corten steel monuments, representing the counties in the United States where racial terror lynchings occurred. Each of the steel columns is engraved with the names of its victims, serving as a haunting reminder of the atrocities committed against black people in the nation's past. The design of the memorial aims to create a space of reflection and acknowledgement, calling attention to the continued presence of racial injustice and its lasting impact on American society.

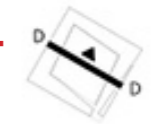


Figures 55. The National Memorial For Peace and Justice

Most other monuments in this monument-strewn city, the most visible being a 9-foot-high bronze statue of Jefferson Davis, the president of the Confederacy, in front of the Alabama State Capitol Building, exist stylistically, no matter what their actual dates, in the 19th century. The roots of the Memorial for Peace and Justice lie in the post-utopian 1970s, in contemporary earthworks and site-specific installations that combined Minimalist abstraction and scale with a Conceptualist capacity for political metaphor.



Figures 57. The National Memorial For Peace and



2018
Location
Montgomery, Alabama USA
Square Footage
2,800 sq. m.
Typology
Memorial

Architect By
Mass Design group

The National Memorial for Peace and Justice



Figures 56. The National Memorial For Peace and Justice Goolge Map

Figures 58. The National Memorial For Peace and Justice Elevation



Figures 59. Lissoni & partner render

The main idea is to generate an environment whereby visitors feel that they themselves are entering the water to discover the beauty of the marine life display; a living shell that opens to the sky during the day to reveal the sea worlds and which closes as darkness falls to take on a “second life” as a planetarium, protecting the arena and the biome domes within, like a shell protects the pearl.

Having the water level define the starting point of the project, the site is excavated to become a spacious and innovative water basin, with the Aquarium and Marine Center forming a submerged two-level island accessed via a perimetral ramp that starts from the lobby entrance and leads visitors along the biome pathway.

A sloped beachfront encloses the Parking area to form a panoramic public space, while a boardwalk surrounds the basin to become a floating ring connecting the two waterfronts and encompassing the Aquarium and its sliding roof.

Lissoni Architettura | Piero Lissoni (Team Leader), Miguel Casal Ribeiro, Mattia Susani, & Joao Silva
Milan, Italy

AQUATRIUM



Figures 60. Lissoni & partner Diagram

Elements

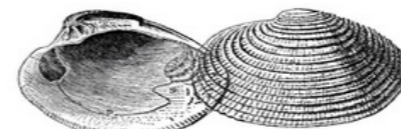
-Air

-Environment

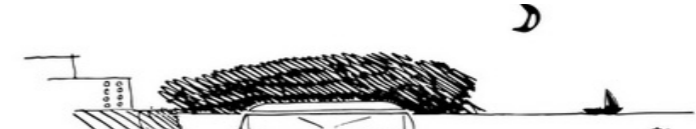
- water



NIGHT TIME THE SHELL IS CLOSED



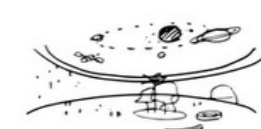
DAY TIME THE SHELL IS OPEN



THE SHELL PROTECTS THE AQUARIUM



THE SHELL REVEALS THE AQUARIUM AND BECOMES AN ISLAND



THE ATRIUM BECOMES A PLANETARIUM



THE ATRIUM BECOMES A COURTYARD OPEN TO THE SKY

Figures 61. Lissoni & partner Drawing

Site Responses

The site is transformed into a waterscape with an estuarine shoreline and a network of floating platforms creating a public water garden. Integrated planters allow for salt marsh vegetation to be cultivated in a variety of relationships to the river – from the permanently submerged to the tidal – providing rich habitats for the local wildlife. The visitors of this garden can immerse themselves in the movement of the coastal waters and contemplate the beauty of its local flora and fauna.

Environmentally:

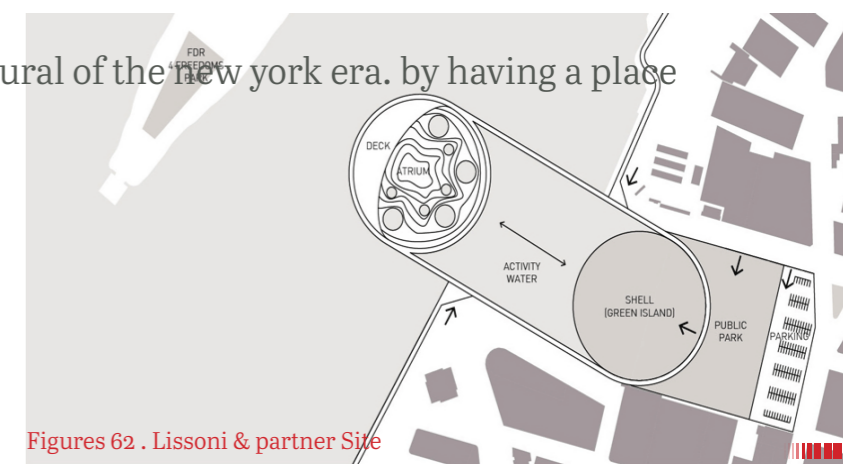
Floating on the ocean surface. Thought the projects way from the ecosystem or an aquarium. The projects simply put the ocean and the animal in front. But to not impact the environment too much.

Culturally:

The projects represent the importance of the sea. It claims that how it was designed improved how the ocean is being seen.

Socially:

This project presents and critical cultural of the new york era. by having a place where you can hang out and learn.



Figures 62 . Lissoni & partner Site



CASE STU DY SUM MARY

The selection of this case study was based on its distinctiveness and specific relevance to the topic at hand. While each example has its own strengths and typologies, they all share commonalities in terms of their design elements and functions. Moreover, each example is situated in its own environment and features unique objects and artifacts, further highlighting the diversity and complexity of museum design. By examining these case studies, one can gain a deeper understanding of the multifaceted nature of museum architecture and its role in enhancing the visitor experience and preserving cultural heritage.

Chronophotography and kinoscope were two groundbreaking technologies that revolutionized the way we capture and view images. Chronophotography, developed by French scientist Étienne-Jules Marey in the late 19th century, involved taking multiple photographs of a moving subject at different intervals, which could then be played back in sequence to create the illusion of movement. The kinoscope, invented by Thomas Edison and William Dickson in the early 20th century, was a forerunner to modern-day cinema and allowed viewers to watch short films by cranking a handle and peering through a small peephole. Both of these inventions were highly imaginative and represent important milestones in the history of visual media.

Ateliers Jean Nouvel's work for Louvre Abu Dhabi is known for challenging the conventional systemization of architectural design and engineering. Nouvel's work explores the natural elements of the location, with a particular focus on shadow, structure, and nature's breeze. This approach has led to a unique architectural masterpiece that combines contemporary design with traditional elements. The Louvre Abu Dhabi is a testament to Nouvel's ability to create innovative and inspiring architecture that considers its environment and context.

The Jewish Museum Berlin carries the aspect of the story and its social, political, and cultural features to the community. The environment and architecture play a crucial role in telling the story with the materials and their interaction. The building's unique design by architect Daniel Libeskind features a void or empty space to signify the absence of Jewish culture in Germany after the Holocaust. The museum's exhibits and architectural design work hand in hand to create a powerful and emotional experience for visitors, emphasizing the importance of remembering the past and the need for tolerance and acceptance in the present.

Future museums focus on creating strong cultural and educational experiences by utilizing film, interactive displays, and LED lighting to immerse visitors in the exhibits.

These elements allow for a more interactive and engaging experience, where visitors can learn and explore through different mediums. The use of technology allows for a more personalized and customized experience, tailoring the visit to each individual's interests and preferences. By creating an immersive environment, future museums aim to make learning and cultural experiences more accessible and enjoyable for all.

Aquatruim is the experimental building involved between nature and beauty. With most crucial design element is the connection with the exterior environment. That explains the two forces.

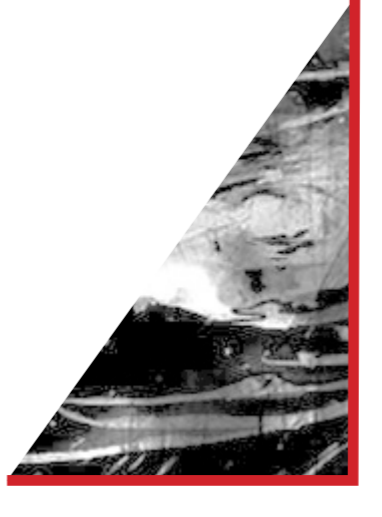
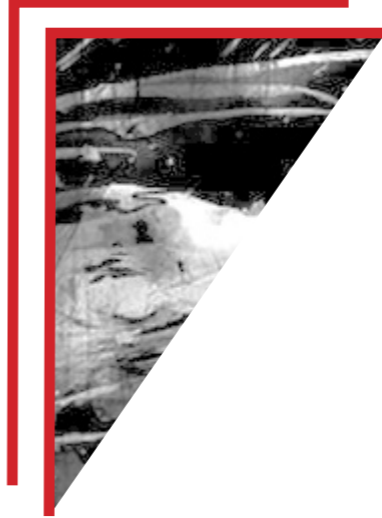
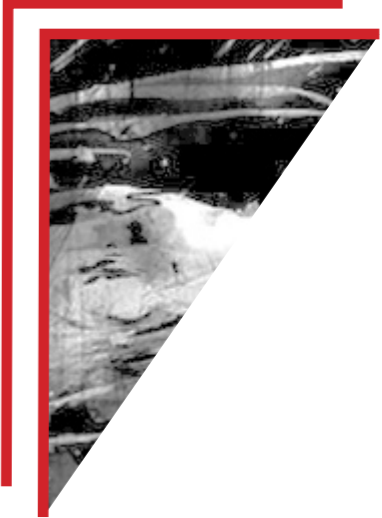
As mentioned, each of the discussed case studies holds qualities and typologies. However, they all focus on elements now connecting them with the community and the story they want to tell or protect. This can be argued based on the idea that each has a positive impact—a key element of this case study by connecting the exterior environment with the community.



LIT ERA TURE RE VIEW

“Monsters of Architecture” is a book by architect Marco Frascari that explores the idea that architecture is not simply about creating functional and aesthetically pleasing buildings but also about creating an emotional and experiential connection with the viewer. Frascari argues that architecture can be a form of storytelling and that it is through the creation of architectural “monsters” - fantastical, surreal, and otherworldly structures - that architects can convey more profound meaning and evoke a sense of wonder in their audiences.

The book comprises several essays, each exploring a different aspect of the relationship between architecture and the uncanny. Frascari draws on many sources, including literature, philosophy, and art, to support his arguments. He also includes many illustrations and photographs of historical and contemporary buildings to demonstrate the concepts discussed in the book.



One of the key ideas in the book is that architectural monsters, which deviate from the norm, are the means by which architecture may generate a sense of wonder that leads to the discovery of new possibilities. Frascari claims that these monsters can be used to communicate stories and history entertainingly and educationally. He believes this approach to architecture can help create a sense of community and foster a sense of belonging while simultaneously expanding our understanding of the world.

Overall, the book offers a unique perspective on architecture and how it can be used to create powerful emotional connections with its audience. Frascari’s arguments are thought-provoking and well-supported, making it an excellent read for anyone interested in the intersection of architecture and the human experience.

“The Sleeping Subject” is a book by James Morley that explores the nature and function of sleep and its relationship to the human mind. The book provides a comprehensive overview of current scientific research on sleep and historical and cultural perspectives on the subject. Morley delves into the cognitive, emotional, and physiological processes that occur during sleep and how they impact our waking lives. He examines the role of sleep in dreams, memory, and mental health and the impact of sleep disorders on overall well-being.

The book is written in an accessible style, making it appealing to both general readers and researchers interested in the field. Morley explains complex scientific concepts in a way that is easy to understand. He provides a detailed analysis of the latest research in the area, drawing on studies from various disciplines such as psychology, neuroscience, and medicine. He also discusses some of the latest technologies used in sleep research and the implications of these findings for diagnosing and treating sleep disorders.

One of Morley’s critical points in the book is that sleep is not a passive state of being but an active process vital for our physical and mental well-being. He also stresses that adequate, good-quality sleep is necessary for optimal daily functioning and how sleep disruptions can adversely affect memory, mood, and overall health. He also discusses how cultural and societal factors can influence our understanding and approach to sleep and how our sleep patterns have changed over time.

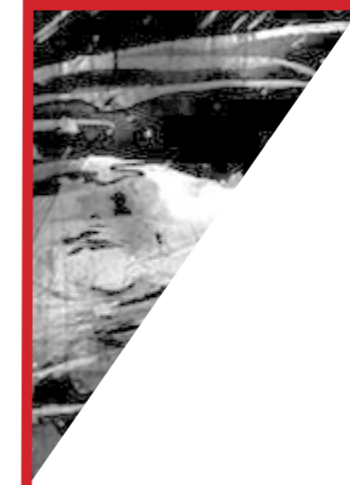
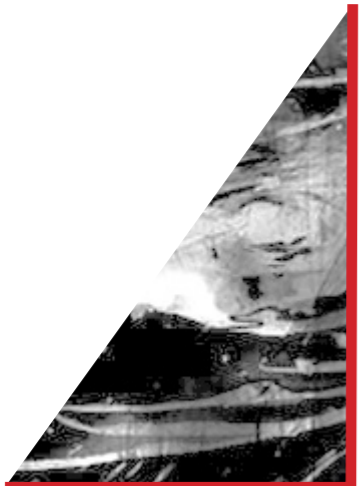
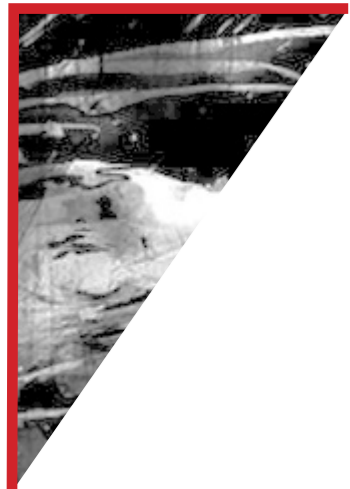
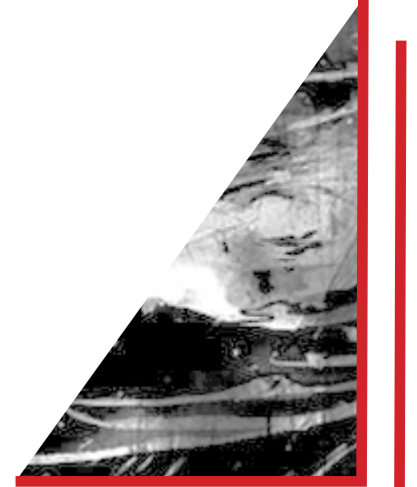
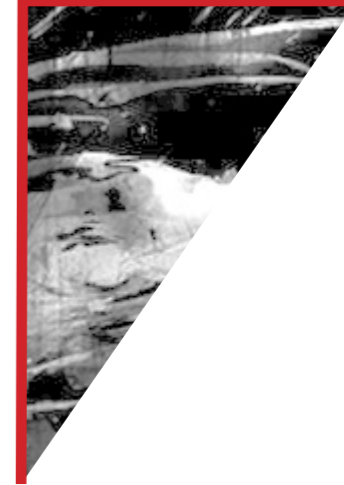
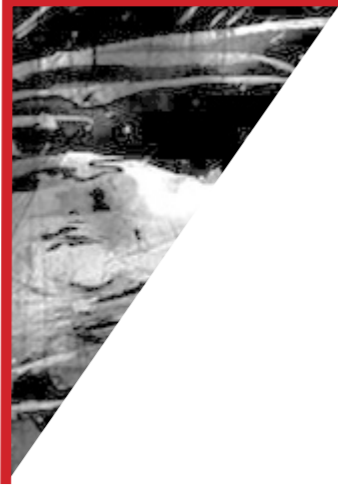
Overall, “The Sleeping Subject” is a detailed and informative exploration of the nature and function of sleep and its impact on the human mind. Morley’s writing is engaging and well-researched, making it an excellent resource for anyone interested in learning more about this critical aspect of human physiology and behavior.

“Water and Dreams” is a book by French philosopher Gaston Bachelard that explores water’s symbolism and psychological significance in the human imagination. Bachelard draws on literature, art, and personal experiences to examine the ways in which water has been used as a symbol in various cultures throughout history. He argues that water is a source of deep, subconscious emotions and memories and an important symbol in our dreams and imagination.

The book is divided into four sections, each focusing on a different aspect of water: “Water and its Forms,” “Water and its Illusions,” “Water and its Melancholy,” and “Water and its Poetry.” In each section, Bachelard explores different themes, such as the fluidity of water, its reflective properties, calming and soothing effects, and its power to evoke powerful emotions. He also examines the ways in which water is used in literature and art and how it has been incorporated into the design of buildings and gardens.

Bachelard’s writing is poetic and evocative, using vivid imagery and metaphors to convey his ideas. He believes that water is a symbol and a medium that allows accessing the hidden layers of our psyche and memories. He also argues that because of this ability, it can be a powerful tool in psychoanalytic therapy.

Overall, “Water and Dreams” is a fascinating exploration of water’s symbolism and psychological significance in the human imagination. Bachelard’s writing is engaging, and the book is rich in insight and ideas, making it an ideal read for anyone interested in the intersection of psychology and philosophy and those captivated by water’s mysteriousness and beauty.



User Overview

The project will require a place that shares the connection with the number of visitors and storytelling. The primary target user of the space is the communication to the history of what has happened on the site.

The project would likely be a safer place for the government considering thinking about keeping a nature place that keeps the history of the slaves. Ownership of this museum will be shared with the tourist commission and the government.

The operation of the forum and communication this project will have. To be viewed in their point and there a fraction that will connect us to the story and each other. The public need to work with the project and explode the mind and develop a new view.

User/ Client Description

User Group

- Political figures, local/ national/ global
- Exhibiting artist Student/ future professional
- Offices administration/ employes
- Community member/ patrons
- Tourist

Consideration

- Obsenatory
- Accessibility
- Safety
- park



The Prospective Sites

The three project sites include Mondo Nobo (New World) Curaçao, Gentry, West African, Cape Town, Westduin, and the Hague Netherlands. These locations are all of particular relevance to the history and how they connect to the story. Each had its part in the historical element path. But all of the have a converged but different social dissonance and technological.

This project has a primary purpose. The location was needed to connect with the element. The key to success is to have accessibility to locals and visitors. The idea needs to focus on the connection to the community, so the site needs to be part of the history and has one path to the end.

For these reasons, I have selected three primary focuses on the history

- Mondo Nobo (new world); Curaçao, Willemstad
- Gentry; west Africa, Cape town
- Westduin; The Hague, Netherland



On the scale, the site's need is essential for various reasons; each person can explore and get exposure to the history. Also, allowing the person to walk through history can break the organism of the story. Especially now that the technology can add and project a digital effect to the element that can visually be important to the space.

1. A harbor-specific place that rehabilitates a community by an entity with the meaning of telling a story.

A community center in a harbor area uses storytelling to rehabilitate and improve the community. This community center could host events, workshops, and programs that promote sharing personal stories and experiences to build connections and understanding among community members. The center may also use storytelling as a form of therapy to help individuals overcome unique challenges and improv

2. Raise public awareness of the dynamic history through the place at the location.

Raising public awareness of the dynamic history of a location involves educating the public about the historical significance and evolution of a specific place through various means, such as educational programs, guided tours, exhibits, and public art installations. The goal is to increase understanding and appreciation of the past and how it has shaped the present and future of the location, promoting a sense of community, pride, and connection to the past among residents

3. Provide a new public space that brings the community.

Providing a new public space that brings the community together refers to the creation of a shared area where people can gather, socialize, and engage in a variety of activities, such as a park, plaza, or community garden, designed to be accessible and welcoming to all members of the community, promoting social interaction and encouraging people to spend time together.

Goals of The Thesis Project

Goal 1 . develop a contemporary museum building design that refers to the island's architecture.

Goal 2. Incorporate the community into the design and especially relate to the extreme heat and salt and moisture importantly.

Goal 3. Demonstrate successful functioning of design as both entertainment and history.

- Successfully integrate ideas
- Effective circulation flow
- Innovative Design
- Education
- Intentionally
- Creates a project

Theoretical

(Physics) explore the mean of protecting

(Social) communicating the pain of the place

(Physics) providing a place that protects the important of the past.

Academe

Architecture can contribute to communication by creating spaces that facilitate interaction and connection among people. It can also use forms, materials, and symbolism to convey meaning and tell a story, enhancing the experience of the built environment.

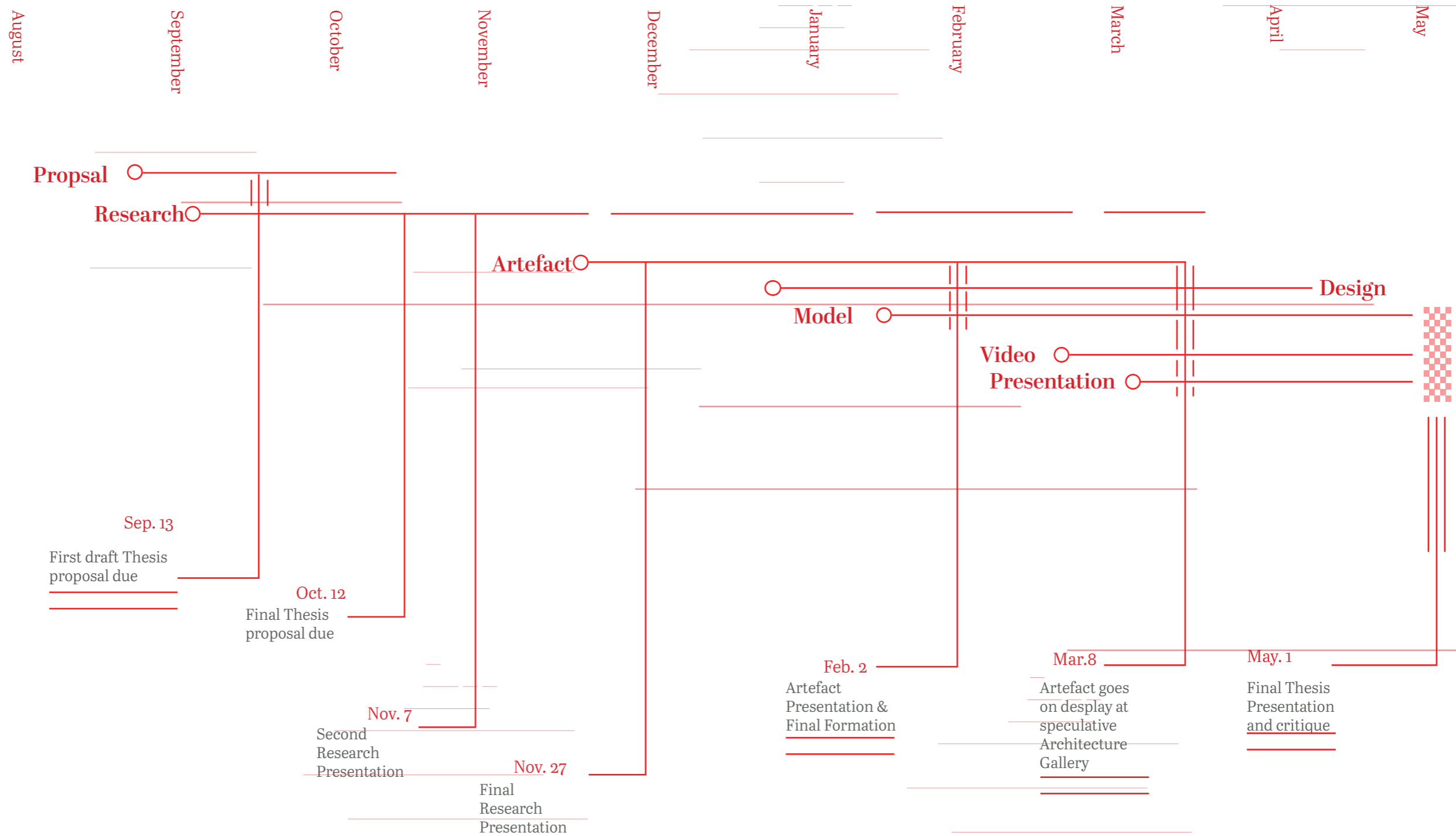
Obtain a master of architecture degree

Personal

One way to improve knowledge about Curaçao is to visit historical landmarks such as Fort Amsterdam or explore the vibrant architecture in the capital city of Willemstad. Additionally, experiencing the unique culture and cuisine through local events, museums, and restaurants can offer a deeper understanding of the island's rich history and diverse community.

Progress in writing and presentation

SCHEDULE





ANALYSIS

01

VEGETATION

Divi Divi



Divi Divi is a type of tree that is typically found growing in sandy or loamy soil, particularly in arid or semi-arid regions. It is well-suited to grow in such soil types due to its ability to tolerate harsh conditions and low-nutrient soils. Although the tree can survive in such conditions, it requires a significant amount of water during the hot and dry seasons to sustain its growth and development.

Fishtail palm



Fishtail palms, also known as Caryota palms, are a popular choice for tropical landscapes. They are native to Southeast Asia and are known for their dense and full growth. These palms have unique fishtail-shaped leaves, which add an exotic touch to any garden or landscape.



The background of the entire page is a dark red, textured surface with a faint, white architectural site plan overlaid. The plan shows various building footprints, walls, and a central courtyard area. The text 'PROJECT' is superimposed on this plan.

PRO

J

ECT

01

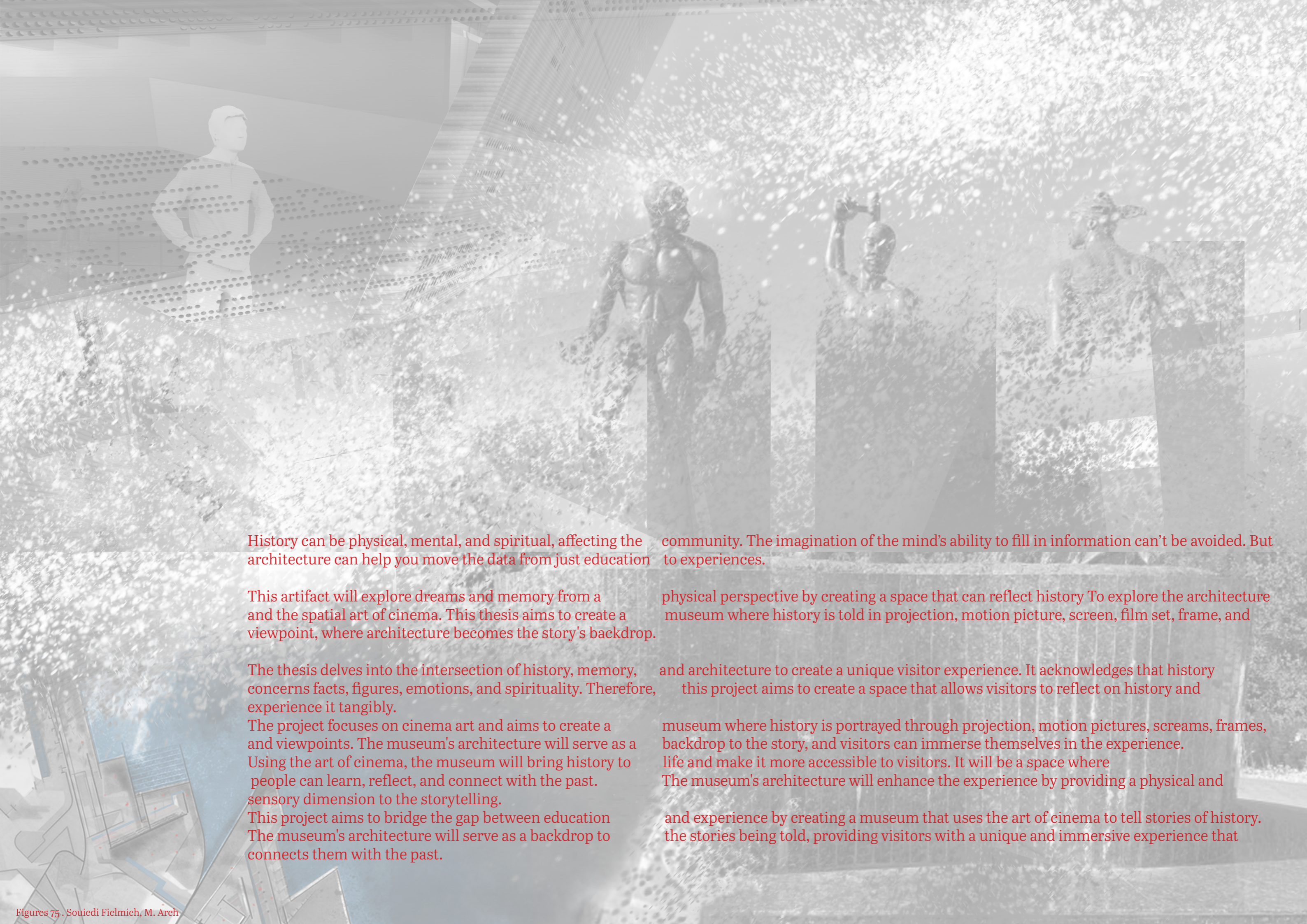
LOCATION

02

INFORMATION

03

RENDERS



History can be physical, mental, and spiritual, affecting the architecture can help you move the data from just education

This artifact will explore dreams and memory from a and the spatial art of cinema. This thesis aims to create a viewpoint, where architecture becomes the story's backdrop.

The thesis delves into the intersection of history, memory, concerns facts, figures, emotions, and spirituality. Therefore, experience it tangibly.

The project focuses on cinema art and aims to create a and viewpoints. The museum's architecture will serve as a Using the art of cinema, the museum will bring history to people can learn, reflect, and connect with the past. sensory dimension to the storytelling.

This project aims to bridge the gap between education The museum's architecture will serve as a backdrop to connects them with the past.

community. The imagination of the mind's ability to fill in information can't be avoided. But to experiences.

physical perspective by creating a space that can reflect history To explore the architecture museum where history is told in projection, motion picture, screen, film set, frame, and

and architecture to create a unique visitor experience. It acknowledges that history this project aims to create a space that allows visitors to reflect on history and

museum where history is portrayed through projection, motion pictures, screams, frames, backdrop to the story, and visitors can immerse themselves in the experience.

life and make it more accessible to visitors. It will be a space where The museum's architecture will enhance the experience by providing a physical and

and experience by creating a museum that uses the art of cinema to tell stories of history. the stories being told, providing visitors with a unique and immersive experience that

Old Museum Location Information

Main Entrance
Parking
Bolivar Pools/ Childrens Pool
Santa Ana Bay

Curacao Garden + Rooms
Business Center
Bellevue Rooms
Lobby & Rubens Salon
Shops
Marble Garden + Rooms
Fitness Center & Spa
Eco Pond Swimming Pool

Kura Hulanda Vaction Club and Real Estate Office

Village Square + Rooms

News Cafe

Jacob's Bar & Terrace

Observatory Restaurant

Jaipur Restaurant & Bar

Sculpture Garden + Rooms

Museum

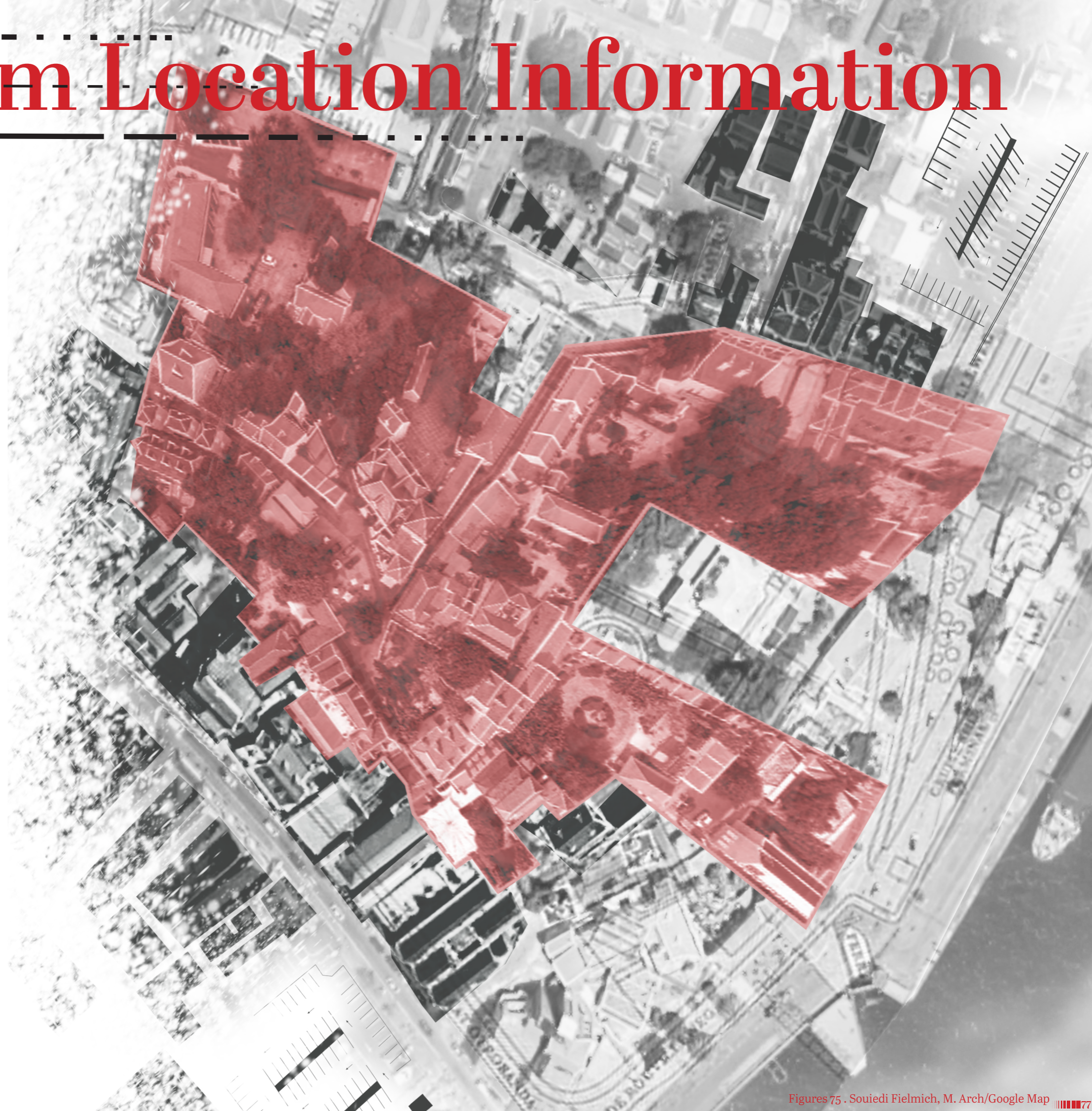
Conference Center

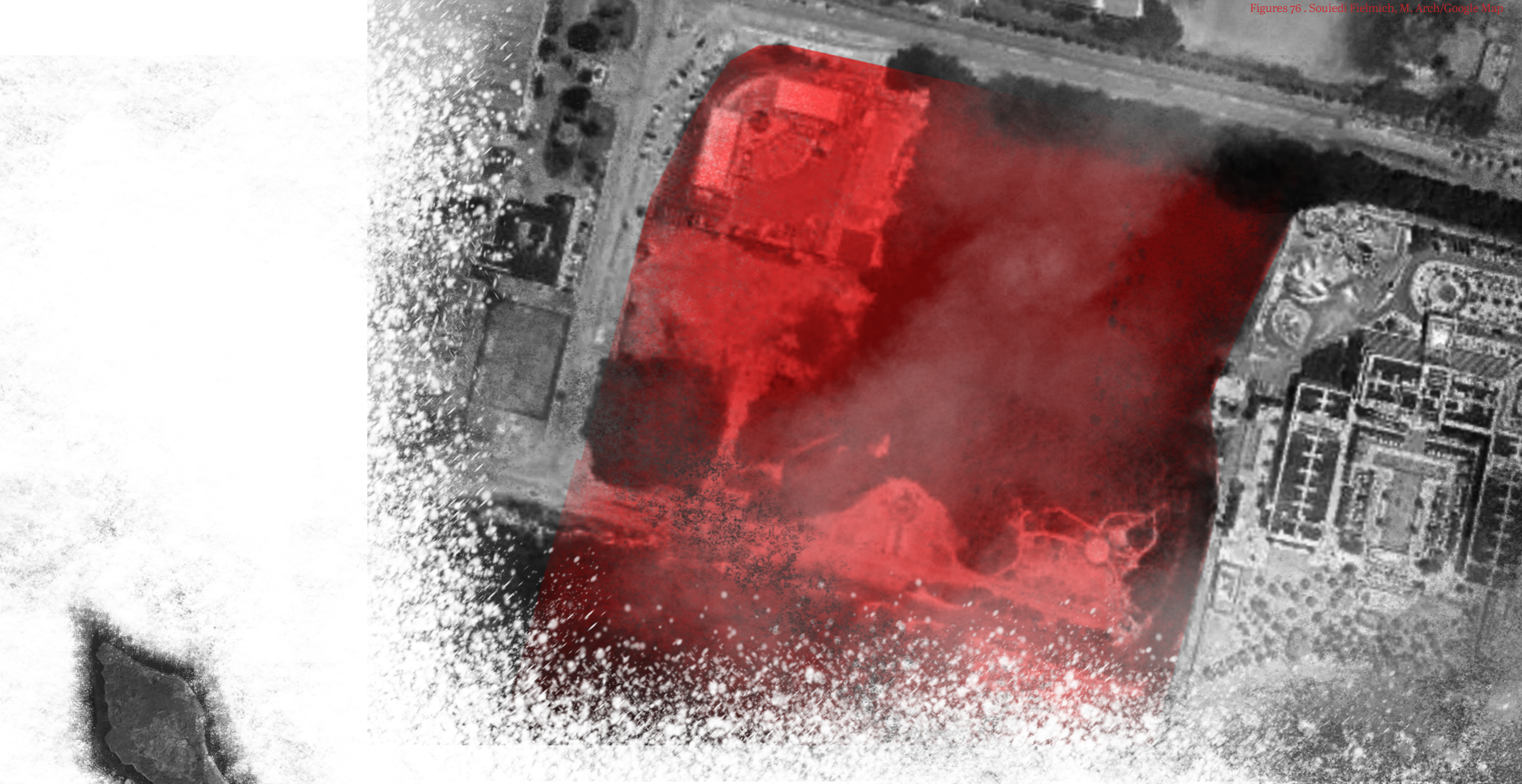
Museum Restaurant Kura Hul

Jacon Gelt Dekker Hulanda

Dialysis Center

Ice Machine



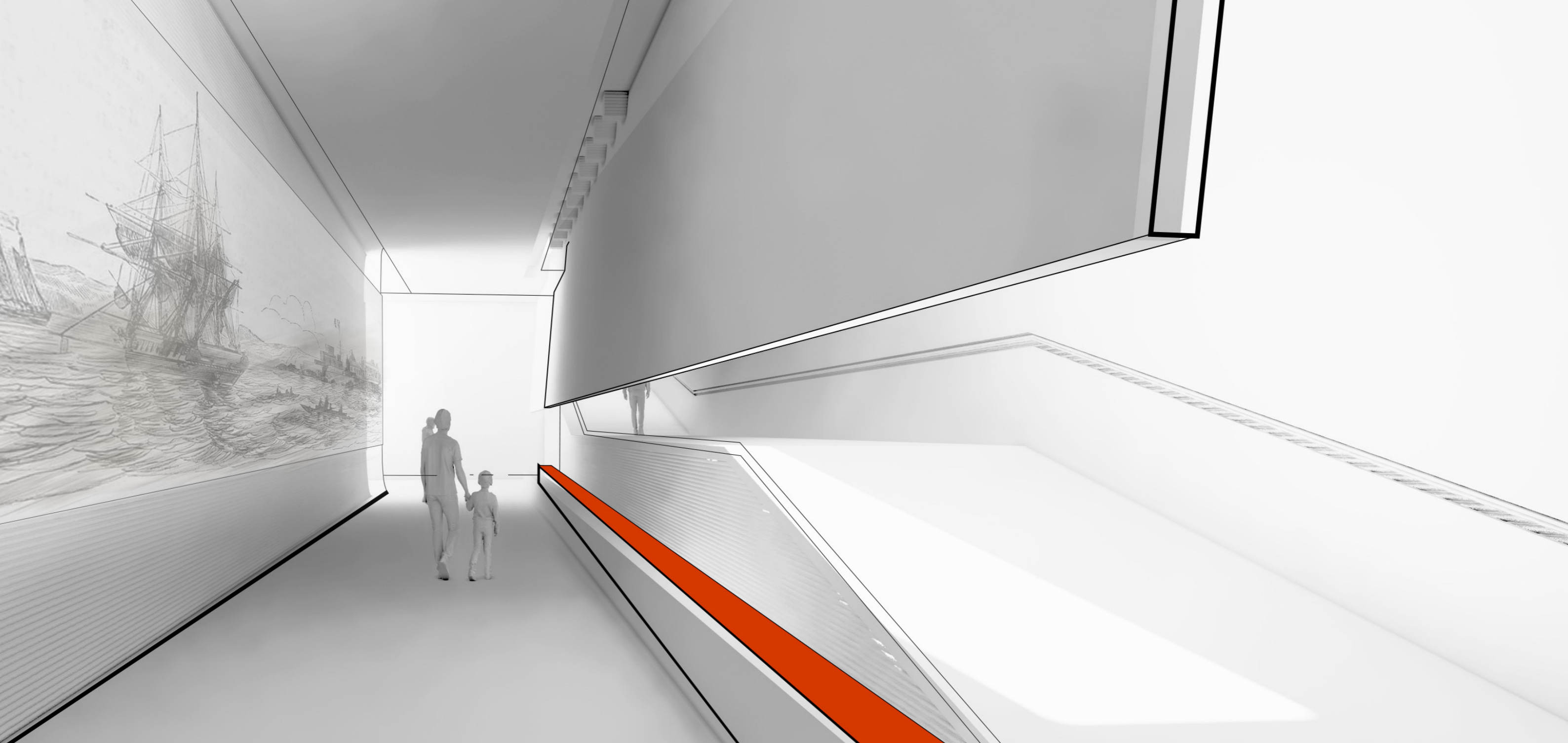


PARKE LUCHA PA LIBERTAT

TULA MONUMENT

Nel Simon





T

he second path of the hallway in the museum offers visitors an immersive and interactive experience to learn about Curacao's history of slavery and struggle for independence. Interactive exhibits, such as a replica slave ship and plantation reconstruction, give visitors a sense of the conditions enslaved people endured. There are also exhibits that highlight the island's rich cultural heritage and contributions to the fight for freedom and equality. Virtual reality experiences and displays of indigenous music, dance, and art further immerse visitors in Curacao's culture. The museum also showcases the natural beauty of Curacao, from its beaches to coral reefs and wildlife, to emphasize the importance of preservation for future generations. The exhibits aim to create a strong connection to Curacao's history, culture, and environment for visitors.

Figures 78 . Souiedi Fielmich, M. Arch

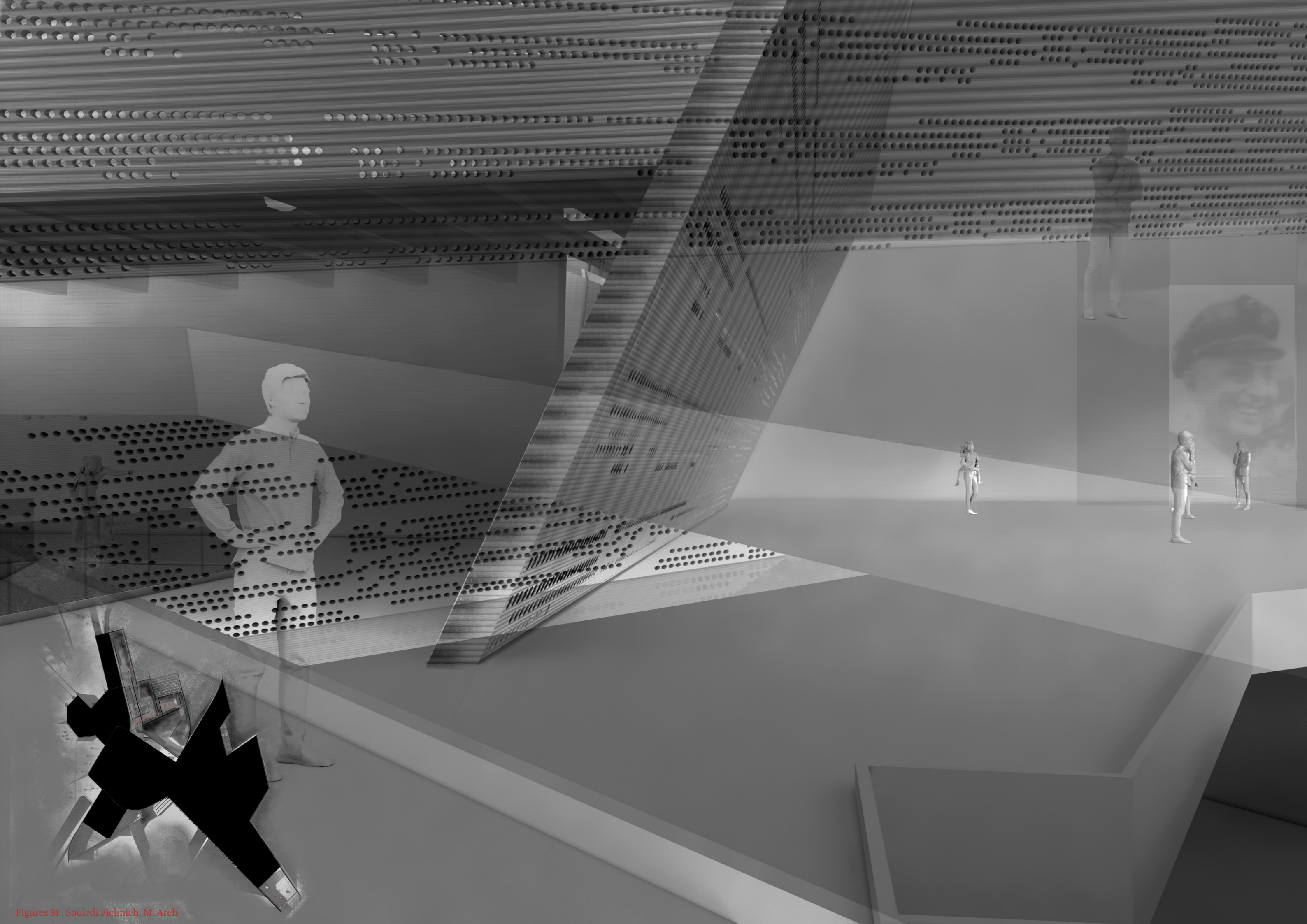


Figures 79 - Souiedi Fialatich, M. Arch

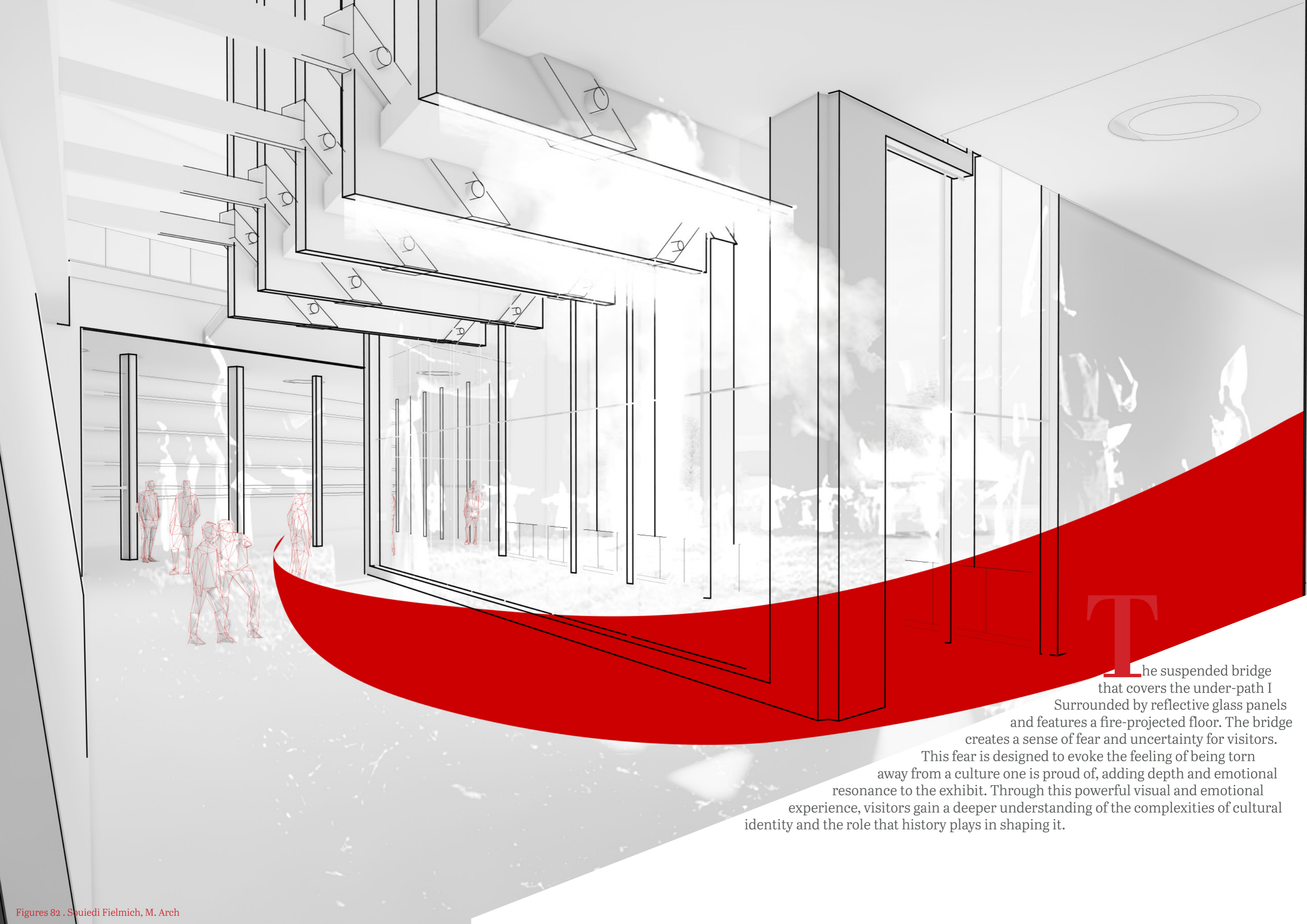


The light fixture covered by a sheet of metal with an individual hole is a powerful symbol used in the design of the “Herinnering aan Geschiedenis” museum project. It represents the loss and emptiness felt by families during World War II. The larger sheet of glass that surrounds the metal sheet features pictures of everyone who lost their lives during the war, creating a poignant tribute to their memory.

This design element is meant to evoke an emotional response from visitors and to help them connect with the history of Curacao and the impact of World War II on the island. By highlighting the personal stories and sacrifices of those who lost their lives during the war, the design encourages visitors to reflect on the devastating consequences of conflict and the importance of preserving the memory of those who were lost.



Figures 81 . Souiedi Fielmich, M. Arch



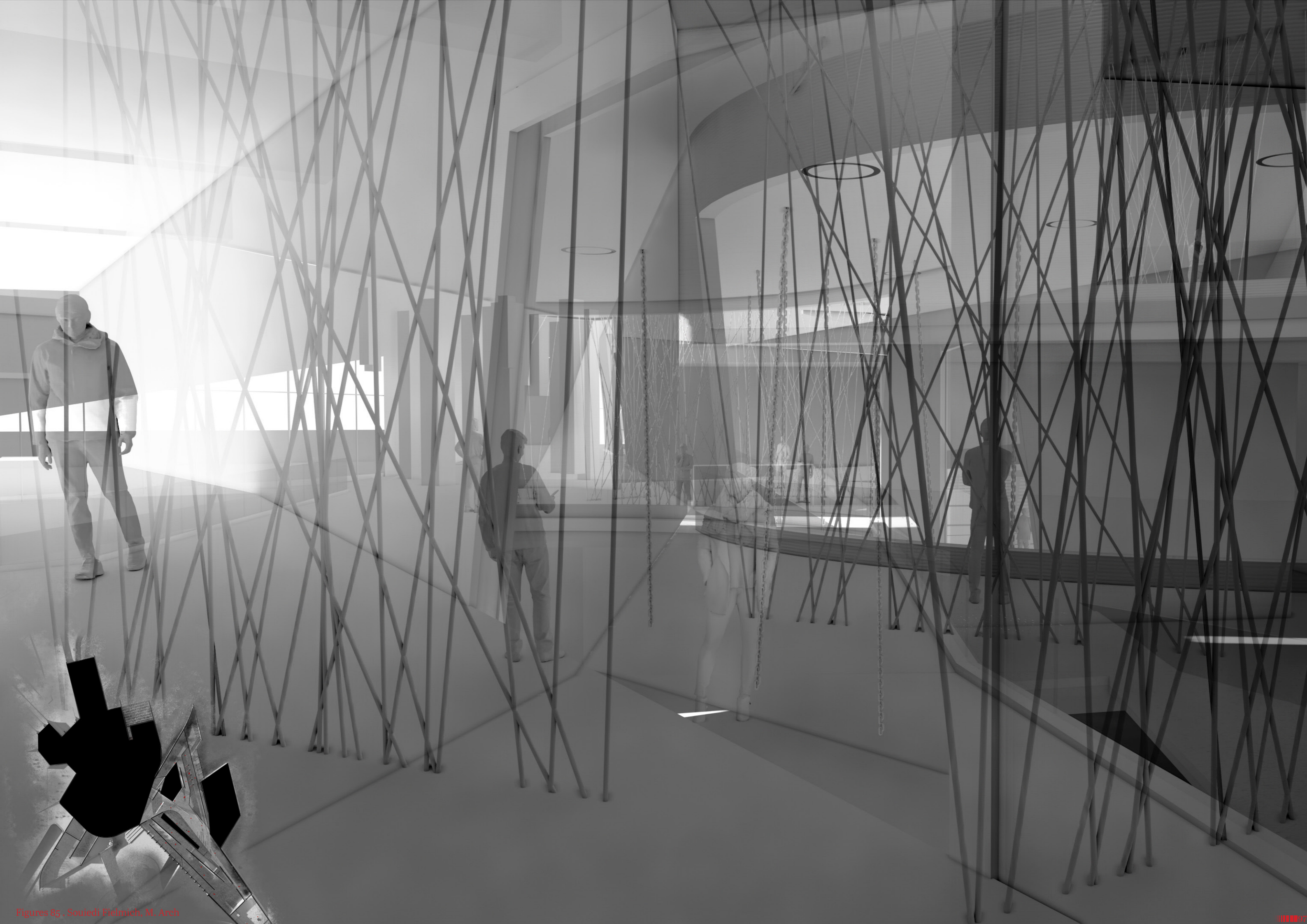
The suspended bridge that covers the under-path I Surrounded by reflective glass panels and features a fire-projected floor. The bridge creates a sense of fear and uncertainty for visitors. This fear is designed to evoke the feeling of being torn away from a culture one is proud of, adding depth and emotional resonance to the exhibit. Through this powerful visual and emotional experience, visitors gain a deeper understanding of the complexities of cultural identity and the role that history plays in shaping it.



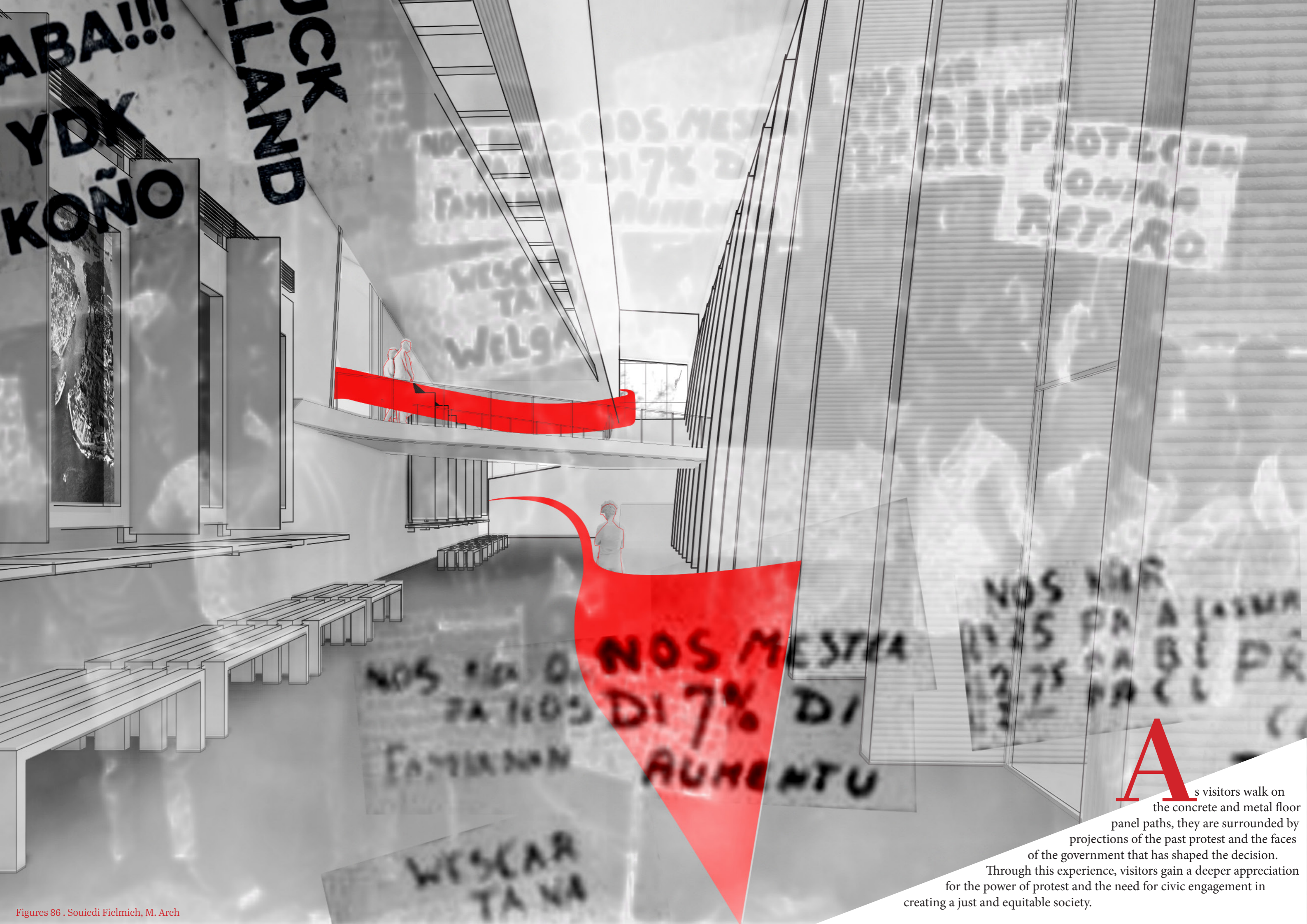
Figures 83 . Souedi Fielmich, M. Arch



This installation is where a rusted suspended chain hangs from the roof and floor, projecting a statue of a slave in life than life. The effect is amplified by rock floors with holes that let in their reflection of light to create otherworldly experiences. In this powerful visual and emotional experience, visitors gain a deeper understanding as they are reminded of the past fight for a better understanding.



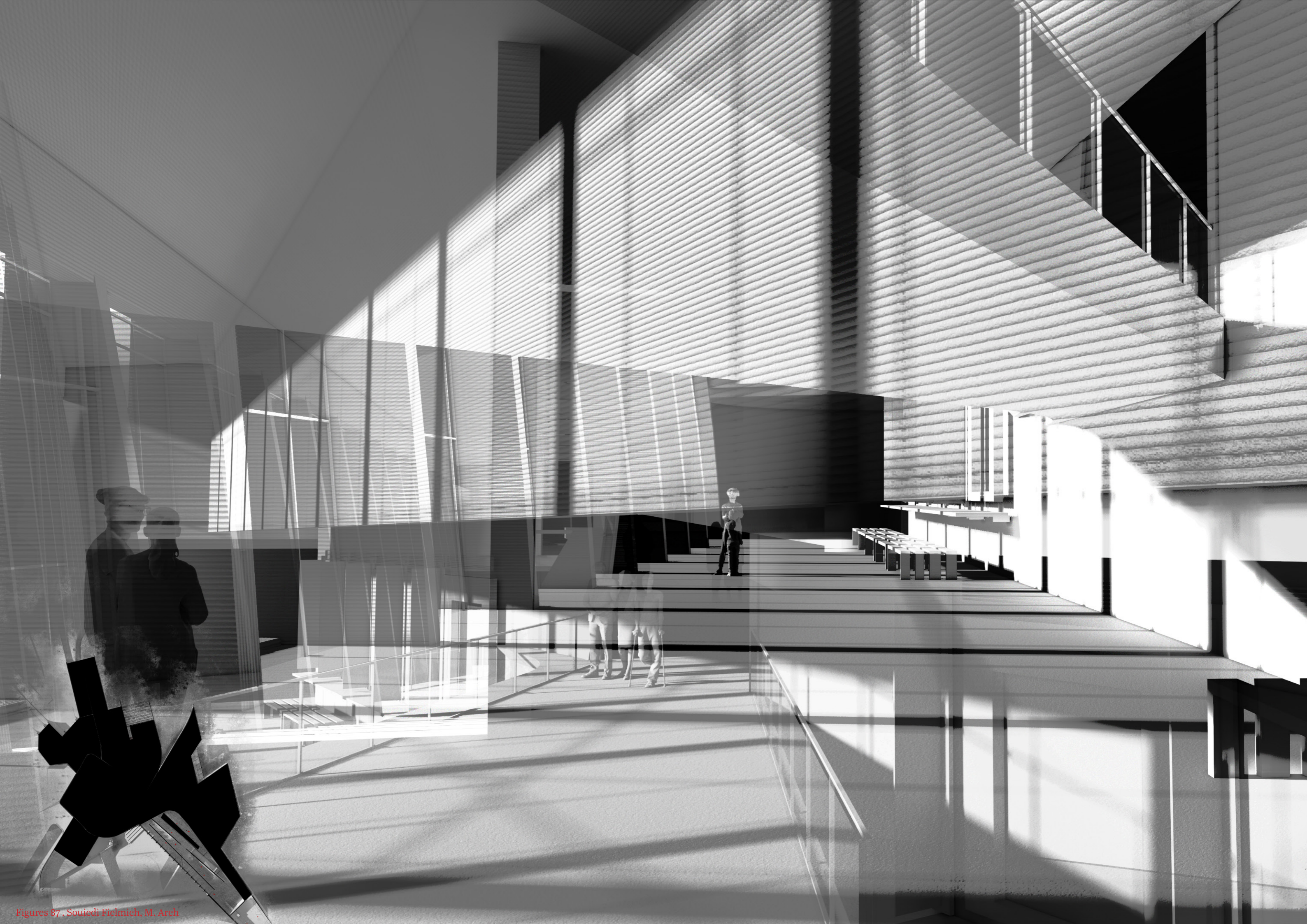
Figures 85 - Souiedi Fielnich, M. Arch



A

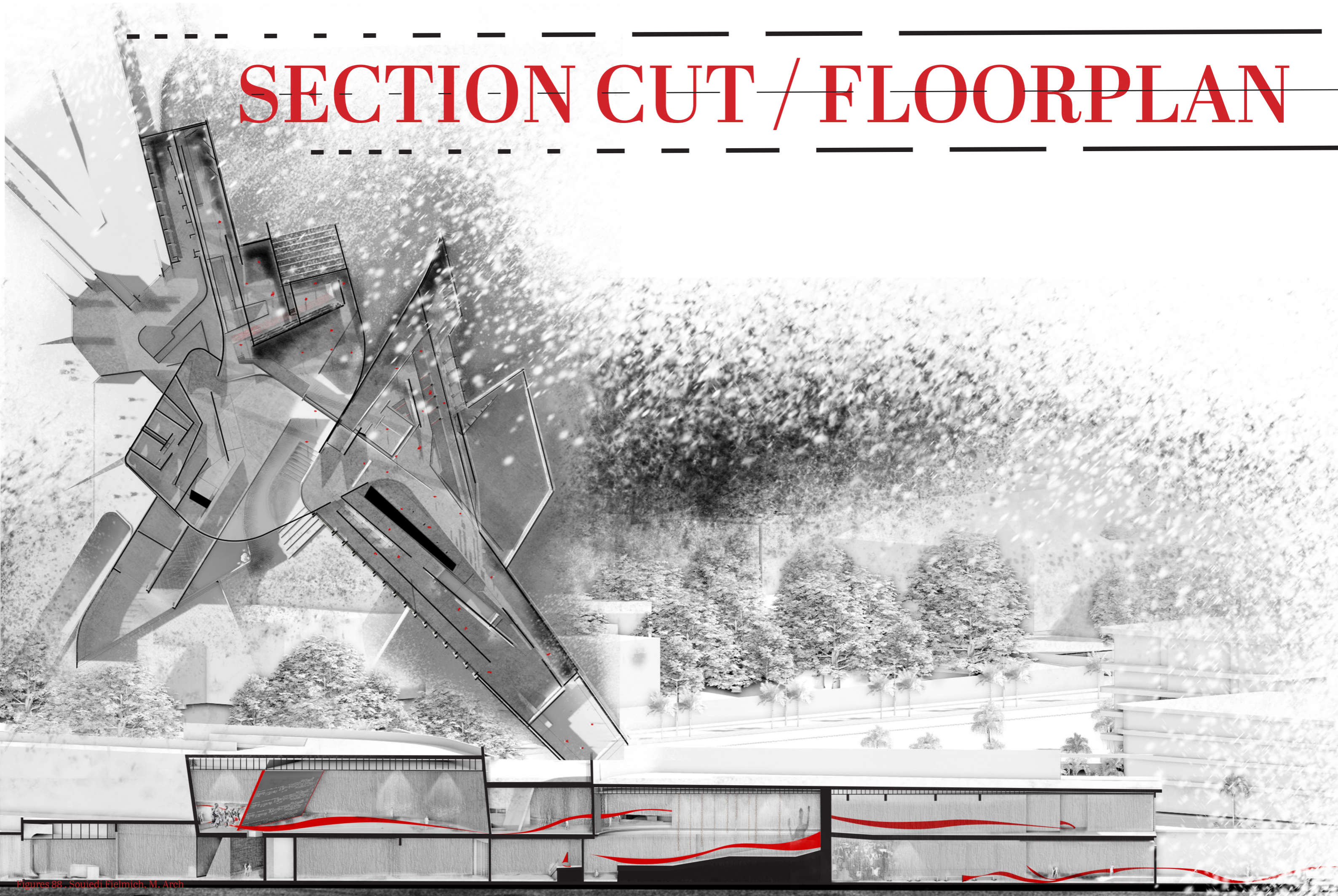
s visitors walk on the concrete and metal floor panel paths, they are surrounded by projections of the past protest and the faces of the government that has shaped the decision. Through this experience, visitors gain a deeper appreciation for the power of protest and the need for civic engagement in creating a just and equitable society.

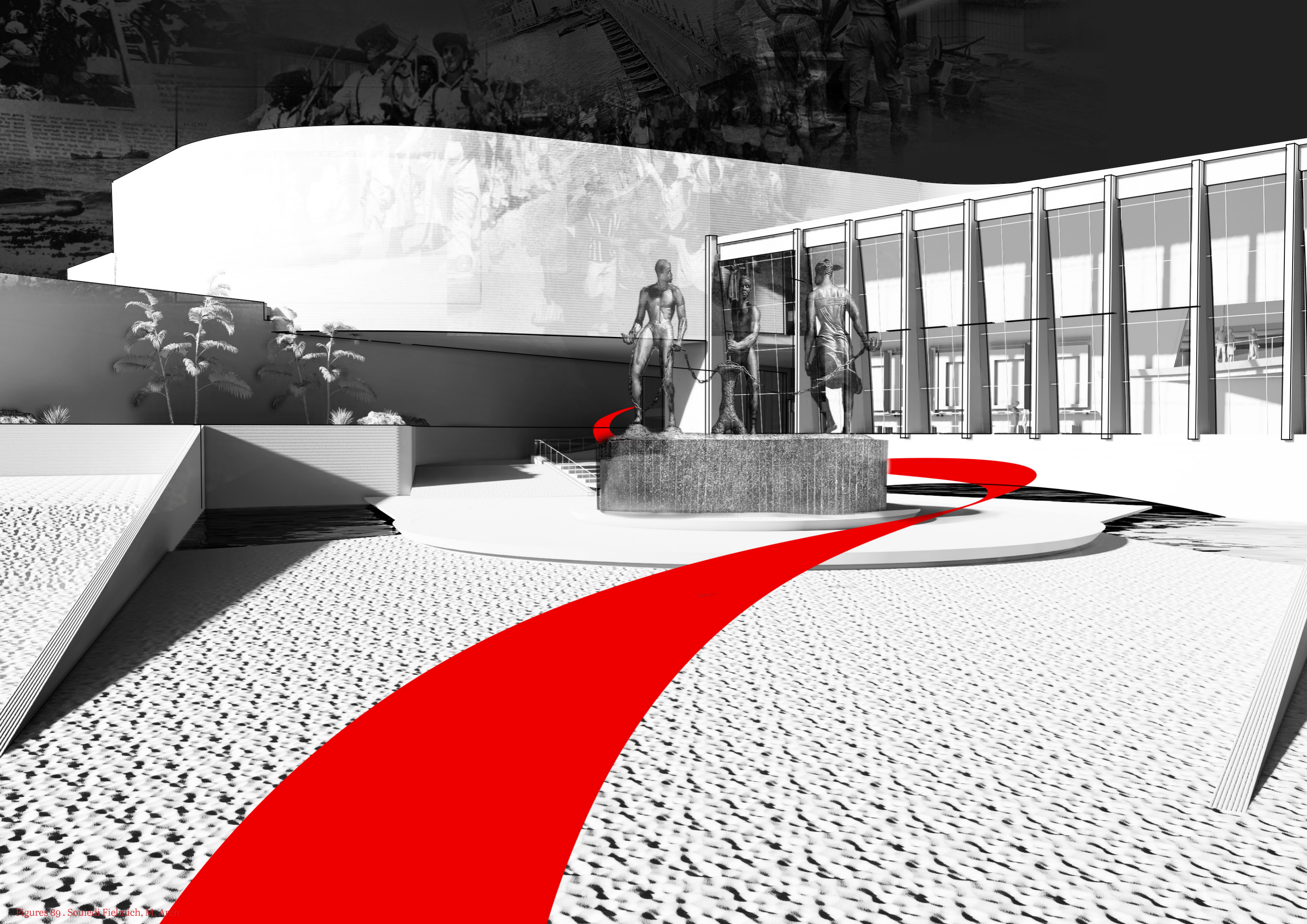
Figures 86 . Souiedi Fielmich, M. Arch

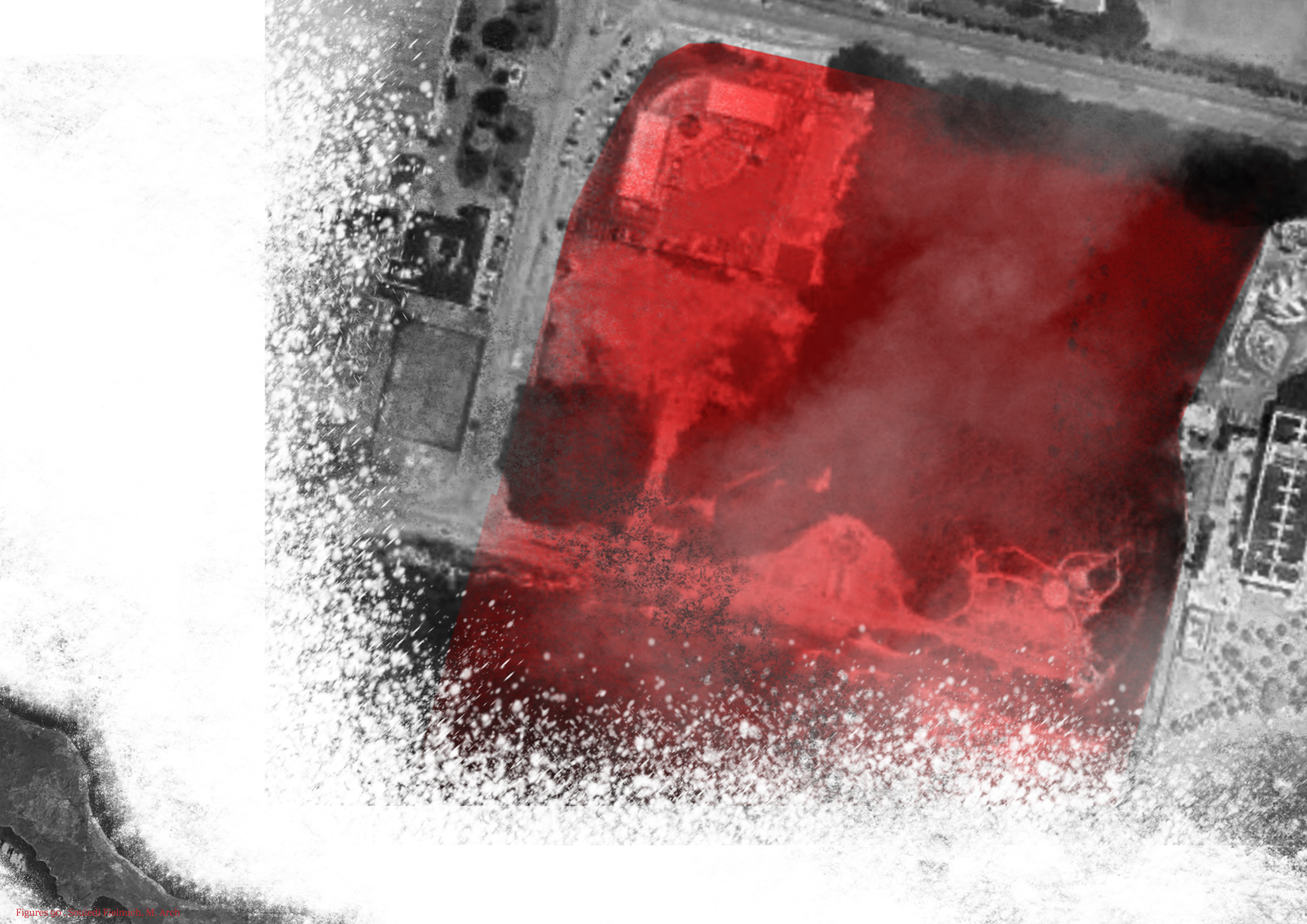


Figures 87. Souiedi Fielmich, M. Arch

SECTION CUT / FLOORPLAN









As visitors walk through the exhibit, they encounter a unique feature that allows them to see themselves reflected in the story. A hole in the floor creates a portal that revolves around there on the won image, superimposed into the historical narrative. This powerful visual effect serves as a reminder of the past, present, and future. In the exhibit. It inspires them to think critically about their role in creating a more just and equitable society.



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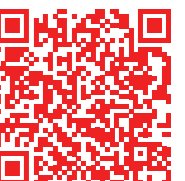
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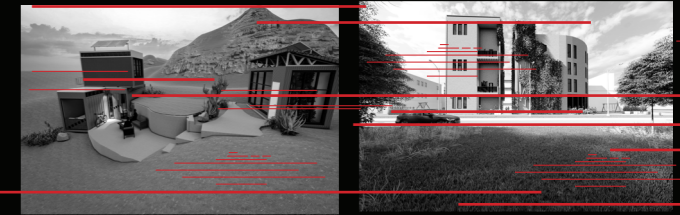


PREVIOUS STUDIO EXPERIENCE

2ND YEAR

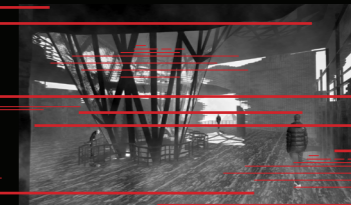
Fall: Milton Yergens
Boathouse

Spring: Emily Guo
Container Woning | Dwelling C
Aart Leverswijze | Mixed- Use Development Fargo, ND

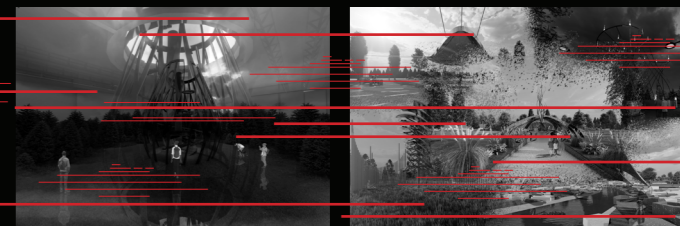


3ND YEAR

Fall: Regin Schwaen
Flowing Static | Puzzel city
What Could Have Been

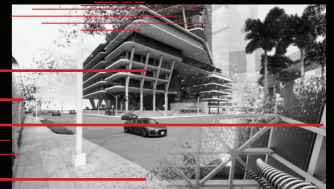


Spring: Niloufar Alenjery
Herinnering
Elemental | Embodying power of nature in Fargo



4ND YEAR

Fall: David Crutchfield
C'est samhalle Highrise



Spring : David Crutchfield
Marvin window
Mane Housing



THESIS YEAR

Fall | Spring : Stephen Wischer

Thesis | GEPLAATST HERINNERING AAN GESCHIEDENIS
ARCHITECTURE THE SPATIAL ARTS OF HISTORY IN CURAÇAO

Herinnering aan geschiedenis aims to create an immersive museum experience at a new Curacao location that tells a narrative of the Island's rich and impactful history. The design uses cinema-inspired techniques like projections, motion pictures, and interactive features to engage visitors and make them active participants in storytelling. The museum's architecture serves as a backdrop to the stories being told, providing a unique and immersive experience that connects visitors with Curacao's past. Different sections of the museum will focus on aspects of Curacao's history, such as arrival, trade, and war. A suspended bridge covers the under-path and adds to the immersive experience. The project also emphasizes the importance of education and preserving Curacao's cultural heritage.

