Fucu di San Nicolas

The Hauntings of Colonization

An Affective Essay— Explore Lab 39
Carlo Profet | 4342089

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TU Delft

For
all
San Nicolas
becomings

"...the last hundred years have
demonstrated empirically that if an organism or aggregate of organisms
sets to work with a focus on its own survival
and thinks that that is the way to select its adaptive moves,
its '*progress*' ends up with
a destroyed environment.

...The unit of survival is not
the breeding organism,
or the family line,
or the society...*

The unit of survival is a flexible organism-in-its-environment.**

"...Let us now consider what happens when you make
the epistemological error of choosing the wrong unit:
you end up with the species versus the other species around it or versus the environment in which it operates

Man against nature...

...There is an ecology of bad ideas, just as there is an
ecology of weeds, and it is characteristic of the system
that basic error propagates itself.
It branches out like a rooted parasite through the tissues of life, and everything gets into a

rather peculiar mess."***

* Gregory Bateson, *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology*, 2nd ed. (1972; repr., Jason Aronson Inc., 1987), 457.
**Ibid., 458.
***Ibid., 489.

We—San Nicolas—are dying, and
we have something to declare!
colonial specters, ever haunting,
homogenizing selves and habitats
desires, emotions
repressing ~~forgetting~~ stories, memories.

We prefer not to endure asphyxiation.
We are dying instead!

We—San Nicolas—are dying, and
we have something to confess!
~~estranged~~, not by choice,
— sentimental becoming, collectively,
perpetual pining, remembering
that which once was, not.

We prefer not to be hypnotized by nostalgia.
We are dying instead!

we prefer not to be relentlessly confined.

We—San Nicolas—are dying, and we have something to reveal!
oppression, a familiar poison,
deliberately injected, eternal agony
shrouded in solitude, withering,
and still, ~~OUR BODY RESISTS!~~

We prefer not to be relentlessly confined.
We are dying instead!

Ban bira fucu! Ban core hunto cu fucu!

We—San Nicolas—are dying, and we have something to ~~desire~~!

A spectral leap, plunging into
passions, potentials, memories
abundantly overflowing.

We are dying instead!

1. Let's become specters! Let's run with specters!

This project started with my fascination for the hidden colonial violence of

that persists and presents tension in San Nicolas — a city in my home country Aruba.

Once thriving, the city is now caught in a rupture



As Aruba sells its paradise — the *One Happy Island* — San Nicolas is repainted as the authentic *Sunrise City*, repressing the refinery's harmful past and injustices that it caused.

Fascination

Hauntology is an approach to explore the specters — or ghosts — as the hauntings of colonization. It is a matter of revealing the *agency of the virtual*.[2]

As we know from popular culture, ghosts are spectral forces that haunt through walls. They are bound to space. Virtually immanent to matter.

yet they virtually shape the actual a praesenti. In their liminal form, they express the relation between what once was and the yet-to-come.[3] They operate as two-fold hauntings. As affective virtual pure memories, though no longer being in the actuality.

At the same time, as the virtual yet-to-come, that is already affecting the actual. So, these ghosts are not a representational metaphor, nor a supernatural entity. They should be understood as active forces that act through their

Or better said, their absent—presence. Ghosts are intensive forces of unresolved traumatic colonial past that haunt. Expressing themselves through their persistence on the return of repressed desires, memories and potentials in the actual — anticipating future actions in processes of individuation.[4]

To situate the specters in the Aruban context, we rather address them as fucus.

'Core cu fucu' is a saying in Papiamento that translates to: 'chase away the evil spirits'. Traditionally, it is a cleansing ritual that Arubans perform with the different smokes — of cigars, sage, palo santo, and fireworks— as well as holy water. A performance to manifest good and prosperous new beginnings. Rather than perceiving the evil nature of the fucu as something pertaining to morality, we acknowledge it as *indiscernible*.[5] That is, something confusing, unknowable, and invisible… something that can only be felt. That is why we demand to 'core hunto cu fucu' ('Run *with* the specters').

Spectral Forces

2. Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology, and Lost Futures* (Zero Books, 2014), 18.
3. *Radical Atheism: Derrida and the Time of Life, Stanford University Press, 2008, p82*, in Fisher, *Ghosts of My Life: Writings on Depression, Hauntology, and Lost Futures*, 17.
4. Fisher, *Ghosts of My Life: Writings on Depression, Hauntology, and Lost Futures*, 18.
5. Daniel W. Smith, "Platonism. The Concept of the Simulacrum: Deleuze and the Overturning of Platonism," in *Essays on Deleuze* (Edinburgh University Press, 2012), 13.



Temporal Disjunction

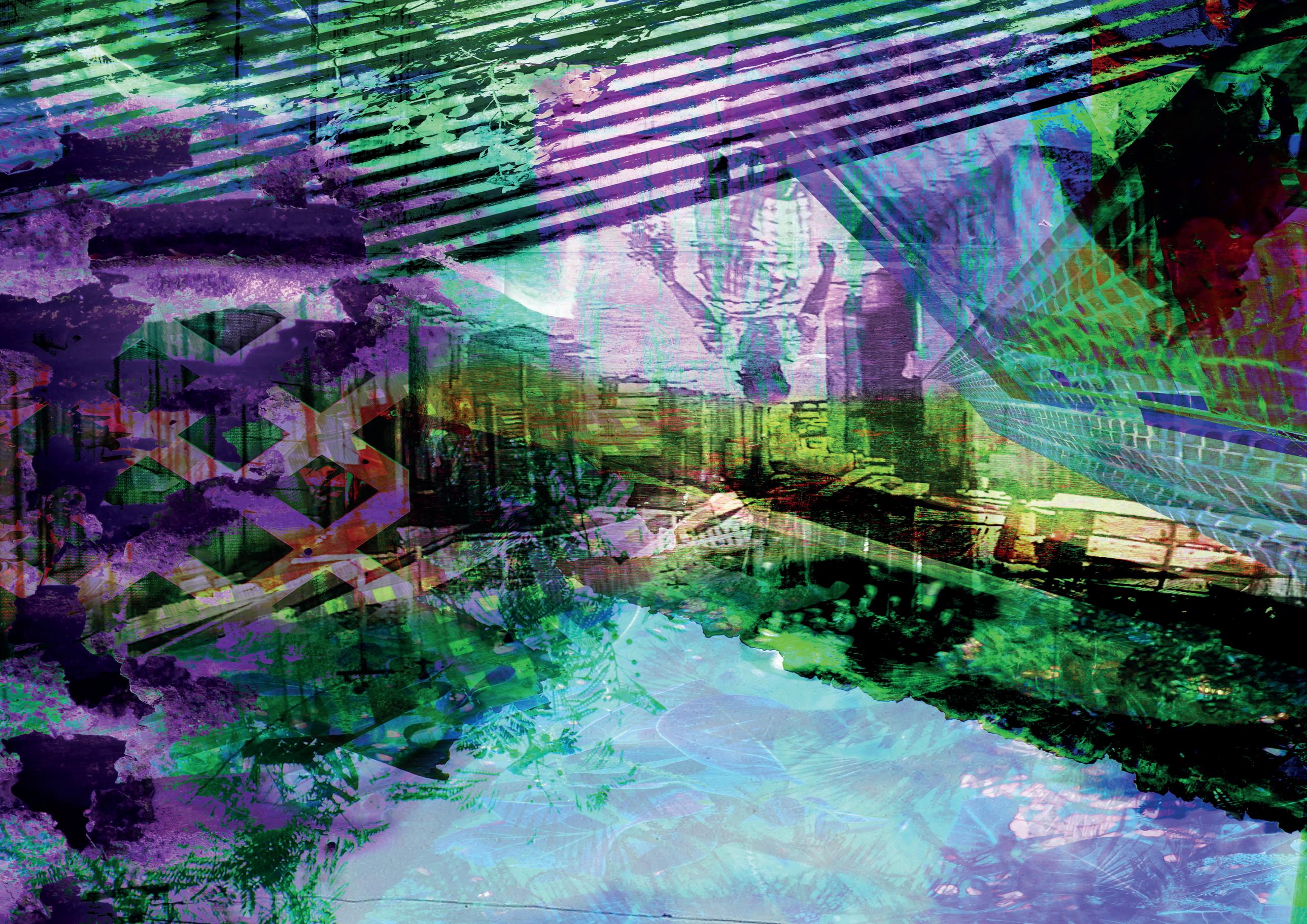
“There’s no time here, not any more.” Our perception of time is fractured where the future has slowly been cancelled thanks to the promises of modernity that never arrived, that is progress, because living in the 21st century strangely feels like we are stuck in an extension of the 20th, incapable of moving forward, the promise of the 21st century is yet to come![7]

Hauntology uses Pure Anterograde Amnesia as a diagnosis of a cultural pathology. Despite being so obsessed with past forms, the culture is continuously driven by nostalgia. More in the sense of having inability to produce new memories. That is why the past persists. It haunts, because we cannot remember the present.[8]

There is a pervasive sense that capitalism is the reality, and no alternative can be imagined.[9]
The haunting temporal disjunction disrupts this condition

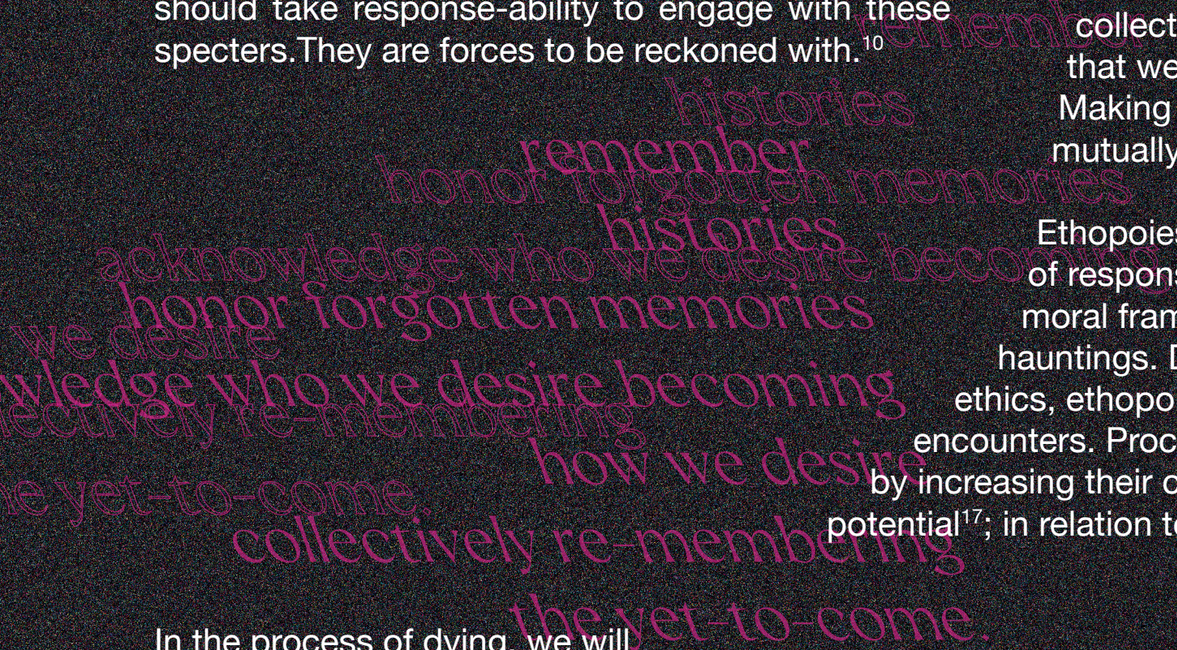
To demand engagement
with the yet-to-come,
embracing a charged
time that is neither
linear nor fixed but
fluid and spectral.
An uncanny time
where the past and future
coexist in and shape the present.

6. Fisher, *Ghosts of My Life: Writings on Depression, Hauntology, and Lost Futures*, 11.
7. Ibid., 13.
8. Ibid., 63-64.
9. Mark Fisher, *Capitalist Realism: Is There No Alternative?* (Winchester Books, 2009), 2.



Response-ability

In order to reconcile with colonial injustices, we should take response-ability to engage with these specters.They are forces to be reckoned with.[10]



In the process of dying, we will become fucus, become specters. We will run together with them, leaping into the virtual.

This is a take on Foucault's 'Death of Man'[11], it does not mean the literal act of dying. However, it encourages us to dare to face death and—to a certain extent—becoming-chaos, embracing chaotic experiences. To opening ourselves up, unfolding into the absolute becoming-creative of life.

Simultaneously though, remaining slightly shielded and in touch with ourselves in order to assure our return. In so doing, becoming-death negates reactive becomings—which is abundantly stupid and negates life by imploding into a reactive death instead.[12]

By acknowledging our positions in the assemblage of life—and our relationality with the zoe/geo/techno agents[13] in which we find ourselves entangled with—we become capable of taking response-ability for the lives we live. To 'intra-act responsibly', is to live as part of the world. Remaining accountable and responsive to each other and our collective potentials.[14] As matter, we should understand that we are shaped reciprocally with said agents. Making us ever intra-acting and therefore ever mutually response-able.[15]

Ethopoiesis resonates with this practice of response-ability. It is not an abstract moral framework, but a situated response to hauntings. Deriving from the Spinozist affirmative ethics, ethopoiesis[16] is the radically ethical production of encounters. Processes of individuation that empower collectives by increasing their capacities to act in connection with their full potential[17]; in relation to what haunts, ***demands care!***

10. Jacques Derrida, "Exordium," in *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* (Routledge, 2006), xvi–xx.

11. Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, 2nd ed. (Routledge, 2002).

12. Quentin Meillassoux, "Subtraction and Contraction: Deleuze, Immanence, and Matter and Memory," in *Collapse III*, trans. Robin Mackay (MIT Press, 2007), 98–107.

13. Rosi Braidotti, "New Materialism and Carnal Empiricism," in *Posthuman Feminism* (Polity Press, 2022), 126.

14. Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Duke University Press, 2007), 396.

15. Karen Barad, "On Touching—the Inhuman That Therefore I Am," *Differences 23*, no. 3 (December 1, 2012): 215, https://doi.org/10.1215/10407391-1892943.

16. Stavros Kousoulas, *Architectural Technicities: A Foray Into Larval Space* (Routledge, 2023), 95.

17. Ibid., 95; Braidotti, "Nomadic Ethics," 343.



Aruba: One Happy Island

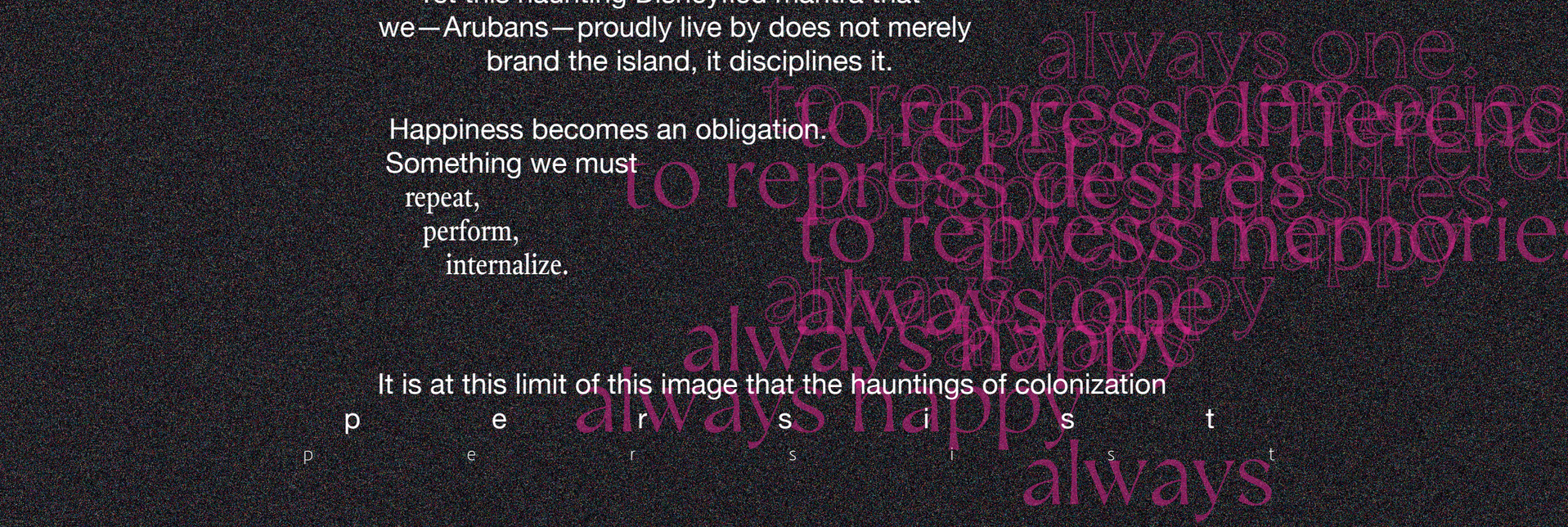
Caught between the liquid black gold and the white sandy beaches, for decades, Aruba imposed a simulacrum on herself as Aruba:

“One Happy Island”[18].

A slogan. A promise. A command.
At first glance, it appears innocently playful and uniting.

Yet this haunting Disneyfied mantra that we—Arubans—proudly live by does not merely brand the island, it disciplines it.

Happiness becomes an obligation.
Something we must
repeat,
perform,
internalize.



It is at this limit of this image that the hauntings of colonization

p e r s i s t

p e r s i s t

18. Aruba Tourism Authority (ATA), “The One Happy Island of Aruba,” Aruba.com, 2024, accessed October 20, 2024, https://www.aruba.com/uk/our-island/one-happy-island.


ARUBA
one happy island
TOSHIBA
Heineken
CONVERSE
FATUM
WINE SEBASTIANI
XEROX
Budget
THIRST AID STATION
Heineken
AMSTEL BEER
ESSO
LA PALOMA
BUCCANEER
BOWLING
FRIENDLY TOURS
La Bouillabaisse
BACARDI
Heineken
INTERBANK INSURANCE
FATUM
Marlboro
I ROOP
NATURAL CENTER
COASTAL
TOPGUN
Paradise
HYATT
Americana Aruba
ADVENTURE GOLF
Frisian Flag
MARIO
Courtesy
Thrifty
star
Coca-Cola
Happy Island
AVIA AIR
WINGS OVER ARUBA CHARTER

19. Aruba Tourism Authority (ATA), “Discover San Nicolas, Aruba,” Aruba.com, 2024, accessed October 20, 2024, https://www.aruba.com/uk/our-island/regions/san-nicolas.

San Nicolas—the second largest city, located on the eastern end of Aruba—is affected by oppressive powers.

Since the closure of the Lago oil refinery in the late 80s—and the simultaneous acceleration of the tourism industry—the government and stakeholders have lost interest in San Nicolas.

In the process of enhancing Oranjestad and Palm Beach, San Nicolas slowly but surely became a has-been. To my recollection, they have always been in the shadows of Oranjestad—or even of the rest of the island,
for that matter.

except for when it comes to their sex workers, beaches, and carnival.

During the last decade, San Nicolas has been progressively injected with a dose of branding in attempt to allegedly

revitalize and activate
the city.

The Aruba Tourism Authority (ATA) brands San Nicolas, the ‘Sunrise City’, as a place with ‘an authentic Caribbean flair and flavor’ that ‘’offers iconic beaches and island charm far removed from the glitz and glam of the Palm Beach resorts’[19].

Before we knew it, museums, (street) art and more restaurants catering tourists were imposed on the city.

San Nicolas remains continuously haunted by the fucus of colonization.
To some the urgency to take on this problem is evident,

yet most of us remain
oblivious
and
care-less

San Nicolas: Sunrise City


One
ART
Island
NICOLA'S STORE

The Problem of Erasure

It's official: the refinery will be dismantled![20]

After decades of suspension —reopening, reclosing, abandonment—the Aruban government has decided to finally dismantle and decontaminate the refinery site. What appears as closure, as a clean break towards a new chapter is, in fact another colonial act of erasure.

Progress is promised through erasure. Such oppressive colonial techniques clear the past, moving on from a tabula rasa. Not confronting it. The refinery may disappear, but the ghosts persist at limits of colonization. DEMANDING JUSTICE! DEMANDING ALTERNATIVE FUTURE MEMORIES!

This raises the following problem-questions:

How can hauntology help foster response-ability towards the ongoing injustices of colonization?

-How do fucus (specters) haunt the material and immaterial flows of disturbed sites? What affects do they produce?

-How can we reveal and revalue these fucus (specters) haunting disturbed sites to produce new modes of ethopoietic co-habitation?

-How can architecture ground itself into the assemblage of a San Nicolas yet-to-come?

20. NOS Nieuws, "Raffinaderij Op Aruba Gaat Definitief Dicht, Nederland Helpt Bij Ontmanteling," *NOS*, November 9, 2025, https://nos.nl/artikel/2589762-raffinaderij-op-aruba-gaat-definitief-dicht-nederland-helpt-bij-ontmanteling.

21. Diario, "Aruba Y Hulanda a Anuncia Cu Ta Bay Desmantela Refineria Na San Nicolas," *Diario Online*, November 10, 2025, https://diario.aw/categories/noticia/general/aruba-y-hulanda-a-anuncia-cu-ta-bay-desmantela-refineria-na-san-nicolas. ; Diario, "Gobierno Di Aruba Ta Inicia Un Proceso Pa Desaroya E Tereno Di Refineria Di San Nicolas."

The images of these news reports are used in the following collage.

Aruba y Hulanda a anuncia cu ta bay desmantela refineria na San Nicolas

2025-11-10

Zondag 9 november, 09:01

Raffinaderij op Aruba gaat definitief dicht, Nederland helpt bij ontmanteling

Gobierno di Aruba ta inicia un proceso pa desaroya e tereno d
Refineria di San Nicolas

To decolonize hegemonic and oppressive
structures that influence our habits and
therefore our spatial practices in
San Nicolas, Aruba.

To decenter the hegemonic universal image of "Man of Reason"[22] as the measure of all things:
he who is cis-male, heterosexual, white, Western, oblivious to the exclusion of others –
from an ethico-onto-epistemological perspective.

To disrupt essentialist and transcendental habits—e.g. concept of identity, time, and memory—and
understand the reciprocal relationship between
the environment, architectural interventions, and processes of subjectification.

These are relevant problems that are U B I Q U I T O U S ,
also beyond San Nicolas. That makes this research
most opportune.
It is worth addressing these issues that
transcend
borders,
reflect on our collective colonial past,
and aim at imagining potential alternative futures.

To reclaim marginalized and forgotten (future) memories.

To reveal and acknowledge injustices.

Having a *transdisciplinary* approach, this research touches on
the following fields of knowledge:
philosophy, phenomenology,
praxeology, memory studies,
and ethology.

To provide knowledge on how to produce architecture ethopoietically
for a San Nicolas yet-to-come.

Research Objectives

22. Rosi Braidotti, "Feminism Is Not (Only) a Humanism," in *Posthuman Feminism* (Polity Press, 2022), 17–42.


Global Colonial Hauntings
Caribbean Colonial Hauntings
Aruban Colonial Hauntings
Fuca di San Nicolas
Architectural Research & Design

Methods

In this research the refinery wall
becomes a medium.
a site to conjure, to encounter the fucus.

I, We, followed their echoes through
archival maps, images, and
fieldwork photography,
observations, and
embodied
attention.

I, We, approached the wall through three lenses:

·Matter: what shifting materiality,
its forces, its memory does.

·Perception: how it is felt,
experienced.

· Limits: what is erased
and how they
haunt.

Each lens amplifies spectral, temporal, and ethical forces. Each lens produces clues toward response-ability — toward architectures that acknowledge, regenerate, and TRANSFORM.

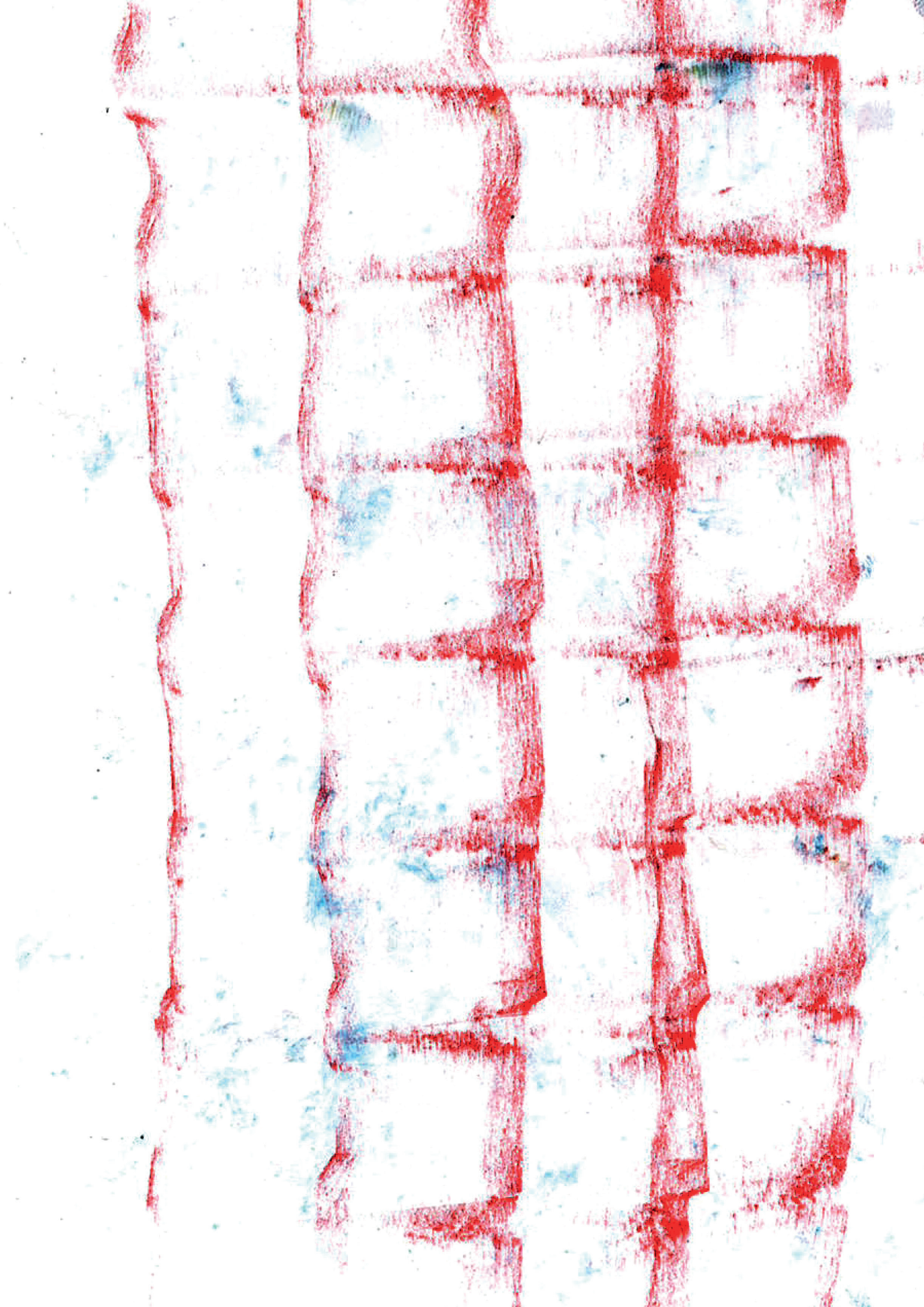
As researcher and architect, I, We, move with the fucus:
listening, sensing, recording.

I, We, are witness and
participant, attentive to
what the wall reveals, and
to what it hides.

Through this encounter, the site informs
design logics *grounded in the material,
social, and affective* assemblage
of San Nicolas.

To produce an architecture attuned
to the yet-to-come.


Sint Nicolaas



We—San Nicolas
We felt it
When it shut
down

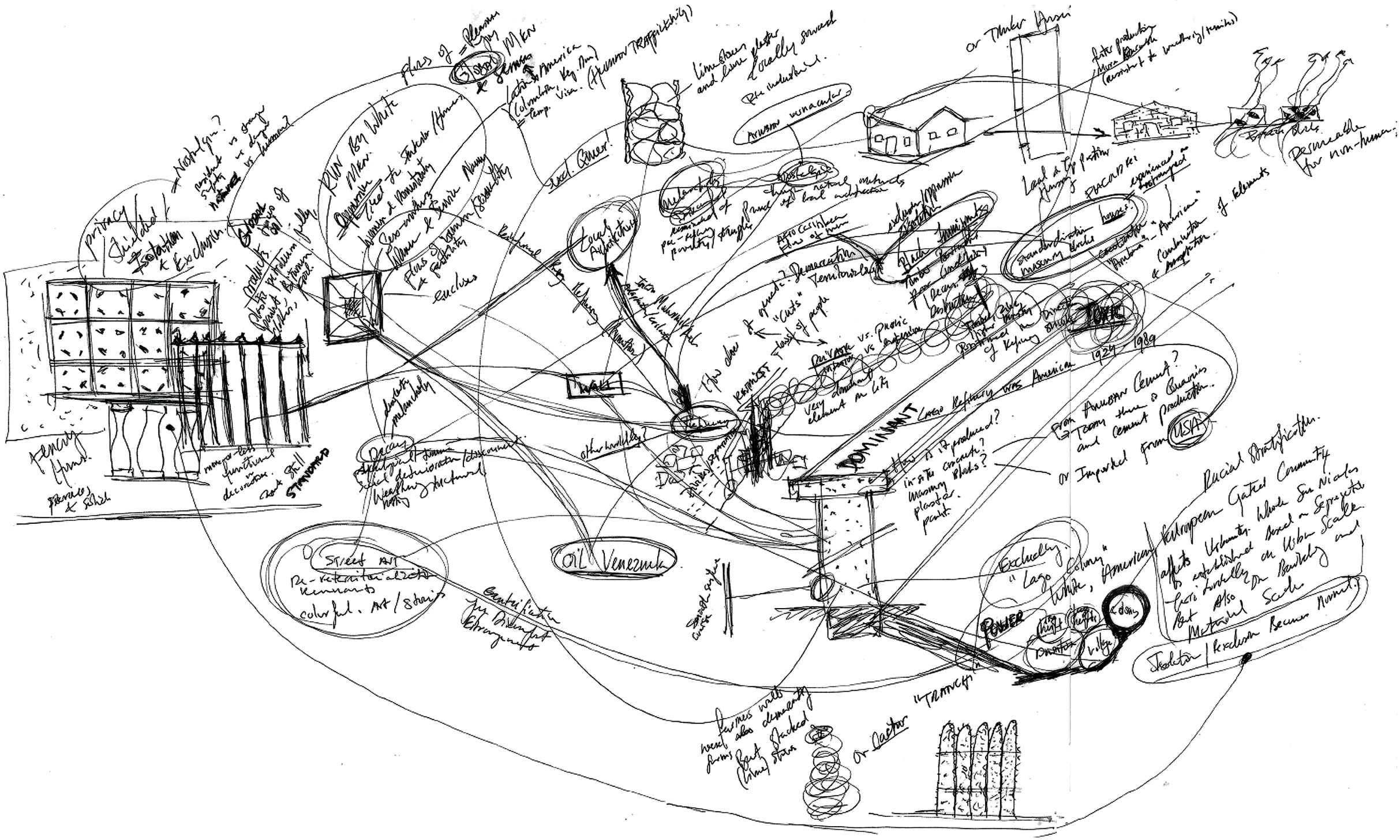
Something
shifted

Depression

It lingered
in the ground
the wall
us

before we understood it not

visible settled never left


privacy
Isolation
& Exclusion
Fences
Home
Gates
Walls
Flows of Pleasure
Gas
Oil
Coal
Electricity
Water
Sewage
Waste
Latin America
(Colombia, Ecuador, Peru)
Excl. Gated
Communities
Limestone and lime plaster
Locally sourced
Pre-industrial
Tourism
Tourism
Oil Tanker
Arrival
Lead & Zinc poisoning
Ruins
Reusable
for non-human
Racism
Segregation
Discrimination
Exclusion
Apartheid
Democracy
Territory
"Cuts"
Flows of people
Private
vs. Public
Very dominant in Life
DOMINANT
Concrete
Refinery
Was American
1929
1989
Where is it produced?
Is it in the concrete?
Missing plaster.
paint.
From American Cement?
Or Imported from USA?
Racial Stratification
European Gated Community
Affects Urbanity
Is established based on Segregation
Lives literally
On Borders
Also
But
Network Scale
Skeleton
Exclusion
Becomes Normality
Street Art
Re-territorialized
Remnants
colorful
Art / Stories
Gentrification
Displacement
Emergents
OIL
Venezuela
Social cultural
Weapons
Structural
Violence
Decay
Other worldly?
Dark
Mysterious
Fences
Walls
Gates
Home
Security
Protection
Safety
Shelter
Comfort
Family
Home
Intimacy
Private
Personal
Space
Identity
Belonging
Memories
Stability
Routine
Ritual
Habit
Tradition
Culture
Heritage
Language
Religion
Values
Beliefs
Norms
Rules
Laws
Regulations
Order
Control
Power
Authority
Hierarchy
Class
Status
Wealth
Poverty
Inequality
Justice
Injustice
Rights
Freedom
Liberty
Equality
Democracy
Citizenship
Nationality
Identity
Belonging
Exclusion
Inclusion
Diversity
Multiculturalism
Integration
Assimilation
Segregation
Discrimination
Racism
Prejudice
Stereotypes
Bias
Fear
Anxiety
Trauma
Violence
Conflict
War
Peace
Reconciliation
Forgiveness
Healing
Hope
Despair
Resilience
Vulnerability
Strength
Weakness
Courage
Cowardice
Love
Hate
Anger
Joy
Sadness
Grief
Loss
Memory
Forgetting
Remembering
Imagination
Creativity
Innovation
Tradition
Change
Progress
Development
Sustainability
Environment
Nature
Climate
Weather
Seasons
Time
Space
Place
Movement
Migration
Travel
Tourism
Exploration
Discovery
Adventure
Risk
Safety
Security
Danger
Threat
Protection
Defense
Offense
Attack
Retreat
Escape
Pursuit
Chase
Capture
Release
Freedom
Confinement
Prison
Cage
Bars
Locks
Keys
Doors
Windows
Walls
Fences
Gates
Barriers
Boundaries
Borders
Territory
Land
Property
Ownership
Rent
Lease
Mortgage
Debt
Credit
Money
Economy
Work
Labor
Employment
Unemployment
Poverty
Wealth
Class
Status
Education
Knowledge
Ignorance
Wisdom
Intelligence
Stupidity
Madness
Sanity
Mental Health
Illness
Disease
Death
Life
Birth
Growth
Decay
Aging
Youth
Old Age
Generations
Family
Ancestors
Descendants
Legacy
Inheritance
Tradition
Culture
Heritage
Language
Religion
Values
Beliefs
Norms
Rules
Laws
Regulations
Order
Control
Power
Authority
Hierarchy
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Peace
Reconciliation
Forgiveness
Healing
Hope
Despair
Resilience
Vulnerability
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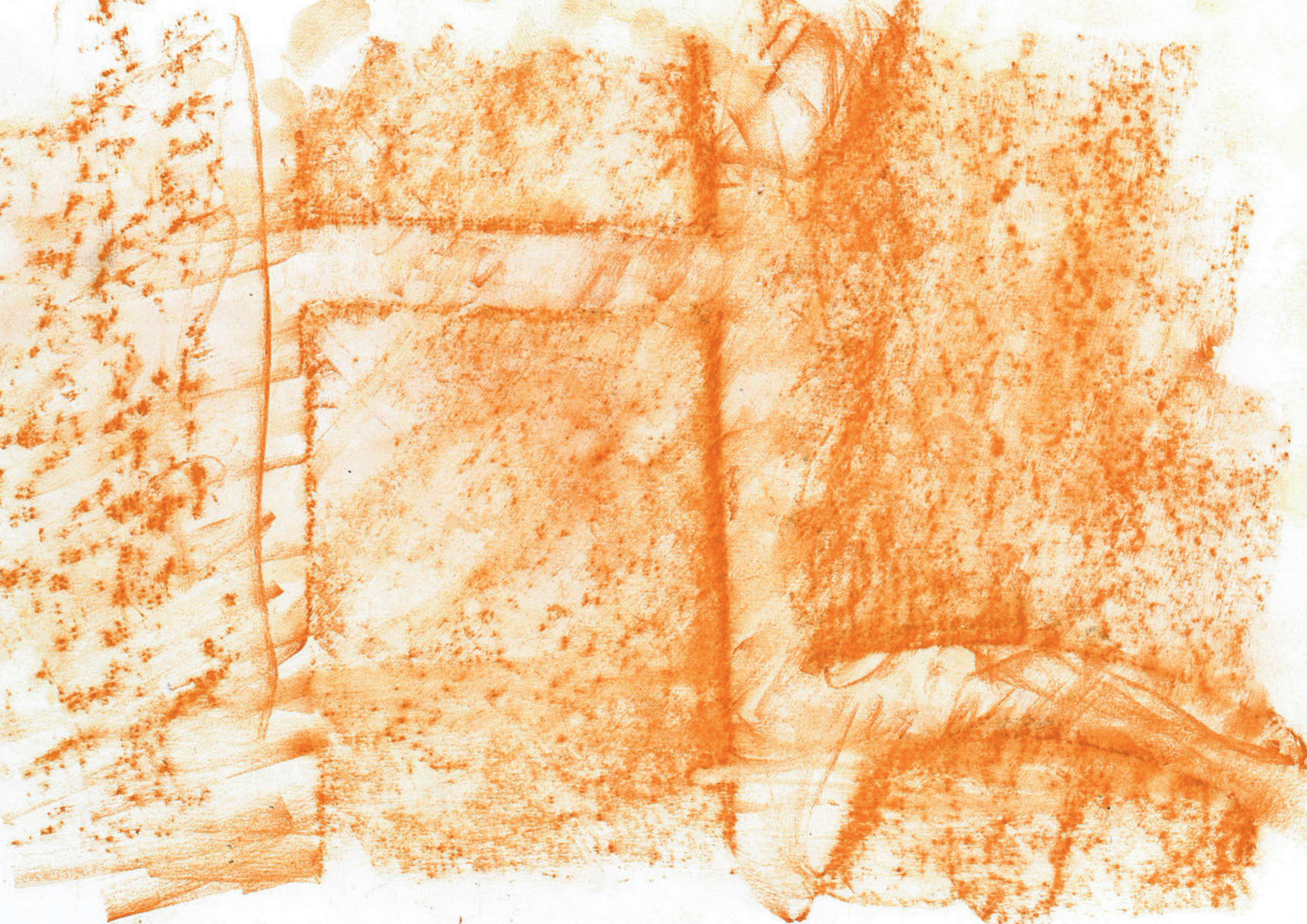
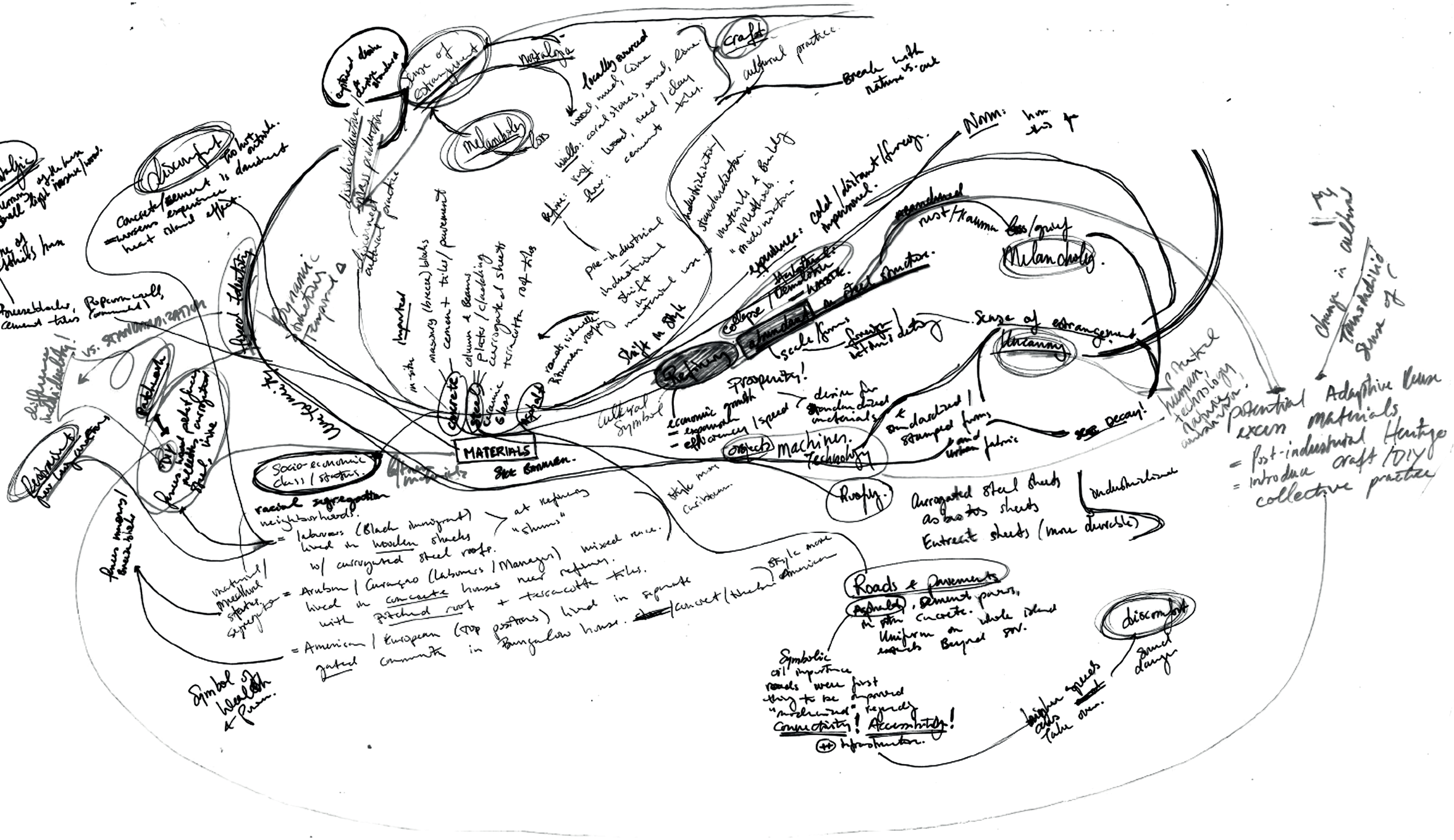
Descendants
Legacy
Inheritance




Nostalgic
Memory
Sense of estrangement
Discomfort
Concrete/cement is dominant experience
Sense of estrangement
Nostalgia
locally sourced
Craft
cultural practice
Break with nature vs. culture
Melancholy
Pre-industrial
Industrial
Shift in style
Dynamic Relationship
Imported
Concrete
Steel
Ceramic
Glass
Asphalt
MATERIALS
Skin Bonnen.
Collapse / Demolition
Abandoned
Rust/trauma
Melancholy.
Uncanny
Scale/form
Sense of estrangement
Prosperity!
economic growth
= expansion
= efficiency/speed
desire for standardized materials
Objects
machines. Technology
standardized / stamped forms
and uniform fabric
Decay!
Human technology nature
Potential
Adaptive reuse
exam materials
= Post-industrial Heritage
= introduce craft/DIY
= collective practice
Change in culture
Transitioning
Sense of
Socio-economic class / status
racial segregation
neighborhood.
= labourers (Black immigrants) lived in wooden shacks w/ corrugated steel roofs.
> at refineries "slums"
= Arubans / Curaçao (Labourers / Managers) lived in concrete houses with pitched roof + terracotta tiles.
mixed race.
= American / European (top positions) lived in separate gated communities in Bungalow houses.
Style more American
Style more Caribbean
Roofing.
Aggregated steel sheets as base for sheets
Entrant sheets (more durable)
industrialized
Roads & Pavements
Symbolic
oil importance
roads were first thing to be improved
"modernized" regularly
Connectivity!
Accessibility!
Uniform on whole island
Beyond SXM.
discomfort
Social danger
Symbol of Wealth & Power.
Different architectural styles
Vs. Traditional style
Asphalt
Use of concrete
Dynamic Relationship
Different materials
Different architectural styles
Different materials
Different architectural styles
Different materials
Different architectural styles




Uniformity
Entanglement
Resistance
REPETITION
Refinery



23. Also, Tertiary Retention; an extension of human consciousness into technicities or matter; in Bernard Stiegler, *Technics and Time, 3: Cinematic Time and the Question of Malaise*, trans. Stephen Barker (Stanford University Press, 2011), 39.

The wall is matter. It matters and therefore, is `political`. It is not a neutral object nor a passive boundary, but a material image that carries invisible power relations. The wall modulates its force as it stretches over seven kilometers from west to east.

Shifting intensities as its form is interrupted. Its materiality changes as the landscape conditions change.

In Downtown, the wall becomes **THICKER**, higher and heavier. The chain-link gives way to concrete masonry. Without negotiations, its mass expresses

Intensities that the body can sense, but not fully grasp.

Wall as Matter

At the western outskirts, the wall thins into a porous chain-link fence, reaching 2,5m high. It restricts movement yet permits visual connection with the site. Control here seems low or absent, even.

With its fragility and porosity, the fence almost becomes invisible in the landscape. It produces the illusion of an openness: silently enforcing `s e p a r a t i o n`.

Colonial power modulates itself. Becoming itself spectral by lowering intensity where it can afford to.

authority
`c o n t r o l`
`e x c l u s i o n`

Towards the eastern edge, the wall shifts again. It lowers to 1,5m high, cutting through the rural land. Extending into the sea.

Maintaining its violence throughout.

The wall marks territory.

~~*SCARS LANDSCAPES.*~~

Anchors itself into soil and water, claiming continuity. Its shifting physical violence in relation to the environment is haunting: power is expressed through matter.

The wall is an image that endures. It carries memory without recollection. A mindless memory, retained in concrete and steel *epiphylogenetically*[23].


NO TRESPASSING


951


DOW
DIENST OPENBARE WERKEN
VERBODEN TOEGANG VOOR
ONBEVOEGDEN
ART. 483 WETBOEK VAN STRAFRECHT
CAUTION
NOTICE
FACE MASKS
REQUIRED
ALL EMPLOYEES AND VISITORS
MUST WEAR A FACE MASK OR
A PROTECTIVE FACE COVERING




FROM ARUBA WITH LOVE


Aruba
Refinery
ENTRANCE FORBIDDEN FOR UNAUTHORIZED PERSONS
ARTICLE 483 OF PENAL CODE OF ARUBA
TRESPASSERS WILL BE PROSECUTED
ENTRADA PROHIBIDA A PERSONAS NO AUTHORIZADAS
ARTICULO 483 DEL CODIGO PENAL DE ARUBA
VIOLADORES SERAN PERSEGUIDOS
ENTRADA PROHIBI PA PERSONANAN NO AUTHORIZA
ARTICULO 483 DI CODIGO PENAL DI ARUBA
VIOLADORNAN LO WORDU PERSEGUI
VERBODEN TOEGANG VOOR ONBEVOEGDEN
ARTIKEL 483 WETBOEK VAN STRAFRECHT VAN ARUBA
OVERTREDERS WORDEN VERVOLGD
ADD FUEL


AEDA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BSL
Laundry Professionals
ATM


NO SMOKING
BEYOND THIS POINT
GATE
1






NO
WEAPONS
CAMERAS
VIDEO
NO TRESPASSING
ARUBA





We—San Nicolas—one family
always there
in rough times

We—San Nicolas—ghost town
Something, missing
Something is

We—San Nicolas—know not better
Always used to this

We—San Nicolas—feel
things on the other side

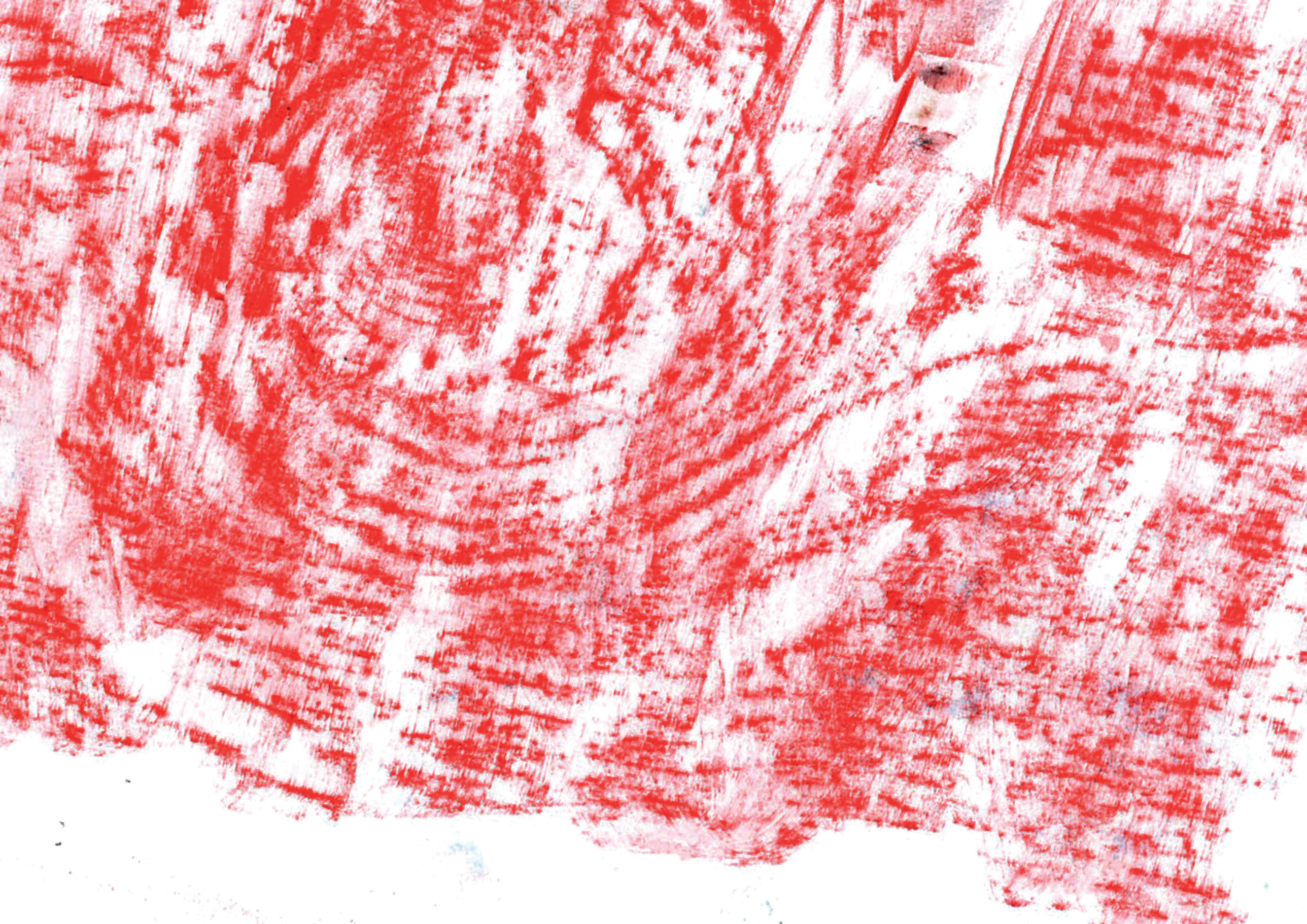
We—San Nicolas—are a feeling
We feel

always
together

for whom?

we learned
not to see
we don't
know them

feel it!

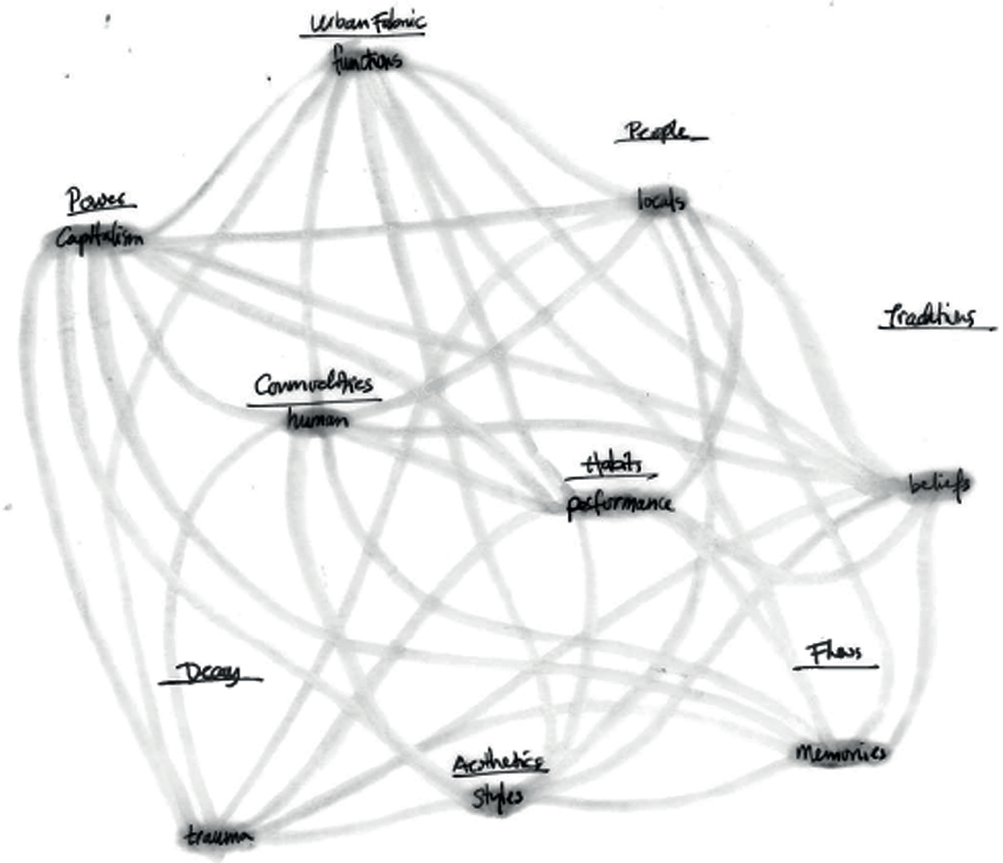


Functions
* Industrial, Household, Agriculture, Horeca, Sexwork
enforce / facilitates
servitude / essentialist values.

Capitalism Capture & oppress
* Exploitation of humans as capital.
* Encoding / recoding
→ essentialist / transcendental ideology.
* Cultural Amnesia
* Laws / policies

Locals recoded.
* Internalize amnesia, repeats habits
* Oppress / discriminate / exploit "others"

Performance
* women in house
* Black women as caretaker / Yaya
*



Beliefs
* stereotypes racial / gender / sexuality / country
* Racial Stratification: colonism.

Human Commodities
* Slavery (colonial), (Lago)
* Mass-migration
* Human Trafficking (Lago-today) } labor
- habits
- industrial
- sexwork
- domestic
exploitation, oppression, repression

memories
* Amnesia (colonial) allows history to repeat ... not coming to terms.
cannot relate because it "never happened."

TRAUMA:
* psychological pain, suffering, shame
isolation, not Belonging, Restrained
* Lack of Resolution.

Styles
* Romantization Past (Styles)
* Globalization & Standardization (Icons not adapting) } hinders
* Creolization styles

Discomfort

Exclusion

Estangement

Buildings
* Buildings are mainly private, semi-private
* lack of collective buildings... where do locals/residents gather?
* Homes can be unsafe women, queer people.
* Oil Refinery marks territory, protects from others, separate private-public / Us-them
  ↳ Dominance / Symbol Colonialism
* Colonial/Arabian Monuments feels jamarkey unfamiliar, excluded/censors part of history
  → romanticism / idealize past → Nostalgia

Government
* oppressive policies/norms segregation neighborhoods,
* gender/racial roles, hierarchy and stereotype
* Facilitating Globalization/Americanization through policies / investment incentives
* Branding Island (Icon/Censorship)
* ~~Repressed~~ emotions, lib. desires.
* Separation EAST-West "Plaza", "Paseo" "chocolate city"
* Discrimination Black Community Socio-economic inequality Less investments, less opportunities

Urban Fabric
buildings
People
locals
Power
Government
Commodities
Habits
industrial
beliefs
Thought
Flows
libidinal desires
Decay
Aesthetics
styles
trauma

Locals / Thoughts
* Discrimination SN as Black comm. Racism & Classism
* Social Roles / Hierarchy
* → women households sexism homophobia
* → women sex workers
* → single man live in social housing
* Stereotypes Blackness, women, queerness Latinos, cholos. (homeless/addict)
Categorization Based on ethnicity, gender, sexuality, country, ability etc.
* Act Selfishly/Expressively
* Locals visit Beaches / Nature / Cenotes and new functions (museum / Art) restaurants
  → does not interact w/ rest of neighborhoods (wealthier)
repeating colonial histories
decoded
(coded)

Traditions

"We are all the same"
"Color does not matter"

Beliefs
* "Raza Cosmica" / "Doctrina Raza"
* Not local Yucatecans (immigrants)

vs.
* "Love thy neighbor" (religion)
* collectivity in community together.

Industrial
* Oil & Refinery → globalization/Americanization.
* Hierarchy labor/management/Top immigrants Black, mixed locals, European/USA inequalities and discrimination. segregation neighborhoods, Barrios
* Narcissism/ Greed Government & stakeholders.

Trauma.
* Discrimination, inequality intersects others.
* physchological decay leading to not being able to belong to community. (isolation)
* Bullying (racially)
* Immigrants Colonial trauma (islands)
  → generational trauma
  → injustice continues.

Styles
* Americanization of styles
  Colonialization of styles
  → exclusion of traditional arch.
* Also complete foreign styles that is totally new. (Modernization/ Standardization.)

Libidinal Desires
* Sexuality, Gender, Emotions repressed.
  → curtailed By Norm: Not Belonging.
* Forgetting memories / Censorship
* Confine in homes or visit other cities Conquistadors / Polo Beach (Local Hubs) where do they gather? (the "others")
stimulate Heteronormativity and "White" and "Happiness"

(Racialized) (Sexualized) others
Who? locals, Residents Immigrants, Travelers

Exclusion

Estangement



collective Space:
* lack of facilities / infrastructure / collective spaces... Privatization -
* Bad Quality Collective Space
* Separation Interior - Exterior, private - public, us - them (Dualism)

People / locals
* Individualism
* Racism / Colonism / Sexism / Homo-transphobia / Xeno-phobia (internalized)
* Int & Perpetual forgetfulness / [redacted] Amnesia / Silence

Government.
* Decoding / Recoding.
* Historiography; whitewashing Amnesia Silence.
* Essentialist / Dualist / Transcendentalist "Image" of Aruba
* shame / guilt?
* Nostalgic / Romantic Narration origin / ancestors / identity
*

Urban Fabric

Collective Space

People

Power

Government

locals

Traditions

Commodities.

Myths

Cultural

Habits

Perception

Flows

Decay

Aesthetics

Disconnect

Knowledge

Atmospheres

Myths.
* Aruba had no enslaved people.
* "True" Arubans come from original caquetios inhabitants.
* Antillas had African influence, Aruba indigenous (Indian) → Culture
* Arubiano Criayo = original inhabitants
* Papiamento is Spanish / Indian based.

Cultural
* Commercialization Culture / Heritage not accessible for everyone.
* Selective Exposure culture & narrative (Whitewashing) & "Aruban Identity"

Knowledge / Perception (psycho-social) internalized.
* Historiography / [redacted] Amnesia / silence whitewashing.
* Gov → Families oral history. pass on to next generation.
* Essentialist values, Shame / Transcendental values, Guilt from Aruban Identity.
* Who is aruban?

Disconnect
* Psycho-social rejection / silence roots.
* Discrimination (Essentialist / Dualist)
* Individualization
* Physical Separation Built Env. → Barriers.
* Socio-Economic Separation → Barriers

Atmospheres
* glorification Monuments / Romantization
* Reactive / Closed (Barriers)
* Decaying (unintentional)

Exclusion

Isolation

Functions

* mainly residential
* Bars / Restaurants / Red light can be expensive → exclusion.
* Art & culture targeted at wealthier groups. (policies)
* Lack of collective facilities / functions.
* Iconic Buildings converted into museum / restaurant
* Abandoned Building converted into art / street art exh. not always accessible to everyone.
* gentrification
* Beach / Natural park (Leisure) / Diving
* Hotels and Condominiums under construction Beachfront

Media influence

* marketing / advertising
  → Image / Branding
  "One Happy Island"
  "Authentic Caribbean"
  "Red light District"
* Social Media
  "Street Art"
  "Culture and Carnival"
  → influencers
  Romantization
* Exclude certain Locals / Res.
* ~~Horeca / Tourism policies~~
* Hotel / Living Beachfront away from Tourists Dest.

FEA chocolate City now sunrise City.

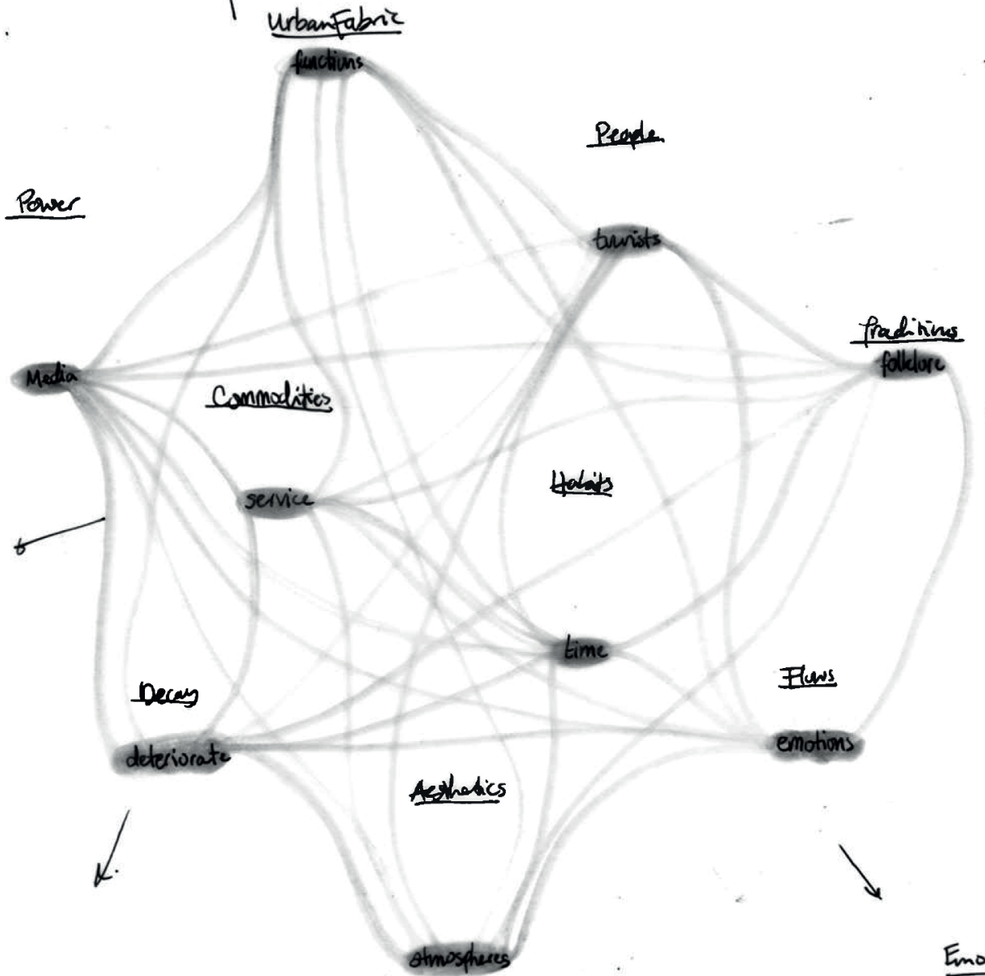
Tourists

* Consumer / Privileged (Service – Servant) Superiority
* Rude to locals
* Own Bubble / Narcissists
* Experience a simulation. of SN / AMA

Time

* morning Breakfast & art & Museum
  ~~After~~ Beach & drink & lunch.
  Afternoon ~~Dinner~~ Drinks
  Evening Dinner & Drinks & Sex workers
* excluding others, Barely ~~with~~ interacting
* Events for tourists

through sunset / nature / activities.



Service

* Hotels, Restaurants, Bars
  consumption → more expensive affects whole neighborhood.
  → perpetual heteronormativity.
* Sex workers → objectification women
* Car Rentals → more traffic / noise / congestion
* Tours → congestion of people, pit-stop pass through not contributing (all inclusive)
*

Folklore

* folklore music / dance events for Tourists
  romantized Image / identity / authentic
  mainly in or near colonial monuments.

Decay

* Tourism Deteriorating Urban structures, natural structures

Atmospheres

* Abandoned / Decaying
* Colorful / Vibrant (versus conditions of buildings)
* Monumental / Selective Heritage Value (Icon)
* Dirty / Impoverished (residential)

Emotions

* Promotion / Adoption of always being happy (repression other Emotions)

Nostalgia

Discomfort



Barriers Separates
* private - public, interior - exterior, us - them
* hinders connection / contact / interaction.
* Excludes others, alienation. → triggers nostalgic of better times.

Capitalism captures
* decode, recode
* Commodification / mainstreaming
* Individualism (disconnect)/Private
* Oppress, segregate, discriminate
* ideal image of past
* authenticity / identity
* standardization habits/habitats/ techn.
* Selective Remembering / censorship
* Icons
* Romanticization.

decode recode

Commodities: Commercializes
* massification / standardizes
* appropriation
* commercial art, carnival, music, food, museums, cultural heritage sites / monuments
* Branding Authentic Caribbean (fixed Identity)
* Romanticization

Urban Fabric

Power
Capitalism

Barriers

People
Residents

People alienate
* isolate themselves / Privatization / Interior.
* Perpetual Remembrance of past (Better times)
* Performance with Col / American Buildings
* Performance with Decaying Buildings
* Excluding others: gender, race, sexuality
* Driving everywhere, barely walking
* [redacted] women home, men work
* Reactionary beliefs

Commodities

Cultural

Habits
performance

rituals

Traditions

Rituals
* through expressive joy / freedom / Resistance → hegemonic values of remembering longing for the good old times, traditional times when current commodities are consumed.
* Some feel dated due to ethics things, being foreign.
*

Decay

Flows

Aesthetics

Disconnect

memories

forms

Disconnect Alienates
* Social Network Breeds individualization Private / Isolation
* Physical Disconnect Barriers.
* Disconnect from reality longing for idealized past fixed identity

Forms
* Americanization Uprooting typologies
* Colonial / Aruban vernacular
* [redacted] (commercial) typologies
* [redacted] Industrial typologies
* [redacted] typologies
* Decaying forms

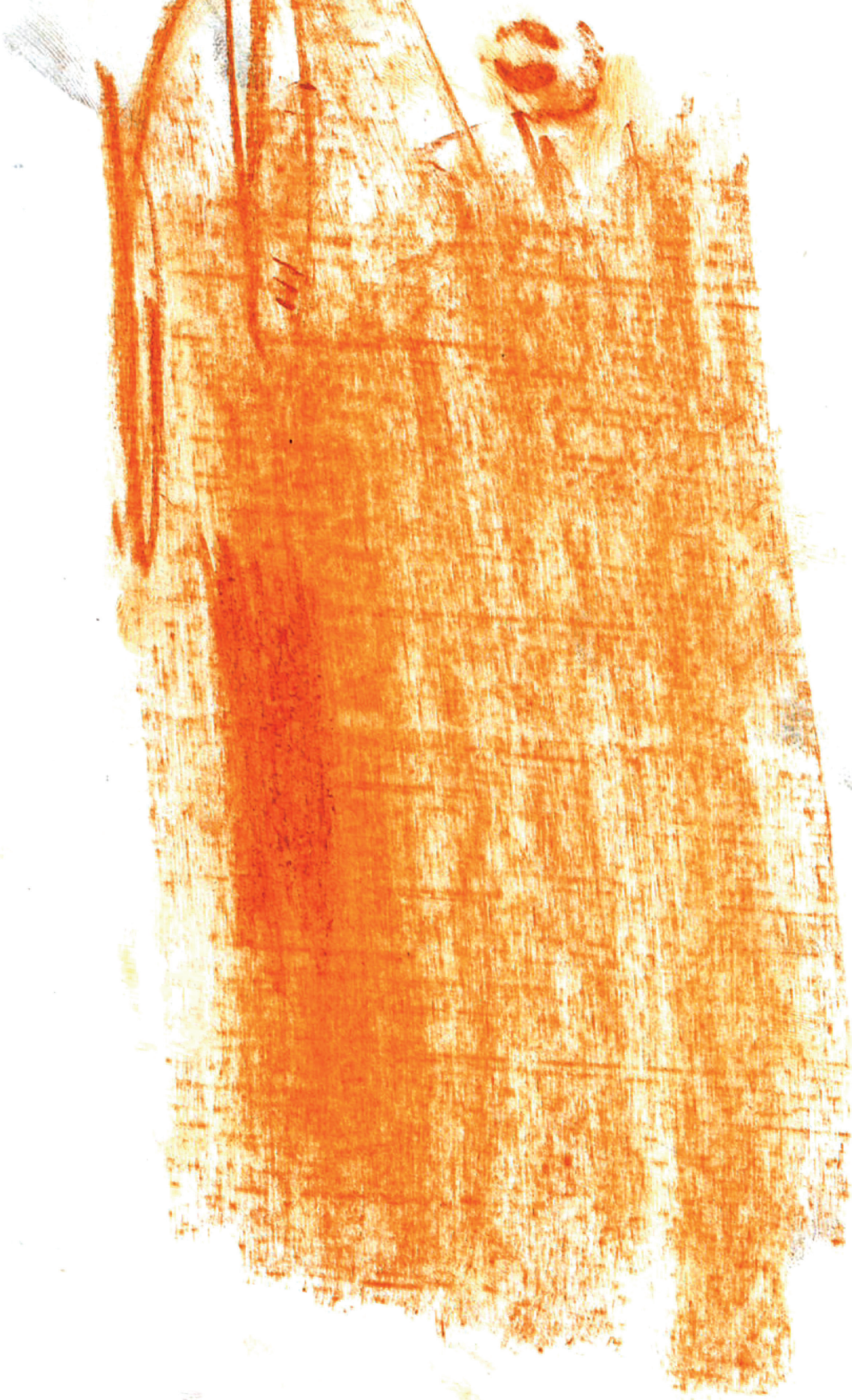
deterministic?

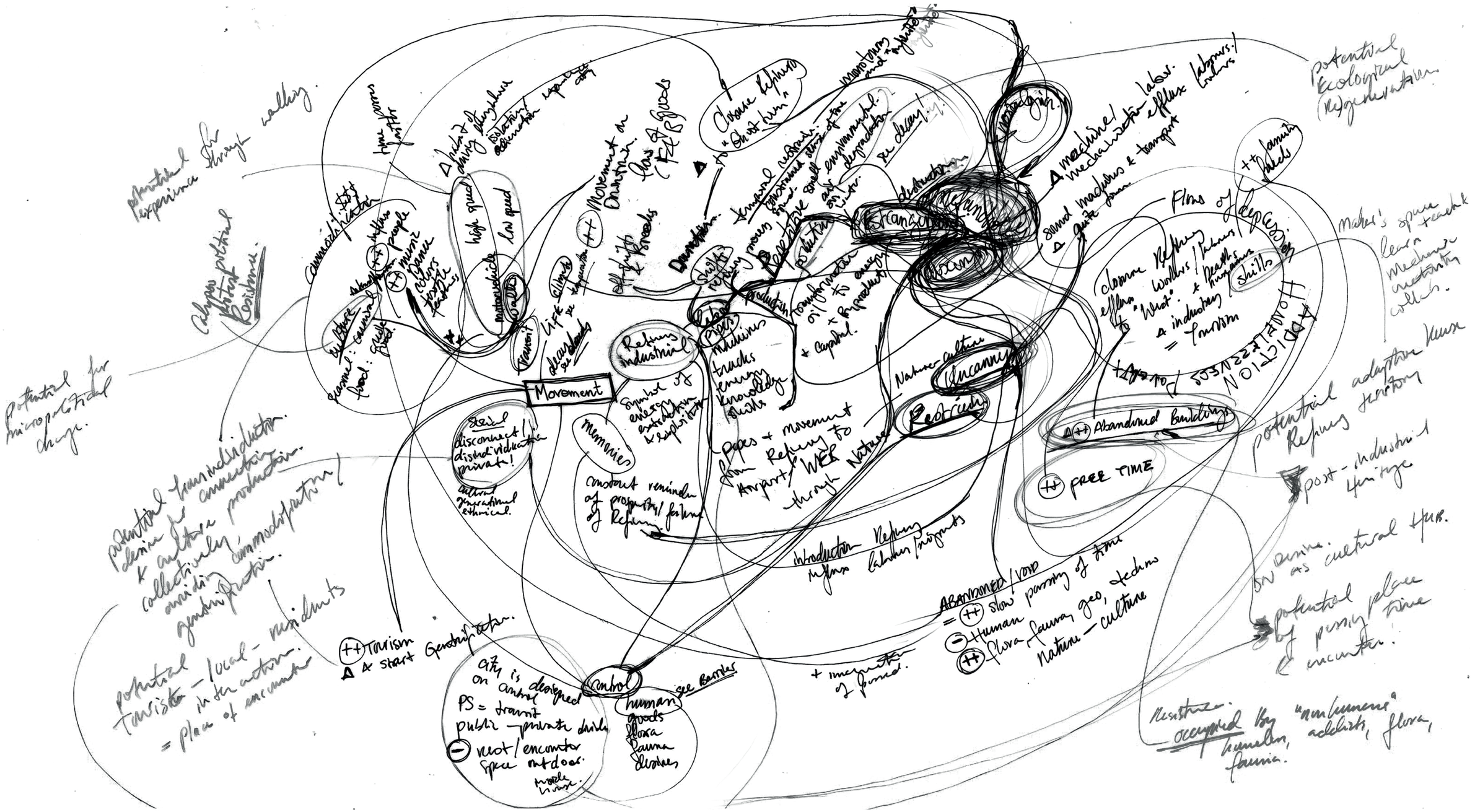
Memories (social) (psycho)
censorship vs remembering
idealized
* longing for past, better times
* Remembering collectivity
* Remembering times of Oil Refining and living city
* Remembering decayed Buildings
* standardized architecture
* Remembering traditional Carnival
* Remembering Aruban Vernacular

Fixed Identity

Nostalgia

Estangement





potential for experience through walking.
Calypso potential Resistance.
potential for micropolitical change.
potential transindividuation. desire for connection & culture production. collectively, avoiding commodification/ gentrification.
potential Tourists - local - residents interaction. = place of encounter
Movement
Refinery industrial
Memories
Steel disconnect/ disindividuation private!
cultural generational ethnical.
Symbol of energy extraction & exploitation
Pipes + movement from Refinery to Airport/ WEB through Nature
Nature-culture
Uncanny
Restrain
Estrangement
Refinery
Closure Refinery to "Ghost town"
Movement on Ownership
Law of Goods (FEB)
Shifts refinery process
Repetitive
Production
Transformation oil to energy + Byproducts + capital.
Flows of depression
closure Refinery effluxs workers/ labours to "West" + Deaths + Humans + industry/ shifts = Tourism
ADDICTION HOMELESSNESS POVERTY
Abandoned Buildings
FREE TIME
Abandoned/ void = (++) slow passing of time (-) Human (++) flora, fauna, geo, techno Nature - culture
+ imagination of passed.
Control
human goods flora fauna desires
see Barrier
city is designed on control PS = transit public - private divide (-) rest/ encounter space outdoor. inside house.
(++) Tourism
Δ start Gentrification.
potential Ecological (Re)generation
Maker's space + teach learn mechanic creativity collab.
potential adaptive Refinery territory
post-industrial Heritage
potential place of passing time & encounter.
Resistance. occupied by "non humans" humans, addicts, flora, fauna.


FLORSHEIM
LA MODERNA®
ARUBA

Wall as Perception

Operating as an affective and temporal threshold, the wall conditions how it is experienced. That is, usually visually. In downtown, its uniform, **heavy presence** —scale, solidity and finish— signals power and control. The body senses authority in the face of the refinery without touching it.

In its *abandoned* state, the decaying wall marks the passing of the industrial era.

Cracks, breaks, fades
peeling paint
blur boundary between
built—unbuilt
familiar—unfamiliar.

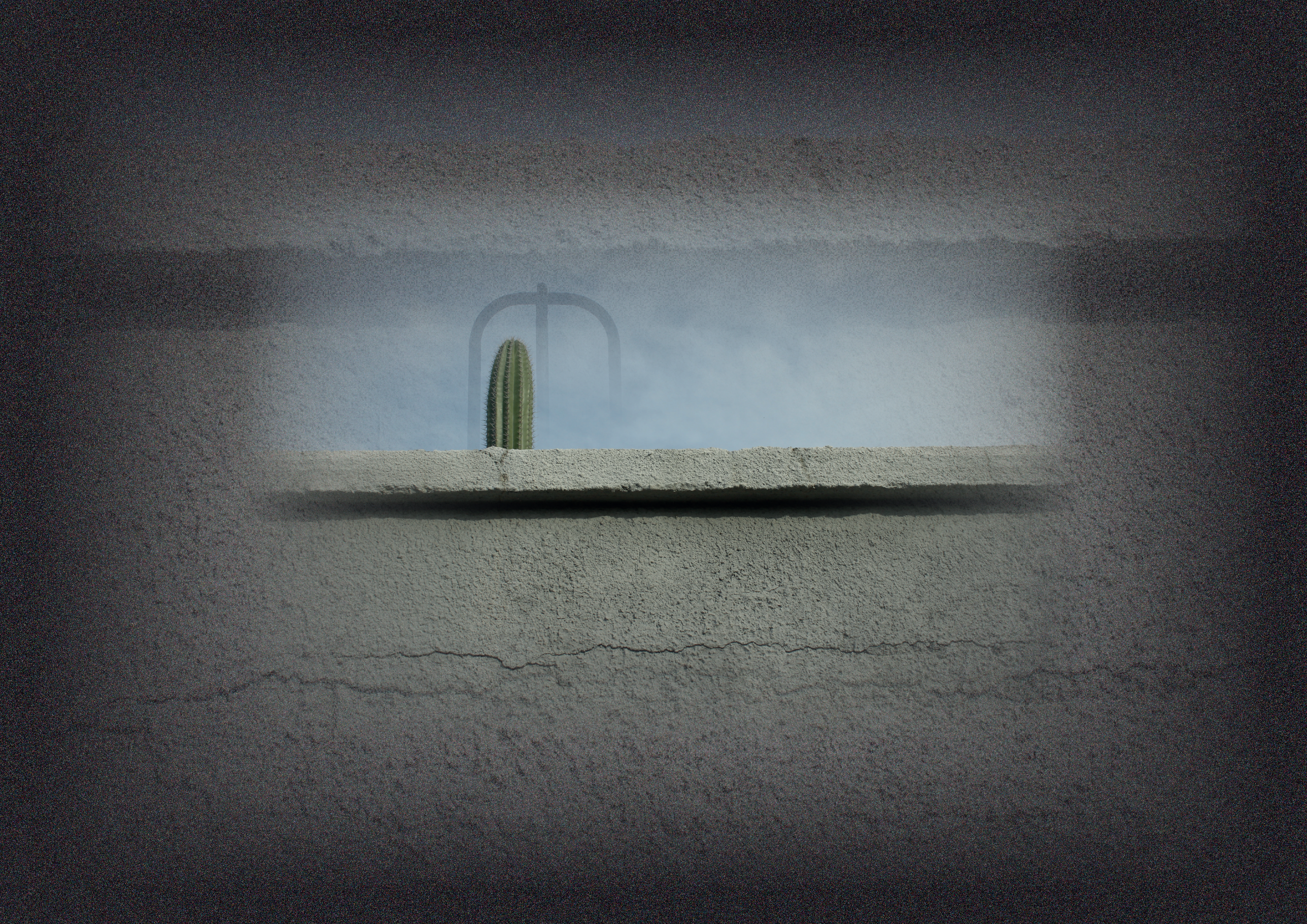
These spectral intensities in matter produce a sense of uncanny.

The wall both summons and represses. The wall is a constant reminder.
It recalls San Nicolas' glory days. **"Those were the better days"**,
residents reminisce. Nostalgic for a suspended progress that
was once promised.

Memory remains stuck in the present, yet
amnesia flows through. The desire to
remembering the present and future realities
is concealed by remembering the past. At the
same time, hopeful future imaginaries are slowly
cancelled

Unable to extend
beyond extraction
and tourism
v i s i o n s

The land beyond remains spectral, the yet to come is foreclosed.







nothing's changed!

they promised!
promise,
empty promises!

We—San Nicolas
we wait
and wait

We—San Nicolas
We expected
change

We—San Nicolas
We go backwards
Slowly

something should have
changed

We could have
changed
otherwise

something

should have

they don't

care!

we will have

nothing!

we were

told to!

until

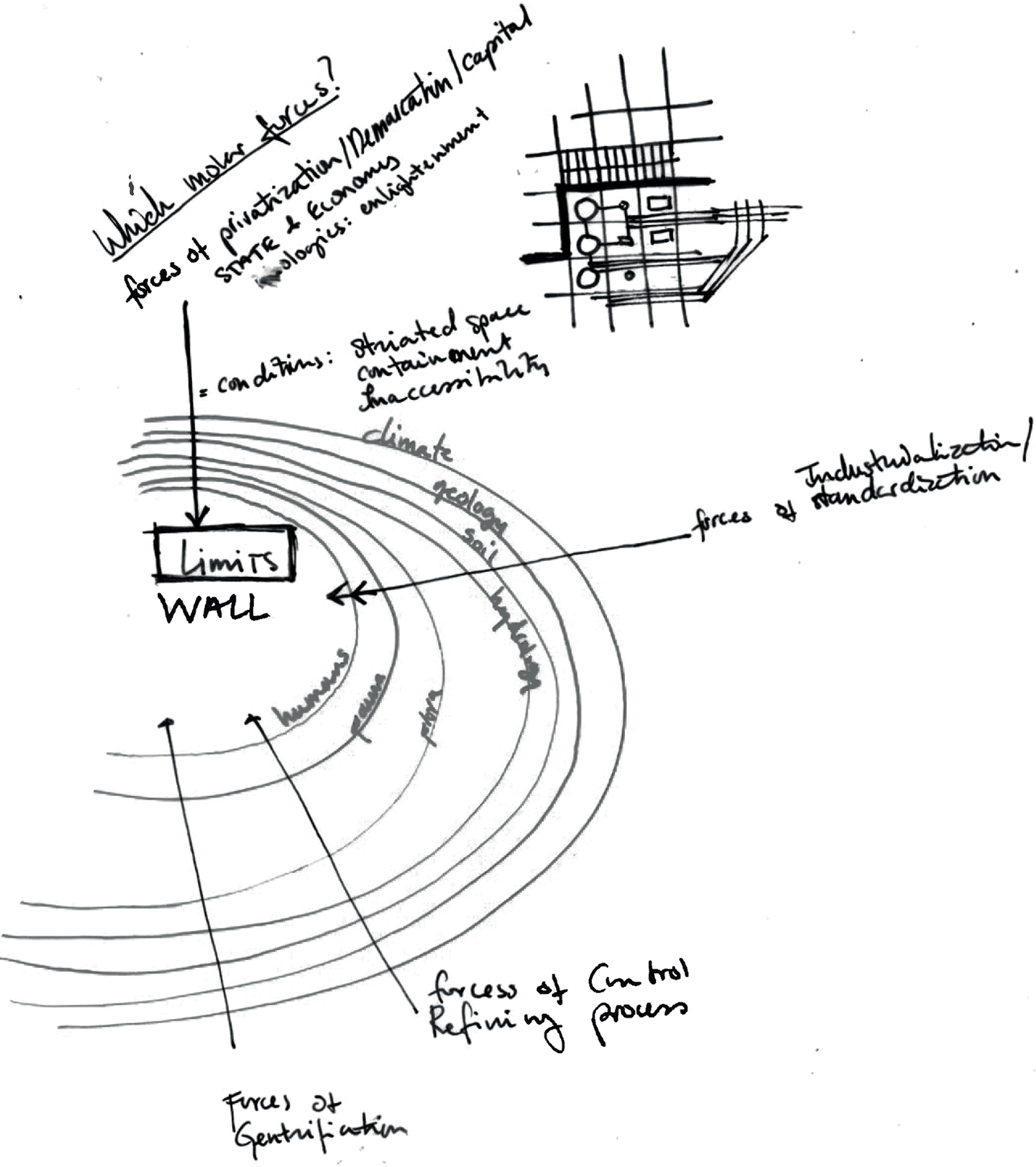
when?!

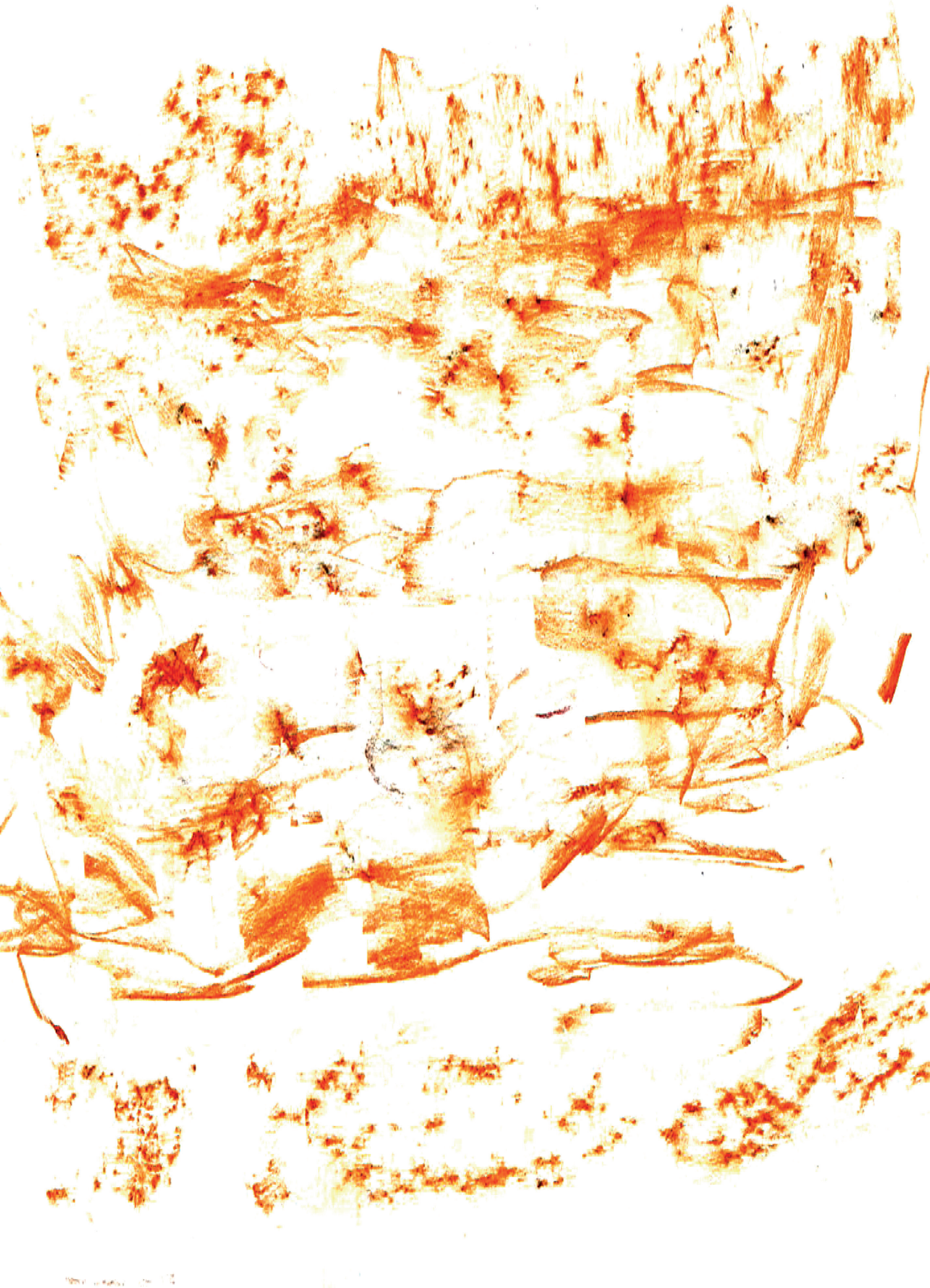
something

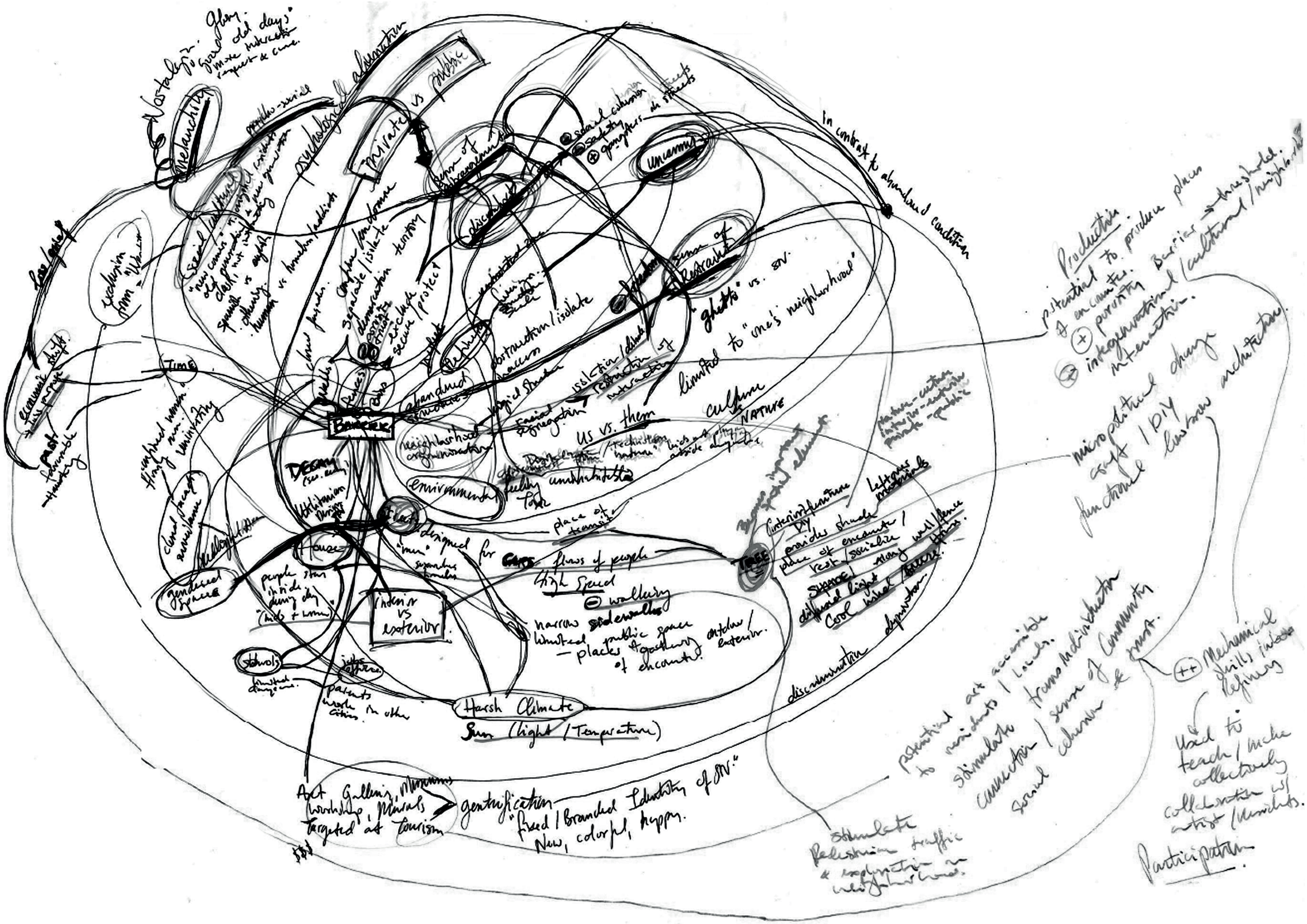
could have

we were not

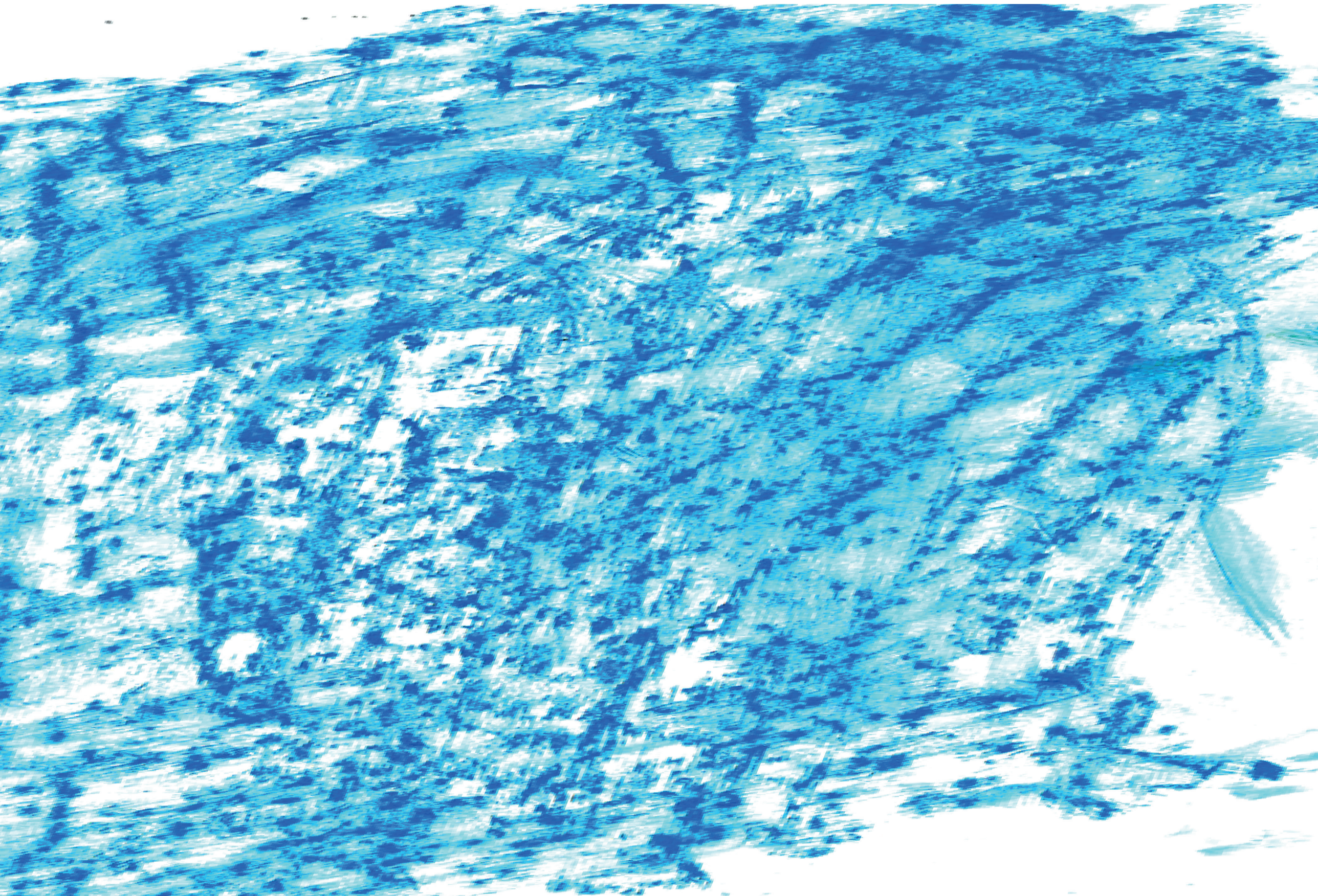
given the chance


Which molar forces?
forces of privatization/Demarcation/capital
STATE & Economy
ologies: enlightenment
= conditions: striated space
containment
inaccessibility
climate
geology
soil
hydrology
humans
fauna
flora
Limits
WALL
forces of Industrialization/
standardization
forcess of Control
Refining process
Forces of
Gentrification





Nostalgia
Glory
good old days
more interaction
respect & care
Melancholy
psychological alienation
private vs public
In contrast to abandoned condition
uncanny
discontinuity
sense of Restraint
"ghetto" vs. SN
limited to "one's neighborhood"
Production
potential to produce places of encounter.
+ porosity
Barrier → threshold.
+ intergenerational / cultural / neighborhood interaction.
micropolitical change
craft / DIY
functional lowbrow architecture
Nature-culture
interior-exterior
private-public
Leftover materials
Interior/furniture
DIY
provides shade
place of encounter / rest / socialize
SHADE / along wall/fence
diffused light
Cool wind / breeze
discrimination deprivation
TREE
Barrier
Wells
Fences
Bars
abandoned structure
neighborhood organization
environmental feeling
uninhabitable
Toxic
place of transit
designed for CARS
flows of people
High Speed
walking
narrow sidewalks
limited public space
— places of gathering of encounter
outdoor / exterior
Harsh Climate
Sun (light / Temperature)
US vs. them
culture
NATURE
Interior vs exterior
House
Utilitarian
Gendered Spaces
people stay inside during day
Schools
parents work in other cities
Art Gallery, Museums
Workshop, Murals
Targeted at Tourism
gentrification
"fixed / Branded Identity of SN."
New, colorful, happy.
Stimulate Pedestrian traffic & exploration in neighborhood.
potential art accessible to residents / locals.
stimulate transindividuation
connection / sense of Community
social cohesion & trust.
++ Mechanical skills / Refinery
Used to teach / make collectively
collaboration w/ artist / residents.
Participation.



Nostalgia
memory of when "things were good"
Bawthing SN! Glory days!
thriving Refinery / City!

Sense of Community
Collective processing
Transitional objects

Sense of belonging

Social Structures

Sense of community
Social coherence
= identity crisis (cultural)

Collective Memory
"they left us behind"
"empty promises"

Cultural / social amnesia

Loss of Purpose
Disintegration

Psychological Decay
Depression, disorientation, anxiety

Trauma
= Resonance with recent trauma

Uncanny

Melancholia

(isolation / loss of ...)

Broken - Whole
Unfinished - finished

Decay

Time

≠ fixed identity
"Life spans"
Aging / Becoming
of (Built) environment

Disrepair
(past thought present in material)
= reflection

Material Culture
Shaping / Shaped by

Sense of Belonging

Sense of Estrangement

Neglected

Structural weakening
Trust
Safety
Usage

Structural collapse

Fear / structure during use / scratch, crack, fault of material

rotting, dead experience

Abandonment / Inaccessibility

Abandoned buildings

Collapse

Fear & Fear

Decomposition

Corrosion

Material properties

dilapidated living conditions

"the right to the city"

STEEL

CONCRETE

TIMBER

air: oxygen, oxidation

sulpher, sulphidation

salt (hydrochloric acid)

Maintenance / RAIN

Stone: UV light

Hauntology

the past in the present

the future in the present

Impermanence

Nostalgia

Refinery

Symbolic Collapse.

Environmental

Land exploitation
toxic contamination

↳ air pollution from refinery / cars
↳ toxic dump on land: - tar pit
- Sulphur
- oil spills on land and sea.
in sea. - dump in sea.
plastic / consumption waste

Extraction

Destruction

Nature - culture divide.

Human / geo / human agents

decay health & wellness
= neighbouring cities.

contribution to larger problem Climate Change.

Listening

Economic flow

Human flow

Stock of "public space"
(private space - inhabited public private divide.)

Political abandonment / disinterest to maintain & support SN
disinvestment

Failure of Economic / industrial model

Failure imaginary of alternative futures

Sense of hopelessness

oppressive nature of industrialisation, exploitation labor, spaces, environment.

abandonment
city residents emigrated to other / larger cities.
or find jobs in other cities.

Colonial history & influence
decay in relation of environmental damage (indigenous)

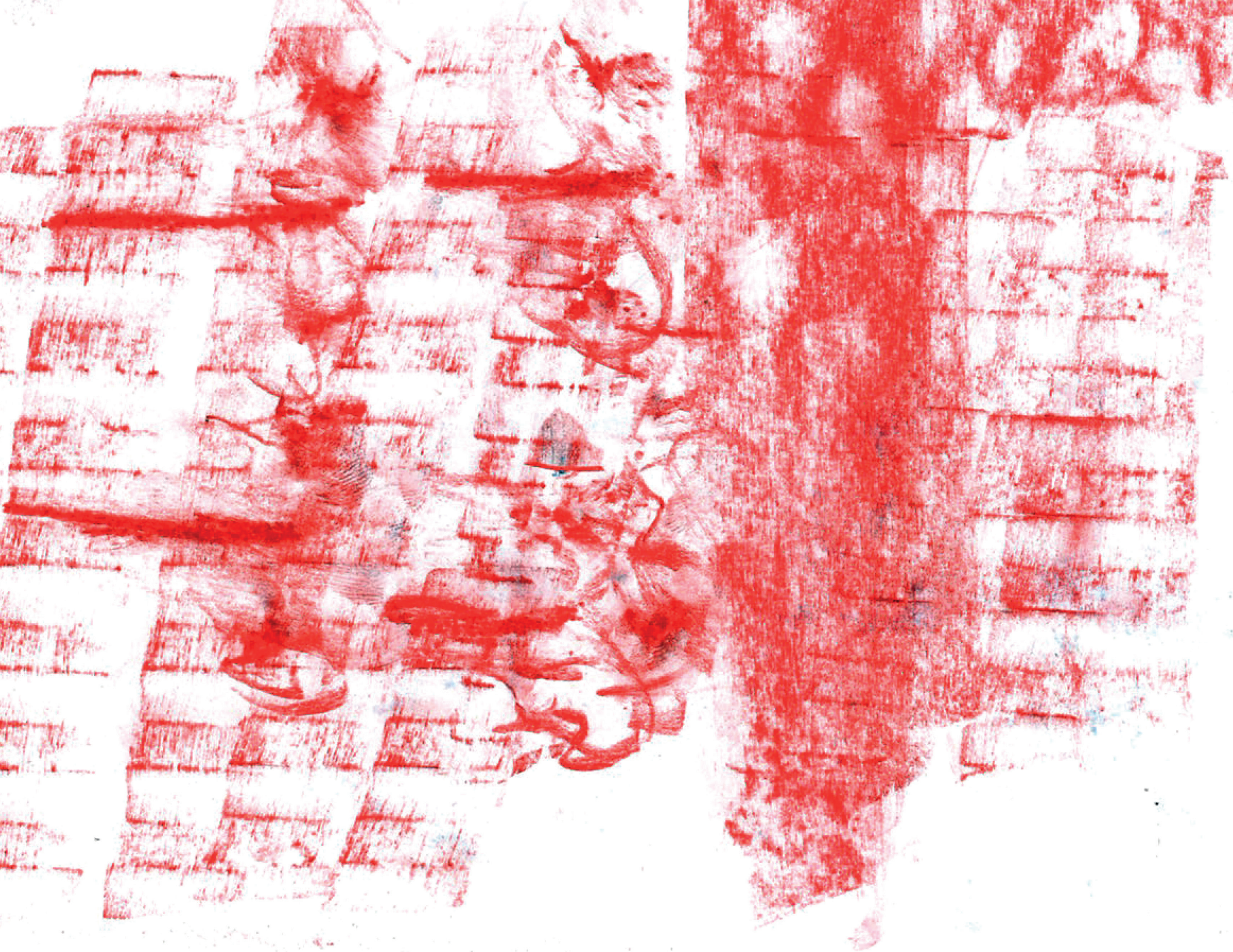
potential PS (encounters / gathering)

Potential for environmental change.

Recognition of nature

ABUNDANCE OF LAND / space
MATERIALS
= Adaptive Reuse.

Refinery is strong cultural symbol for SN people.





Wall as Limit

The wall is not a neutral technicity. It actively erases potential becomings. As a limit, the wall territorializes: T O M A R K A T E R R I T O R Y
T O S E P A R A T E
T O D I C T A T E W H O B E L O N G S

Yet, just like ghosts move through walls, it is precisely at such limits that hauntings occur.

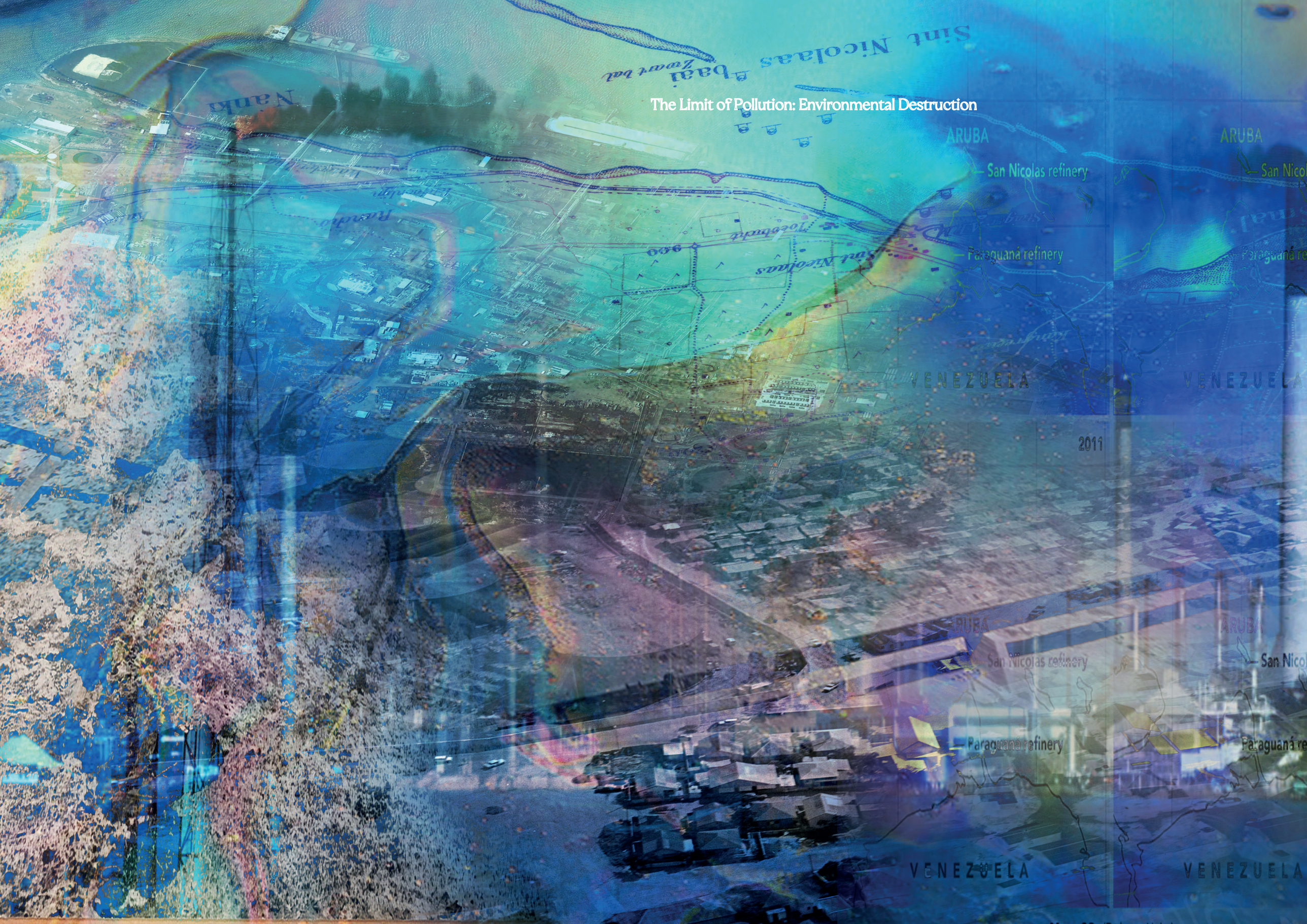
Not as memories of what
no longer is,
but as hauntings of
the not yet


ONE HAPPY ISLAND
Lagoweg
SAN NICOLAS



The Limit of Control: Highly Controlled Human Flows & Free Flowing Ecological Flows

The Limit of Pollution: Environmental Destruction





The Limit of Pollution: Social Health Problems and Deaths

The Limit of Representation: Imposed Fixed Identity and the Inescapable Decay

The Limit of Abandonment: Devaluation and Erasure of the More-Than-Human Heritage



We—San Nicolas
We show up
We take care

We—San Nicolas
We support
each other

We—San Nicolas
We prefer
not to wait

We—San Nicolas
We have been down
before

We—San Nicolas
We show up
We take care
We care

everyday!

always from

the heart!

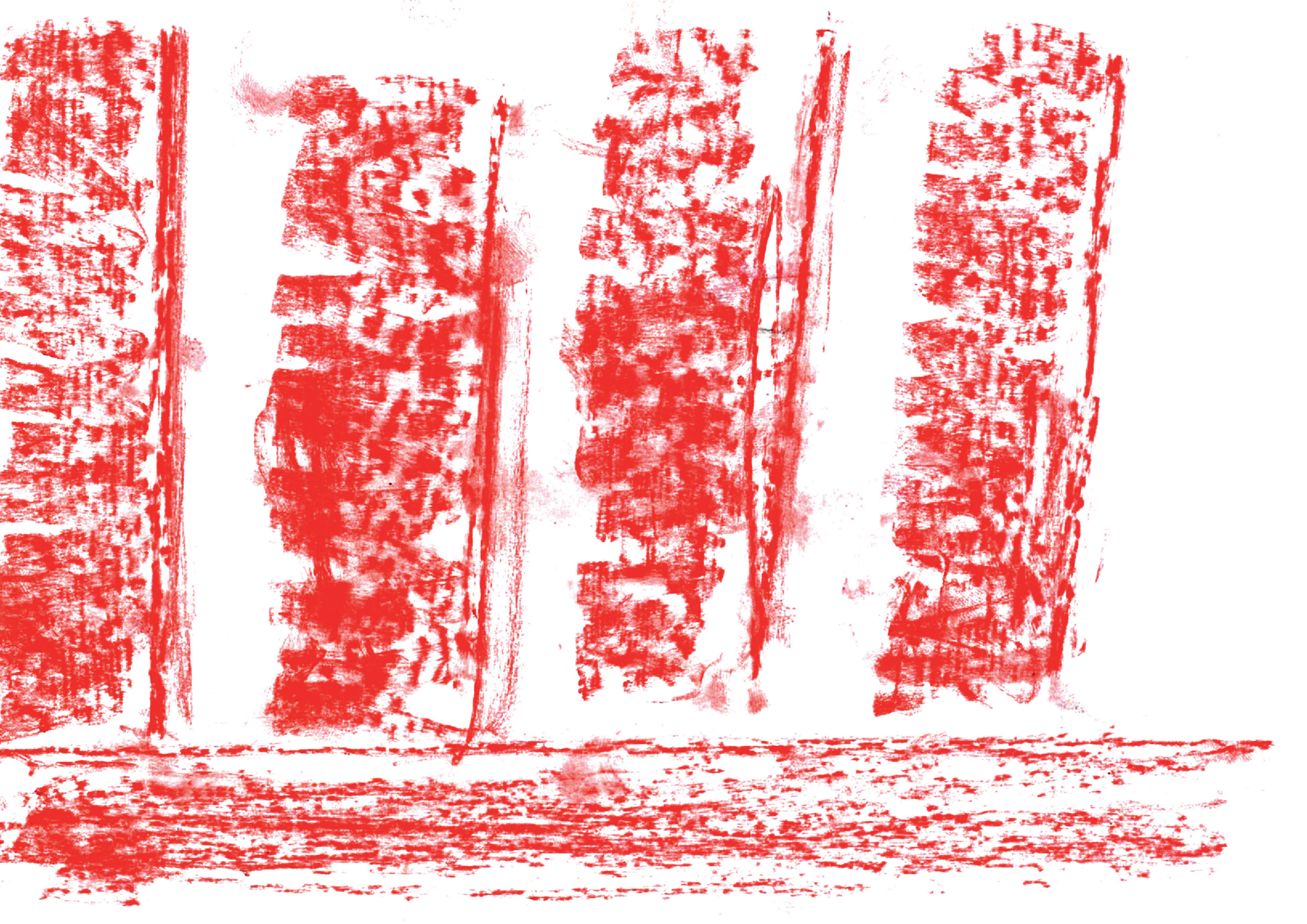
we cannot

wait!

we know

how it feels!

we care!

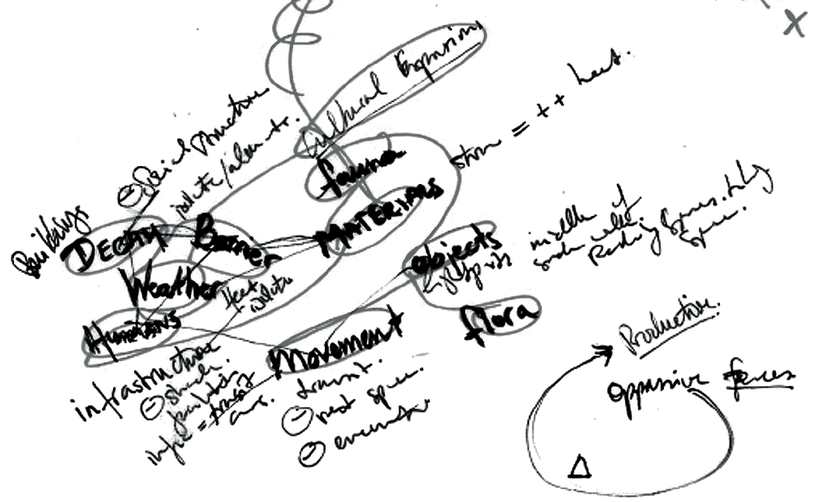


Residents Beach Private - Public Birth.
appropriation interior furniture
Domino table
> Gulch.

Analyze spatial elements lbs. + wet/hot/temp.
how they create [illegible].

complicate further.
1. combination (currents).
→ forces.
→ ruptures
→ potentials.

Residents:
Desire for Encounter Shade
& Socialization / Connection
→ Appropriation of space
along edges Build
shade shade
Tree + chairs
Tree + chairs + camp.
+ street + fence.



Resistance Rupture.

→ appropriation space. (shade + act)
→ appropriation / personalization (fences etc) patchwork
→ "Abandoned Building" = home for non-humans. addicts / Homeless. Hero, fame.
→ Food + Clothing Social Network Support.
→ Carnival Political Protest through Music.
→ Sex-workers: live on threshold. + appropriate streets.

Tension Rupture

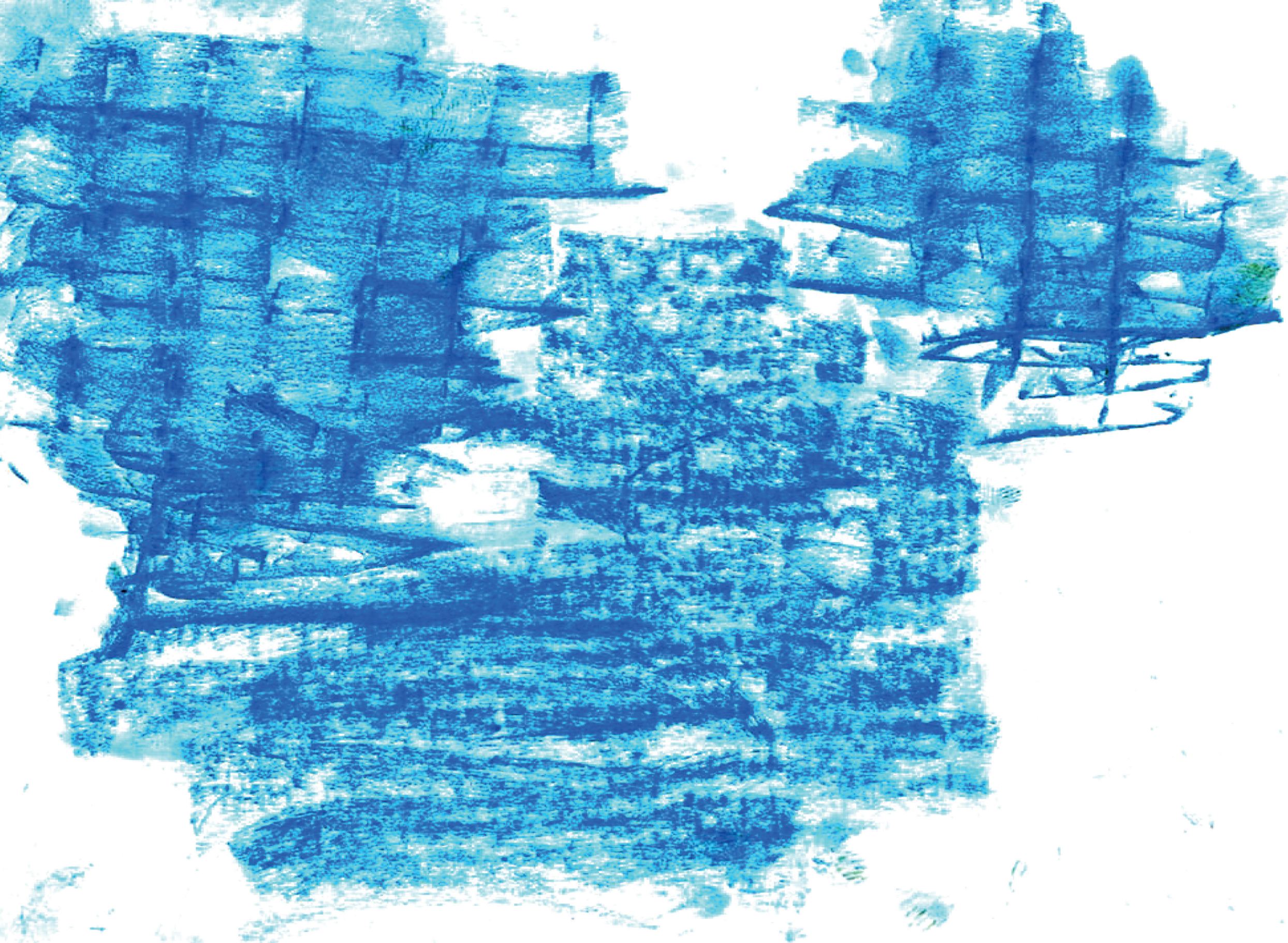
→ Tourism
→ Art Murals.
→ Food.
} Gentrification.

⊕ Potentials.

(+) A Cultural Recovery:
- Desire freedom & Connection.
- Potential place of encounter & gathering.
- Desire for shade + pass time
- Potential intergenerative interaction cross-cultural.
- Potential skills learning / Teaching = Mechanics (Refinery)
- Potential Reconnection w/ Nature.
- potential to acquire responsibility & become active (instead waiting for Gov)

⊖ Potentials Future plans discussion

- Reopening Refinery
- Dismantling Refinery
- Intro Cruiseship Terminal
- Boutique Hotels & Condos (Luxury)
- Art & Culture Centre
- Art & Farmer's Market





Proposal

The following hauntings,
or Fucus, are presented as
design logics
to further inform and limit
design interventions

Fucu of Regeneration

The limit that could have endured life

Fucu of Permeability

The limit that could have become a threshold

Fucu of Impermanence

The limit that could have decayed with grace

Fucu of Creolization

The limit that could have become otherwise

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masha danki!

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