



Critical Heritage Report

The Waterfort

Willemstad, Curaçao

September, 2022



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BUILDING THE FUTURE

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CRITICAL HERITAGE REPORT

This Critical Heritage Report is commissioned by Algemeen Pensioenfonds Curaçao and Heritage Plaza Consortium. It has been carried out by SVH Productions.

"The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence."

Art. 3, Venice Charter (1964)



1. Introduction

The Algemeen Pensioenfonds Curaçao (A.P.C.) acquired the Plaza Hotel Complex in 2020, with the plan to develop the site, which encompasses The Waterfort. Considering that the site is situated in Willemstad (a UNESCO World Heritage Site) and that The Waterfort is a protected monument, it is important to identify their values and cultural significance. As part of the holistic approach to developing this area, a cultural-historical/archaeological desk research by N.A.A.M., as well as a cultural-historical analysis by A.P.C. were conducted, to help clarify the site's historical background and values.

In addition to these analyses, this report serves as supporting guidance and inspiration in developing a restoration philosophy/approach for The Waterfort, based not on factors such as the technical state in which the structure currently occurs, the available financial resources, or its final function, but based on the backstory of the location in question and on the larger context of the historical ensemble that is Willemstad. This report places Willemstad in a dialogue with modern global developments in the field of heritage management, backed up by corresponding case studies. It is an addition to consultation on material remains and technical matters of the site, by illustrating the intangible values, memories, and spirit of Willemstad and The Waterfort. The next paragraph provides a brief outline of the critical approach that this report adopts.

1.1 OUV, Universality, Dematerialization

The historic area of Willemstad was enlisted as a UNESCO World Heritage Site in 1997. Based on what is termed its Outstanding Universal Value (O.U.V.), the historic inner city of Willemstad was inscribed on the world heritage list. The world heritage committee inscribed this site based on criteria (ii), (iv) and (v), considering that this area is "a European colonial ensemble in the Caribbean of outstanding value and integrity, which illustrates the organic growth of a multicultural community over three centuries, and preserves to a high degree significant elements of the many strands that came together to create it"¹. Although this definition of Willemstad's Outstanding Universal Value contains both tangible (material culture, architecture, and urban fabric) as well as intangible (social, historic, and cultural) values in its nomination file, this report argues that the latter is largely overshadowed, as the UNESCO World Heritage Convention deals more comfortably with physical manifestations of culture². This is also confirmed by the legal structure that is currently in place to protect the historic inner city of Willemstad largely prioritizing the protection of the cityscape and its monuments.

"Historic Willemstad consists of the St. Anna Bay, the urban structure, and the vast number of historical buildings dating between 1634-1944. These are physically protected by law as "Protected Cityscape" and "Monuments"³.

1. UNESCO World Heritage Centre, 1997

2. Offenhäuser, Zimmerli & Albert, 2010

3. Management Plan Historisch Willemstad, 2014

Additionally, in assessing the integrity and authenticity of the historic inner city, the focus lies predominantly on the material elements of the site, applying metric constructs like state of conservation to determine how much the built environment has been affected over the years. The author(s), however, do emphasize the importance of incorporating functional, financial, and social aspects when sustainably managing this historical site.⁴

UNESCO's World Heritage Convention has continued to evolve since it was established in 1972, one of the most noteworthy adaptations being the introduction of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. The aims of the legislation of this convention are "to protect the traditional practices, expressions, knowledge, and skills that together form the mosaic of a community's culture".⁵ In addition, its introduction has also led to a dynamic discourse on how to best identify and safeguard cultural heritage, one of the major underpinnings of which has been a process that is best described as the process of "dematerializing" heritage. In this process, which has been gaining momentum in the past 30 years, the emphasis on the intangible aspects of heritage is increasing, leading to an exponential growth in the objects, places and practices that are defined as heritage.⁶ Not only has the definition of cultural heritage become a topic of debate, the approach to its protection is also seeing some major changes.

"Heritage professionals in the past have commonly seen cultural heritage protection as either a technical or a management matter – a matter of applying the best or latest scientific solution or the appropriate management strategy to preserve or restore an artefact, monument, or site. This was never true; heritage protection has always been about resource management and resource allocation and, therefore, always had a powerful political dimension. With the focus shifting towards intangible forms of heritage – 'living heritage embodied in people' – cultural heritage in both its formation and protection is now best seen as cultural practice and, like other forms of cultural practices, only understandable in the broad context of economic, social and political factors...It is used in nation- building and state-formation as well as for revenue-generation and job creation through tourism".⁷

Given the fact that the World Heritage Committee agreed with experts that the O.U.V. defines the thinking at the time of inscription⁸, and that Willemstad was inscribed on the World Heritage List in 1997 (6 years before the adoption of the convention and 19 years before its official ratification on Curaçao⁹), paying mind to the intangible aspects of this historic inner-city is a novel yet relevant practice. In line with this notion and with Speckens¹⁰ proclaimed necessity to define the O.U.V. of Willemstad's historic inner-city more accurately, this report will address the plausible intangible values linked to the historic inner-city, in an attempt to better conceptualize these for future developments located in this site, such as The Waterfort.

4 Management Plan Historisch Willemstad, 2014

5 Offenhäuser, Zimmerli & Albert, 2010

6 Harrison, 2013

7 Logan, 2012

8 UNESCO 2005b, as mentioned in Offenhäuser, Zimmerli & Albert, 2010

9 Tractatenblad van het Koninkrijk der Nederlanden, 2016

2. Historic Port Town & Urban Landscape

Regarding the abovementioned developments in the shifting field of heritage management, this report will bring to light these intangible, “people-oriented” aspects of Willemstad in relation to its O.U.V., within the framework of newly emerging concepts, such as the historic urban landscape, cultural diversity, and sites of conscience. Furthermore, in contrast with previous reports that cover important historical figures and heroes, this report will focus strongly on everyday people living their day to day lives in Willemstad.

*“Historians are increasingly aware that they cannot interpret history as a sequence of events in which only men with power played important roles. There is a growing recognition of human activity at every level, not simply a myopic focus on politics. This manifests itself in the study of societies from a micro-perspective, focusing on, for example, small communities, individuals, and life meanings and perceptions of people throughout history and therefore looks at how ordinary people viewed their life and gave meaning to it.”*¹¹

Starting by illustrating and dissecting a fragment of the colonial ensemble that earned Willemstad its world heritage status, this report highlights several case studies to help compare and bring about thought on our own World Heritage Site and its potential possibilities. Then the report focuses on The Waterfort and the site’s different layers of cultural and historical developments. Regarding the formation of a restoration philosophy/approach for The Waterfort, the Venice Charter (for the conservation and restoration of monuments and sites, 1964)¹² is used as a point of departure. Considering the nature of this report, it is recommended to also make use of the Burra Charter, a document which provides guidance on the conservation and management of a place of cultural significance. As a conclusion and in preparation for the next phase, which concerns itself with restoration practices, the contents of this report can also be seen as the first step in the Burra Charter Process; to start by understanding the place and its cultural significance by a sequence of collecting and analyzing information before making decisions.¹³

¹¹ Allen, 2007

¹² The Venice Charter, 1964

¹³ Australia ICOMOS Burra Charter, 2013

*Criterion (ii): The Historic Area of Willemstad is a colonial ensemble in the Caribbean, which illustrates the organic growth of a multicultural community over three centuries. It also represents a remarkable **historic port town** in the Caribbean in the period of Dutch expansion with significant town planning and architectural qualities.*¹⁴

Aside from the notion that the historic port town that Willemstad represents, forms a part of its O.U.V., it is fruitful to also view this historic port town in view of the Historic Urban Landscape (H.U.L.) recommendation, which was adopted in 2011, during the 36th General Conference of UNESCO. Since then, the recommendation is used as a facilitator in various parts of the world, for sustainable urban development.¹⁵ In the context of the process of dematerializing heritage, we have moved from the point in time to the line of time, from built icons to urban themes, from building to context, from place to space.¹⁶ The H.U.L. is a concept that, since the turn of the millennium, attempts to reverse trends (that threaten historic urban landscapes), by placing a culture- and people-centered approach into the heritage discourse. This is done to allow inclusive and policies that see culture, cultural heritage, and creativity as an asset and a driving force for sustainable urban development, through identity building, enabling the continuation of cultural practices, and promotion of the livelihood of urban environments.¹⁷ This approach aims to change the concepts:

- from monuments to living cities/cultural landscapes
- from restoration to urban regeneration
- from monodisciplinary to multidisciplinary
- from a single historic period to multiple layers of the site

What is unique to the H.U.L. is that it overcomes the idea of focusing solely on the historic city, and instead considers the urban ensemble, including the territory in this new understanding as an urban ecosystem intertwined with its surrounding urban, rural and ecological areas. It also highlights the importance of considering each layer of tangible and intangible information that reports upon the city.¹⁸ An important tool that is applied in this approach is cultural mapping: a mode of inquiry and a methodological tool that aims to make visible the ways local stories, practices, relationships, memories, and rituals constitute places as meaningful locations.¹⁹ Though the urban landscape comprises the buildings and structures, the unbuilt land, and the public and private open spaces, it is equally important to map the informal/intangible aspects, scents and sounds, and stories – all significant values and wide associations that go deeper than those on the visible surface. Within this line of thought, the following paragraph sheds light on these stories, practices, relationships, values, and traditions that make up the fiber of a part of the historic inner city of Willemstad.

¹⁴Unesco World Heritage Centre, 1997

¹⁵Erkan, 2020

¹⁶Offenhäuser, Zimmerli & Albert, 2010

¹⁷Erkan, 2020

¹⁸Offenhäuser, Zimmerli & Albert, 2010

¹⁹Duxbury, and Redaelli, 2020

2.1 Willemstad

Willemstad's urban development began in 1634 when the Dutch West Indian Company (W.I.C.) founded a trading post at the St. Anna Bay after the Netherlands had taken over Curaçao from the Spanish. What started as a natural shelter and dock place for the W.I.C. merchant ships, quickly turned into a secure stronghold and military base, with the building of the first waterfort and Fort Amsterdam in 1635, where the colonial government headquarters were situated. Within the walls of Fort Amsterdam, living quarters were built for administrators and military personnel.²⁰ Up until the second half of the 17th century, the occupants of the island were limited to mainly military personnel, W.I.C. officials, and a very small group of natives (Caiquetio Indians), creating a population of no larger than 500 men. This started to change rapidly after the introduction of free trade soon after, which catapulted Willemstad (and Curaçao) into a booming center for commerce.²¹ It was around this time that a settlement started to develop North of the Fort Amsterdam, that grew out into a walled city: Willemstad.

In 1675 Curaçao became an international free port, as the Dutch favored not to practice restricted commercial policy known as the principles of "mercantilism": the economic policy that determined the world economy in the 17th and 18th century, where each colonial power had exclusive trading rights in their respective colonial territories. This meant that the port city of Willemstad, in sharp contrast with other colonial territories, was open to all ships, no matter under which national flag they were sailing.²² Ships from all countries were allowed into the harbor against payment of a fee for the transshipment of merchandise on the island. As a result, the harbor was bustling with ships, the wharfs were packed with merchandise, and workers were always busy loading and unloading ships. Additionally, large W.I.C. ships sailed from Europe to Curaçao with required products. In the port of Willemstad, this merchandise was unloaded and transferred to several small vessels after which they were transported to the mainland (the Americas) and from here to the Spanish markets in Latin America. The same small vessels would bring back tropical goods from various places in the coastal areas and Caribbean region, such as sugar, coffee, cacao, cotton, tobacco, and rum. Consequently, Curaçao became not only a warehouse for the transit trade for the W.I.C. merchants, but also an international settlement that attracted traders from various countries.²³ Intricately linked to the W.I.C.'s success and the free trade, was the transatlantic slave trade, which will be featured in more detail in the chapter **Sites of Conscience** in this report.

20 Römer-Kenepa, 2012

21 Canon van Curaçao, 2020

22 Römer-Kenepa, 2012



Figure 1. Ferries in the St. Anna Bay (Gibbes, Römer-Kenepa & Scriwanek, 2015)

2.2 Centre for commerce

The free port brought great prosperity to the island, and Willemstad had become a breeding ground for all kinds of formal and informal economic activity, attracting people from all corners and layers of society. Roughly everything that one could expect from a city, could be found in Punda; stores, warehouses, pubs, liquor stores, coffee houses, lodging and hotels, brothels, schools, water sellers, bakers, carpenters, cigarmakers, tobacco shops, watchmakers, shoemakers, tailors, hairdressers and barbers, dentists and pharmacies*.²⁴ Even on the streets and in the narrow alleys all sorts of activities would take place – people would cook, grind corn, sell goods, air out animal skins and weave baskets. Particularly prevalent in the narrow alleys, was the business of selling warm meals from home. A dish that was very popular was the local turtle soup.



Figure 2. Shoemakers in 1915, by Soubllette (Ditzhuijzen & Langenfeld, 2017)



Figure 3. Basket weaver (Documentation folder Vereniging van Huisvlijt)

*Folk medicine

In the first half of the 19th century, Curaçao only hosted 3 official pharmacies for the 15.000 inhabitants at the time. This low number is due to the prominent position that folk medicine had in Curaçao society, which was practiced by the *kuranderos*: herb doctors. Curaçao's inhabitants still made use of plant-based and animal-based medicine, that served as a suitable alternative to European and American medicine. All kinds of medicine would be informally sold in large amounts on the streets, from pills to miracle drinks and creams. This became so popular that in 1861, the public prosecutor had to even sanction those who practiced medicine without permission: a 100 guilder fine for practicing without permission, a 200 guilder fine for repeating it, and 3 weeks in prison in The Waterfort prison cells, if the fine was not paid.

The practice of folk medicine, by the "kurandero" contains rich insights into the rituals and natural healing qualities of Curaçao's flora and fauna. The kurandero would work together with the *yerbero* (herbalist). In the present day, only a few people on Curaçao still master this knowledge and know how properly practice this form of medicine. It is now considered threatened intangible cultural heritage.

23 Römer-Kenepa, 2012

24 Ditzhuijzen & Langenfeld, 2017

Also very popular was the pastechi – a savory, go-to snack, that is intricately linked to the Dutch Caribbean islands – that owes its quick rise in popularity to the city’s daily routine.²⁵ At some point, butchering turtles, as well as owning pigs was not allowed in the city as this would produce an unbearable stench.²⁶ Being enclosed by a city wall, all kinds of unhygienic activities would take place in Punda. Curiously, the association of the city and dirtiness is still strong today.²⁷

The bustling atmosphere that Willemstad’s flourishing commerce created, did not limit itself to the city on land. The waters of the St. Anna Bay were always occupied by boat traffic, creating a pleasant liveliness.²⁸ Not only would the incoming and outgoing ships sail by, but especially the ponchi’s (small ferrry’s) contributed to the continuous activity on the water. There were different kinds of ponchi’s for different purposes and occasions; ponchi’s to transport spring water from the Schottegat plantations to the city, ponchi’s that were used to fish in the inland waters, fancy ponchi’s with shaded canopy’s (like that of the governor), private and public ponchi’s. Decorated ponchi’s would take bridal couples to Punda for their wedding ceremony, or some ponchi’s would even transport donkey’s, passengers from the larger ships, or the city’s garbage and corpses from one side to the other. In 1867 it was estimated that about 4000 people traveled from Otrobanda to Punda by ponchi daily. Ponchi’s had thus become big and even competitive business. Those who could not afford to pay the toll to go from one side to the other side of the city, could hitch a free ride by sitting all the way in the front of the boat, where it was very likely that they would get wet due to the splashing water. The common and remaining expression “haña kabes di boto” (“get a head of the boat”) that means to “hitch a free ride”, originated from this fragment of history.²⁹ With the building of the several bridges and the steam ferry that connected the different districts with one another between 1882 and 1888, the use of the ponchi’s started to decrease, until in the 1930’s when the ponchi’s had disappeared from Willemstad’s city scape for good. Willemstad’s relationship with its waters had always been strong, even throughout the 19th and 20th century. The floating market, where fresh produce, spices, and fish were brought in and sold by merchants from Venezuela, was an iconic part of the city for roughly 100 years. Unfortunately, due to the political situation in Venezuela, the borders between the mainland and Curaçao were shut, and the produce bearing floating boats were no longer welcome.³⁰

2.3 Free trade, the arts & craftmanship

The city of Willemstad, that functioned as a warehouse for transit trade, also received parcel post from all over the region, which also included printed music scores, fresh from the press. All the freight that was destined for South America (La Guaira, Belém, Recife, Montevideo, Buenos Aires, Valparaíso, etc.) would always make a passage through the Curaçaoan port first. Taking advantage of the free port (and the resulting press freedom), were a wide variety of Spanish-language magazines that were published in Curaçao, a popular one among which was Notas y Letras. Because censorship on Curaçao was lifted, as opposed to for example Cuba, that was ruled by Spain with an iron fist, Notas y Letras had become the stage for the Latin American liberals. This liberal magazine, also containing music scores that were elsewhere banned, has been very important for the development of Curaçao’s music and its large regional influence, because it allowed influential local composers, like Jan Gerard Palm, Chris Ulder, Jules Blasini, and Joseph Sickman Corson to not only publish their works, but also to reach a large Latin American audience.³¹

Practices of photography also became very popular in Willemstad as this was a favored destination for traveling photographers at the time. It started with the invention of the daguerreotype portraits in the 1840’s. As photographic techniques developed internationally, so did they in Willemstad, moving to collodium procedé, and cartes de visite. A variety of photo-studios popped up in the main streets of Willemstad, like the Heerenstraat, Kuiperstraat, Breedestraat and on De Waterkant in Punda, of which undoubtedly the most popular one is Fotografia Cosmopolitana, by the local Robert Soublette, who left behind a legacy of photographs of Willemstad in the 19th century.³²

25 Hartog, 1971

26 Ditzhuijzen & Langenfeld, 2017

27 Management Plan Historisch Willemstad, 2014

28 Ditzhuijzen & Langenfeld, 2017

29 Ditzhuijzen & Langenfeld, 2017

30 Drayer, 2018

31 Brokken, 2012

32 Ditzhuijzen & Langenfeld, 2017

Pastechi

“..People would usually have a cup of coffee at 5:30 am, sometimes with some biscuits. “Second breakfast”, as they would call it, was a warm meal between 10 and 11 am. Naturally, those who weren’t home, had to skip this meal... This wonderful daily schedule became the reason why many women [in Punda] began to concentrate on preparing “pastechi”, the typical, aromatic, savory Curaçaoan bite. Making pastechi’s became serious business, where women tried to surpass one another in the quality of their pastechi. The pastechi has remained popular ever since.



Figure 4,5 & 6. Beadmakers, water-sellers, and women carrying baskets (Ditzhuijzen & Langenfeld, 2017)



Figure 7. Ferries in the St. Anna Bay (Ditzhuijzen & Langenfeld, 2017)

Curaçao was also internationally known for its booming hat making industry, the island's largest source of income until the uprise of the oil industry. Many of the so-called "panama hats" that were sold in Europe in the early 20th century were produced in Curaçao. At the beginning of the 20th century, this industry created income for over a third of the workers (the vast majority being women) on Curaçao.³³ Hat weaving schools could be found all over the island, including Willemstad, where techniques were taught for weaving all kinds of products from locally produced straw, like baskets, cigar holders, and chairs. Unfortunately, this industry is not extensively described in written sources and research, but old photographs and objects in various cultural institutions' collections document some aspects of this industry.³⁴

These are merely some highlights and a brief example of a cultural map of Willemstad. There is a lot more history (in detail) to this historic town, and even more ways to creatively apply the concept of cultural mapping to this urban environment.

33 Fonk et al., 1999
 34 "Visual Story", 2020



Figure 8 Soublette photography on De Waterkant (Ditzhuijzen & Langenfeld, 2017)



Figure 9. Straw hats ("Visual Story", 2020)



Figure 10. Straw hats industry ("Visual Story", 2020)

2.4 Case Study Music mapping in Ballarat

An interesting case study with regard to the H.U.L. approach, is that of the city of Ballarat, Australia; the leading city that is making use of this approach.³⁵ Different ways to map cultural values of the city were used, like the SongWays Music Mapping, to capture the city's very rich musical history and identity through places and spaces.³⁶

35 Historic Urban Landscapes Ballarat, 2013
 36 Ballarat SongWays, 2013

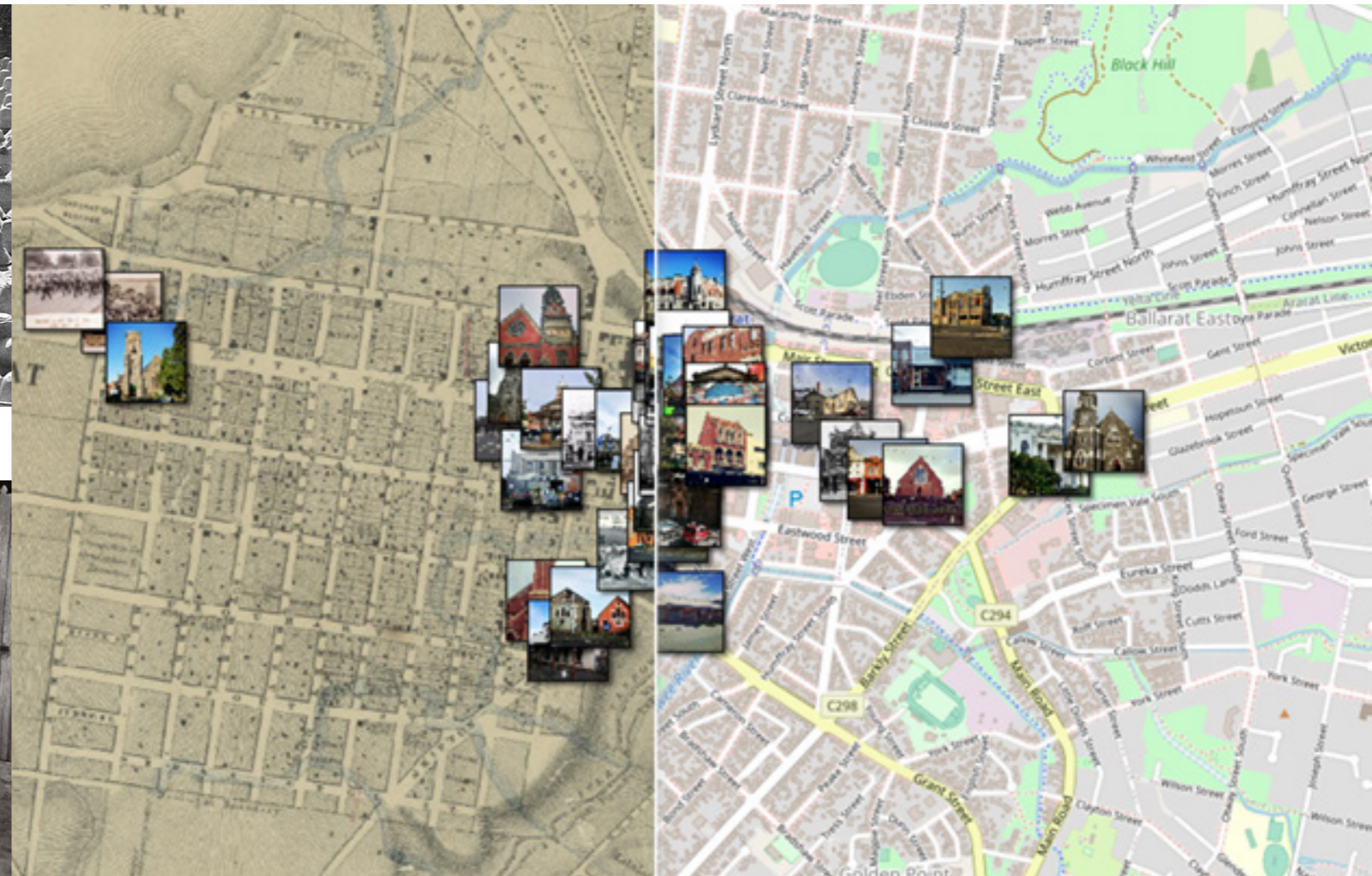


Figure 11. Music mapping in the city of Ballarat, showing the origin of different types of music in the old Australian city (Ballarat SongWays, 2013)

3. Multicultural Community & Cultural Diversity

3.1 Population growth

Criterion (ii): The Historic Area of Willemstad is a colonial ensemble in the Caribbean, which illustrates the organic growth of a multicultural community over three centuries. It also represents a remarkable historic port town in the Caribbean in the period of Dutch expansion with significant town planning and architectural qualities.³⁷

As mentioned in the previous chapter, up until the second half of the 17th century, the occupants of the island were limited to mainly military personnel, W.I.C. officials, and a very small group of natives (Caiquetio Indians), making up a population of no larger than 500 men. This started to change after the introduction of free trade soon after, which catapulted Willemstad (and Curaçao) into a booming center of commerce.³⁸ It was around this time that a settlement started to develop North of the Fort Amsterdam, that grew out into the walled city of Willemstad. The then admiral of the W.I.C., Johannes van Walbeeck, ordered the construction of a fort at the mouth of the Sint Anna Bay. Dutch soldiers and presumably slaves from Angola built the fort, which became the headquarters of the W.I.C. from the beginning on. Most of the population then went to live in the fort, with the city of Willemstad eventually growing outside of it.³⁹

Roughly two centuries later (since the establishment of the city in the second half on the 17th century), the first national census was carried out. In 1857, 57% of the then 20.000 inhabitants lived in Willemstad (11.400 people). Most people lived in the city because it was attractive in terms of employment.⁴⁰ The chart below indicates the distribution of people along the 4 districts of Willemstad in 1857.

37 Unesco World Heritage Centre. (1997).

38 Canon van Curaçao, 2020

39 Smakman, 2012

40 Ditzhuijzen & Langenfeld, 2017

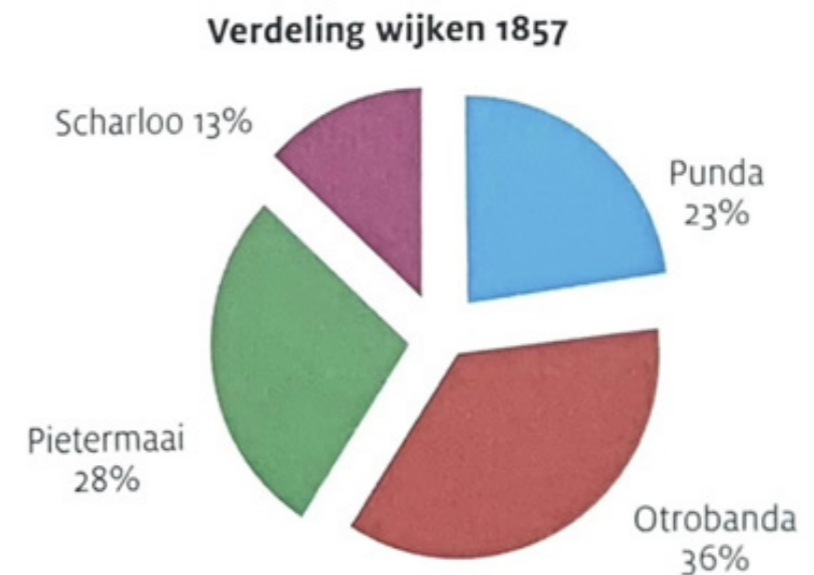


Figure 12. Urban population distribution in 1857 (Ditzhuijzen & Langenfeld, 2017)

	Blanken	Vrije Kleurlingen	Vrije Zwartten	Slaven
Punda	953	494	88	744
Otrobanda	574	675	850	929
Pietermaai	751	508	813	425
Scharloo	100	70	77	195
East Division	175	174	846	1.471
West Division	84	197	633	1.894
Middle Division	144	122	522	1.077
Total	2.781	2.240	3.829	6.735

Table 1. Population in the city and on Curaçao in 1833 (Gibbes, Römer-Kenepa & Scriwaneck, 2015)

Distribution across religion in 1839	
Roman Catholic	1.414
Jewish	454
Protestant	228

Table 2. Distribution across religion in 1839 (Ditzhuijzen & Langenfeld, 2017)

Residents of Punda in 1839	
Born within the colony	1.389
Born in Europe	7
Born in the Netherlands	12
Born elsewhere	17
Slaves	671
Total	2.097

Table 3. Residents of Punda in 1839 (Ditzhuijzen & Langenfeld, 2017)

The population numbers of the 19th century also contain some information on the different social groups and their distribution along the different districts. The white civil servants and military personnel lived in Fort Amsterdam. The white merchants and Jewish elite lived in Punda, Otrobanda and Scharloo, but also had residences outside of the city. Most of the enslaved population lived on the Western side of the island, where the large plantations were situated, although there were some residing in the city. After the abolition of slavery in 1863, many freed slaves moved to the city to make a living for themselves.⁴¹ For the district of Punda specifically, in 1938 some extra data was already known about the composition of the population, based on religion, descent or ethnicity.

⁴¹ Gibbes, Römer-Kenepa & Scriwaneck, 2015

Distribution across age, gender and skin color		
Freed men - colored	Men	58
	Women	264
	Boys	126
	Girls	128
Freed men - black	Men	12
	Women	72
	Boys	31
	Girls	28
Slaves - colored	Men	7
	Women	86
	Boys	81
	Girls	74
Slaves - black	Men	25
	Women	198
	Boys	109
	Girls	91

Table 4. Distribution across age, gender, and skin color (Ditzhuijzen & Langenfeld, 2017)

The main reasons for the emigration from Curaçao in the period after the abolishment of slavery in 1863, were poverty and lack of work and mobility opportunities. Many Curaçaoan workers emigrated to other countries in the region like Venezuela, Panama (to help with the construction of the Panama Canal in 1882), Costa Rica and Colombia (to work on the sugar cane and banana plantations), and the Dominican Republic (to work in construction or on the sugar cane plantations). From 1917 till 1920, peaks in the labor migration to Cuba took place, leaving a mark on Curaçao, when roughly 50% of the (male) laborers left Curaçao in large numbers. The migration from Curaçaoan laborers to other countries in the region persisted even after the arrival of the oil-industry in 1915 and lasted until around 1920.⁴²

⁴² Canon van Curaçao, 2020

With the arrival of the Royal Dutch Shell oil refinery at the beginning of the 20th century, Curaçao's old traditional society had changed for good, bringing large numbers of immigrants to the island. In 1930, in addition to the estimated 1.800 Curaçaoans that were employed by Shell, about 12.000 refinery workers were immigrants. The island's population had grown from 35.083 in 1923 to 125.181 in 1961. Next to employees from Holland, many refinery workers came from the other islands of the Dutch Antilles, Suriname, Venezuela, Colombia, the British and French Caribbean, Madeira and even from China. Curaçao's cultural life flourished and was strongly influenced by these new ethnic groups.

The local population resided in areas in and around Willemstad, where they lived close to the refinery. Due to the atomization of the oil industry, work opportunities dropped drastically in the 1950s and 1960s, causing many laborers to emigrate. The economic and political stability, and the social benefits and mobility that Curaçao in the 1980s offered, attracted a new influx of migrants, originating predominantly from Colombia, The Dominican Republic, Haiti, and Jamaica.⁴³ Willemstad remained to be the center commerce and governance, as the oil refinery - the island's largest economic pillar at the time - lay at the north side of the Schottegat, which was only accessible through the waters of the St. Anna Bay.

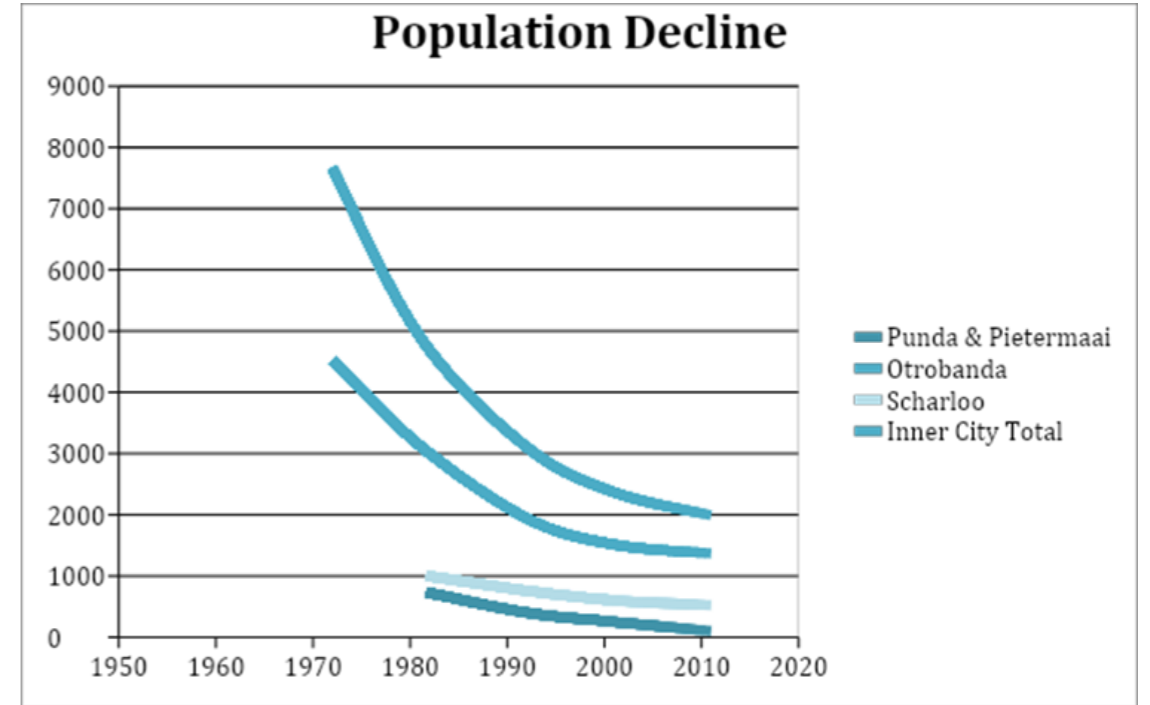
When looking at the most recent data, it can be concluded that there is a sharp and persistent decline in the population of inhabitants of Willemstad. This is caused by factors like the emergence of cars and decreasing perception of safety and livability in Willemstad.⁴⁴

43 Canon van Curaçao, 2020

44 Management Plan Historisch Willemstad, 2014

Zone	1972	1981	1992	2001	2011
Punda & Pietermaai	-	785	401	252	99
Otrobanda	4528	3129	1944	1514	1369
Scharloo	-	1021	760	602	523
Inner-City Total	7665	4908	3105	2368	1991

Table 5 Population for the different districts of Willemstad and Curaçao in 1972, 1981, 1992, 2001, 2011, (Buurtprofiel Punda, Otrobanda & Scharloo, 2011)



Graph 1. Population decline for the different districts of Willemstad and Curaçao from 1972- 2011 (Angelina, van Heijningen, Janzen, Regales, Rojer, Wilkins & Winklaar, 2021)

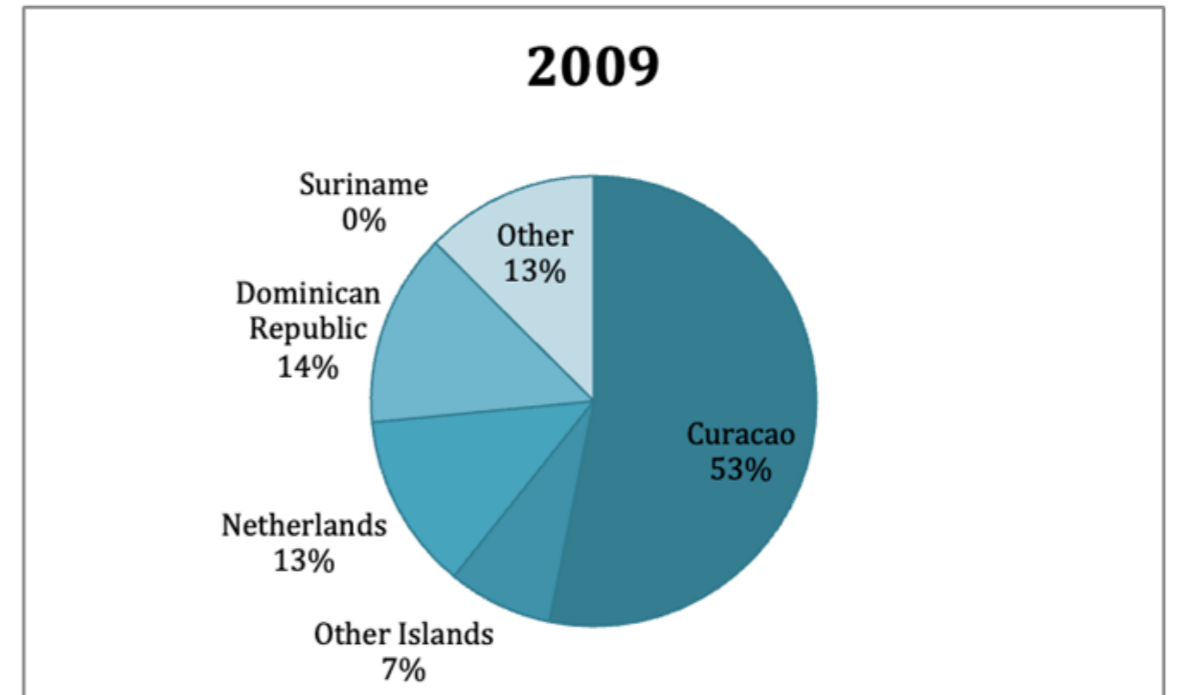


Chart 1. Different ethnic backgrounds for Punda & Pietermaai in 2009 (Angelina et al. 2021)



4. Sites of Conscience

This chapter pays mind to the concept of sites of conscience, which was brought into the heritage discourse in response to many injustices that have taken place during human history. When it comes to “difficult” or “dissonant” heritage, the need to remember often competes with the equally strong pressure to forget. A site of conscience is a place of memory that prevents its erasure from happening in order to ensure a more just and humane future. These are places that bear witness to human rights abuses and other injustices, including genocide, slavery and other violations of freedom, for example a historic site, place-based museum or memorial.⁴⁵ Not only do sites of conscience provide safe spaces to remember and preserve even the most traumatic memories, but they enable their visitors to make connections between the past and related contemporary human rights issues. By their very nature, sites of conscience are characterized by strong intangible values and weak to non-existent physical evidence, as the tangible remains of these horrific events have often disappeared.⁴⁶

Beyond the well known World Heritage Sites of conscience, like the Auschwitz Birkenau German Nazi Concentration and Extermination Camp, and the Robben Island Prison in South Africa for example, there may be other sites camouflaged within the existing World Heritage List. Even though sites of conscience only represent a very small number on the World Heritage list, they are of global importance due to their ability to keep important memories of war, human rights abuses or other injustices alive. In this way, these sites contribute through their symbolic power to sustaining memories and to understanding the roots of conflict, by fostering a contemporary dialogue about human rights and other injustices, and ultimately to the enhancement of peace.⁴⁷

45 International Coalition of Sites of Conscience

46 Offenhäuser, Zimmerli & Albert, 2010\

47 Offenhäuser, Zimmerli & Albert, 2010

4.1 Slavery in Willemstad

The previous chapter on cultural diversity illustrated the social demographics of Willemstad, only touching the surface of the history of slavery that the city holds. Substantial to the aforementioned free market economy of Curaçao and its success, was the transatlantic slave trade. As with many colonial sites, it is impossible to think of Willemstad's prosperity as a commercial center, without acknowledging the W.I.C.'s hand in the transatlantic slave trade. During the second half of the 17th century, when the trade in African slaves formed an important part of the world economy, the Dutch W.I.C. traders also played a leading part in this dark chapter of history. In the peak period for Curaçao's role as slave depot (between 1662 and 1713), around 3000 Africans were traded on an annual basis.⁴⁸ Not much is known about the relation of the slaves with the city in particular, other than that as of 1657, the slaves disembarked and embarked the ships on De Waterkant (now known as De Handelskade) in Punda. A ship would carry about 400-500 slaves. It is speculated by some that the Ruiterkwartier (formerly known as the Vijgenboomkamp) was used as the location where the slaves temporarily resided. It is also speculated that from here, the slaves would walk to the larger slave depots, which were on the plantations Zuurzak and Groot St. Joris.

Apart from the slaves who were resold and shipped away, there was a group that remained on the island to work on the plantations, or to work as house slaves or as company slaves (property of the W.I.C.), who worked on the company's plantations or resided in the "Naegrowhouses of the Company" located behind the 3rd Waterfort at the time. In 1717, approximately 135 "permanent slaves behind the the Fort", as they were called, resided here.⁴⁹ Unlike other many other Caribbean islands, Curaçao was not meant to become a plantation colony, as it was used solely as a port and trading post. But in order to supply the local market and the many trade ships with provisions and drinking water, livestock was kept, and crops were produced at the plantations, most of which were situated on the Western part of the island.

The majority of the Curaçaoan slaves were engaged with hard labor on these plantations. Some worked on the water plantations situated around Willemstad, and female slaves were often used for household chores and childcare. In the city, male slaves were often employed as dock workers, ferrymen in the harbor (see ponchi) or sailors on board of merchant ships that sailed the Caribbean waters.⁵⁰

A popular discourse on the history of slavery on Curaçao, is whether the slavery here was "mild" and "tranquil" compared to other regions, considering the small size of the island's plantation economy.⁵¹ Though the history books often support the notion of "mild" slavery on Curaçao, this myth is refuted by several emerging academics on the island, of which perhaps Fricke et al.'s⁵² study is the most intriguing. From an osteoarcheological approach, this research analyzed the excavated skeletal remains of a female individual buried in Pietermaai, Willemstad. The report shows that the individual likely spent her childhood in Sub-Saharan Africa and was then forcibly transported across the Atlantic to Curaçao, where she became the property of an inhabitant of Pietermaai during the 17th, 18th or early 19th century. It also shows a significant developmental delay in the individual, the kind that occurs due to adverse factors, such as physically demanding labor, disease, and other stressful episodes throughout the human life course. Though this type of research has not yet been conducted on a large scale, it does provide some evidence against the claim that slavery on Curaçao was merely "mild", and it emphasizes the importance of expanding research on different narratives to the history of slavery on Curaçao.

48 Römer-Kenepa, 2012

49 Buddingh, 1994

50 Römer-Kenepa, 2012

51 Oostindie, 2005; Oostindie, 1995; de Palm, 1985; Hoetink, 1972, as mentioned in Fricke, Laffoon, Victorina & Haviser, 2019

52 Fricke, et al., 2019



Figure 13. Slaves in the city (Ozinga, 1959)



Figure 14. Location of the Naegrow houses at the old waterfort, (Victorina, Rancuret, & Kraan, 2022)

There is still much to be learned about enslavement on Curaçao, as the historical narrative is dominated by documentary sources written by members of the elite, which may be biased, inaccurate or even fabricated.⁵³ Not much has been written on the severity and lived experience of enslavement in Willemstad in particular. Another compelling example is Do Rego's⁵⁴ study on human geography of Willemstad. Making use of written sources, Do Rego concludes that contrary to what is commonly said and known, Tula's – slave revolt leader, freedom fighter and national hero – trial and torture in 1795 took place "...there where people performed executions.." ("...ter plaatste waar men alhier executie doet..").⁵⁵ This refers to the gallows, which were situated at the Fort Amsterdam. During that time, the custom was to execute people publicly as this had the deterring effect of warning. Tula, his main accomplice, Bastiaan Karpata, and other accomplices, had suffered an excruciating and inhumane execution as a consequence of leading the largest revolt that ever took place in the Dutch Antilles. After the execution of Tula and Karpata, their bodies would hang on display by the gallows until around 5 o'clock in the evening, after which they were transported out of the city (Punda) and brought to the Rif to dry out and to be disposed of in the sea. In the case of Tula and Karpata, only their bodies were disposed of, but their heads were taken to the Rif and placed on two stakes for display. Many authors strongly suggest taking a nuanced approach to this dark part of Curaçao's history and this kind of content. Many executions were pirates, and many sailors and military personnel were also locked up in the prison cells at Fort Amsterdam and The Waterfort. Remnants and archaeological findings of chains do not directly point to enslaved prisoners.⁵⁶ As an illustration of this nuance, in some cases slaves were brutally treated, yet in others they were given a property or house by their master.⁵⁷

53 Koslofsky & Zaugg, 2016; Spivak, 2012; Gilmore III, 2006; Cohen et al., 2000; Thornton, 1998; Guha, 1997, as mentioned in Fricke et al., 2019

54 Respondent Charles Do Rego, on April 14, 2022

55 See appendix 1

56 Ditzhuijzen & Langenfeld, 2017

57 Langenfeld, 2020



Figure 15. The location of the gallows 1742 (Renkema, 2016)



Figure 16. Felix Chacuto's bust in Otrobanda (Canon van Curaçao 2020)



Figure 17. Wilson Godett during the march to Punda on 30-5-1969 (Gibbes, Römer-Kenepa & Scriwanek, 2015)

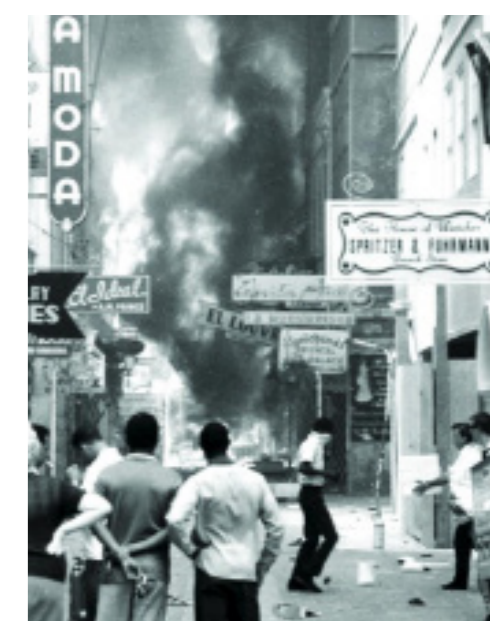


Figure 18. Large fire on 30-05-1969 in the Heerenstraat (Digitale Beeldback Nationaal Archief)

4.2 Emancipation movements in Willemstad

Outside of certain ardent groups and organizations (for example Berdad Historiko, APKI Bevordering Historisch Besef, Decolonizing the Mind and Decolonized Minds, for example), and certain academics, artists, and writers, the collective memory of slavery is not one that consciously dominates the current zeitgeist of Curaçao. This is not to say that it is buried and forgotten. It is especially during moments of injustice, inequality, foolish ignorance, and discussions on our constitutional reformation, that these traces of suffering and repressed frustrations "flare up"⁵⁸, in some cases literally.

Afro-Curaçaoans have often given voice to their indignation, where Willemstad was used as a space to do so. The first half of the 20th century entailed the rise of the working classes and the labor movement on Curaçao. There have been several protests and strikes as a result of social and economic inequalities that structurally took place on the island, of which the harbor strike on July 17th, 1922, and the "Trinta di mei" protests on May 30th, 1969, were the largest and most influential. During the former protest, sailor Felix Chacuto led harbor workers into a major upheaval – unions were set up and they would organize walk outs, go on strike, and march the streets of Willemstad. In remembrance of Felix Chacuto, a square in Otrobanda was named after him, where a bust was placed.⁵⁹

The most notorious and influential emancipation protest that took place in Willemstad is undoubtedly the "Trinta di mei" protest, led by Wilson "Papa" Godett and Stanley Brown. The riots arose from a strike by workers at the oil industry. The uprising would parallel anti-colonial, anti-capitalist, and anti-racist movements throughout the world, as the situation of black Curaçaoans was similar to that of blacks in the United States and Caribbean countries such as Jamaica, Trinidad and Tobago, and Barbados.⁶⁰

58 Respondent Rose Mary Allen on March 30, 2021

59 Canon van Curaçao, 2020

60 Canon van Curaçao, 2020

The movement leading up to the 1969 uprising used many of the same symbols and rhetoric as Black Power and civil rights movements in those countries. When a protest rally during the strike turned violent, a fire was started, buildings and vehicles were destroyed, and stores were looted in the central business district Willemstad. The riots left two people dead and much of central Willemstad (Otrobanda) destroyed, and hundreds of people were arrested. However, this uprising also marked the beginning of a new era in Curaçao's history because the Creole group began to claim its rightful place in society. It is said to have put an end to the structural segregation of Curaçaoan society. The so called "Antillianization" policy enabled the colored or Creole people to take up important positions in the government and society.⁶¹ The commemoration of Tula and the slave revolt in 1795 underwent a revival and served as a referencing and identifying agent in the fight for social justice and acknowledgement of human righteousness. It was a revolt that is still strongly associated with the fight for independence and the fight against colonial rule.⁶²

61 Römer-Kenepa, 2012

62 Gibbes, Römer-Kenepa & Scriwaneck, 2015



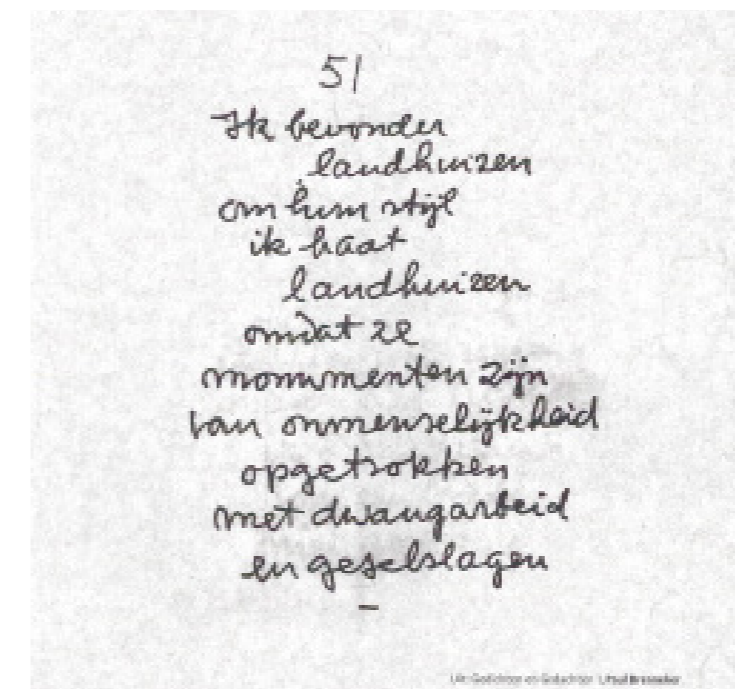
Figure 18 T-shirts celebrating national hero Tula and humanitarian writers like Frank Martinus Arion, as symbols of Curaçao's emancipation (decolonizedminds, Facebook)

Some direct and explicit traces of the memory of slavery and social inequalities in the city can still be found in artistic expressions of the modern times, like in the late Frank Martinus Arion's poem, called "Ontwaak, o Willemstad"⁶³ ("Wake up, Willemstad"), which he wrote as a warning cry on Willemstad's 456th birthday;

"Oh Willemstad, the pride of a rock surrounded by the sea; Oh, City built on black corpses, there, over [the] God-given haven, brought in negro slaves...Thirsty Paradise, for the Rich!" (see appendix for full poem).

A similar sentiment is that of the late Pater Brenneker (missionary priest, writer and ethnographer) on plantation houses, stating the following; "I admire plantation houses for their style. I hate plantation houses because they are monuments of inhumanity, built from forced labor and lashings."⁶⁴ These sentiments can possibly explain a great deal about why there is a case of indifference and neglect among the average Curaçaoan population when it comes to built monuments (apart from formal institutional factors, such as lack of education).

As mentioned earlier in this chapter, places of conscience are often characterized by weak to non-existent physical evidence, as the tangible remains of these horrific events have often disappeared. Thinking about monuments in this way challenges this generalization. Monuments are in most cases the physical evidence and tangible remains of these horrific events, disguised in style and splendor. This is possibly a thought that could be taken into consideration in the restoration philosophy for The Waterfort later in this report. Reconstruction of lost physical fabric is often part of the process of coming to terms with the past. Additionally, sites of conscience, invariably have powerful intangible values that recall human rights abuses and other injustices.⁶⁵



63 See Appendix 2

64 Ditzhuijzen, Newton, Hoeven & Haseth, 2019

Figure 19. Sentiments towards plantation houses (Ditzhuijzen, Newton, Hoeven, & Haseth, 2019)

4.3 Squares, plaques & statues

There are several squares, plaques, and statues that commemorate different figures and events that play an important role in Willemstad as a site of conscience. Curaçao is a very complex and diverse sphere when it comes to questions of (conflicting) colonial heritage, sometimes resulting in awkward situations. The placement of the first Governor Albert Kikkert's bust is an example. When the bust was placed, the role that the Governor played in the execution of the revolting slaves in 1795 was kept silent. This later became very upsetting to many Curaçaoans who demanded that this piece of history should be addressed on the monument, or that the statue should be otherwise removed.⁶⁶ Another example is the lost statue of Peter Stuyvesant that used to be situated on the premises of the island's first secondary school, Peter Stuyvesant College. In response to the disagreement of the Minister of Education, Culture and Sport at the time, Rene Rosalia, it was requested that to school's name should be altered in 2011. Stuyvesant, the Governor of the Dutch Kingdom oversees, was and still is a symbol of W.I.C. The name was altered and the school is now names after Alejandro Paula, a local philosopher, sociologist, and ex-minister of the Dutch Antilles, and a more suitable historic figure, according to Rosalia.⁶⁷

⁶⁶ Dros, 2019

⁶⁷ "Kolegio Alejandro Paula", 2012

⁶⁸ "NAAM hervat zoektocht beeld", 2017

⁶⁹ Offenhäuser, Zimmerli & Albert, 2010

Following this event 6 years later, Peter Stuyvesant's statue was removed and went missing, even to the point that the new government commissioned N.A.A.M. to investigate it whereabouts.⁶⁸ Another similar case is that of De Gouverneur (The Governor) restaurant, which was to be called The W.I.C. After a lot of negative responses, the former name was settled for.

As a concluding thought of this section, heritage is very diverse and defines all people in modern day society. It goes further than the splendor of humanity's creation and the outstanding artistic and historic value of a monument, or the manifestation of human genius. It is presented in relation to politics and justice and is intertwined with notions of human rights and identity.⁶⁹ When looking at these cases, it can be concluded that it is important not to conceal conflicting sides in colonial heritage when solely celebrating its mastery, but to acknowledge the role that heritage has had in the discussion on human rights, dignity, and identity. In relation to World Heritage sites, UNESCO has moved strongly in recent years to engage the local, and especially indigenous, communities in both heritage identification and management. The notion of 'World Heritage' is based on the idea of Outstanding Universal Value, but the O.U.V. so-defined may not always coincide with local ideas about what is significant heritage. UNESCO for example, used the 'Linking Universal and Local Values' conference held in Amsterdam in 2003, to promote the view that heritage protection does not solely depend on top-down interventions by governments or the expert actions of heritage industry professionals, but must involve local communities.



Figure 20. Tula plaque at Fort Amsterdam. "Thank you for fight for freedom that ultimately led to the abolition of slavery. Thank you for inspiring us to keep on fighting for more and more emancipation"



Figure 21. "Desenkadena" (unchained), 1998, Tula monument at the Rif, source: <https://www.cipdh.gob.ar/memorias-situadas/en/lugarde->



Figure 24. Commemorating 25 years since abolition of slavery



Figure 25. Curaçao Slavery Museum

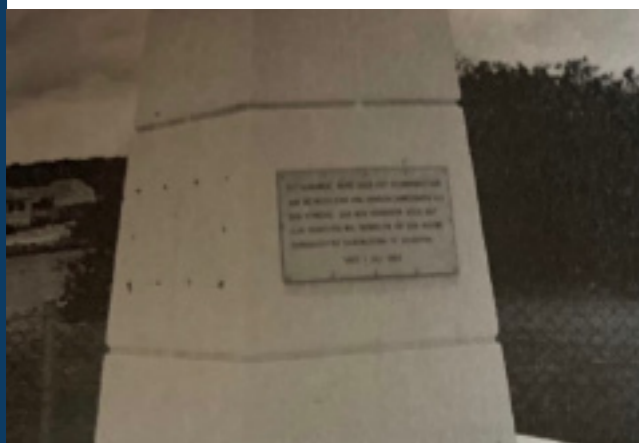


Figure 22. This monument was presented to Curacao as a symbol of a reborn nation that will unite its forces to create a new unified society in 1963, (Smit, 1996)



Figure 23 Emancipation monument to commemorate 100 years since abolition of slavery at the Rif, between Rifwater and the Caribbean sea (Smit, 1996)



Figure 26 Governor Kikkert's bust (Smit, 1996)



Figure 27. Peter Stuyvesant's statue

4.4 Case Study

District 6 Museum

South Africa provides an excellent example of a country that has taken a very different approach to the problem of building a national story in the wake of significant changes that have required an explicit political programme of nation-building in the post-apartheid era. Under the presidency of Nelson Mandela, post-apartheid South Africa quickly sought to establish itself as a new nation, "...in which each of us is as intimately attached to the soil of this beautiful country as are the famous jacaranda trees of Pretoria and the mimosa trees of the bushveld – a rainbow nation at peace with itself and the world." ⁷⁰

In their important discussion of heritage in "plural societies"⁷¹, it is suggested that South Africa's construction of itself as a "rainbow nation", demonstrates an attempt to develop a mosaic society in which a new past must be created to reflect the new political and ideological circumstances of the present. They point to the use of the heritage of apartheid in the post-apartheid era to contrast with the modern political regime, to develop a vision of history in terms of a linear narrative from a "bad past" regime to a "good contemporary" one. An example of a heritage site that embodies both narratives is the District Six Museum in Cape Town, which has become an important space in which to negotiate new national identity issues while making reparations for past racial and social injustices. District Six has thus emerged as a key part of South Africa's re-imagining of its past. An overarching theme of the museum is compensation for past injustices. Through its emphasis on the histories of the poor and dispossessed, District 6 Museum seeks explicitly to place the history of subaltern people in the forefront of heritage and tourism in the city. By encouraging former residents to write themselves back on to the map of District Six, the museum attempts to recover for them the places from which they were forcibly removed. Its focus on the recovery of memory and history can be seen as an attempt to counter the negative aspects of a past political regime and to create a new past to assist in the production of a new future. Another reason for the museum's emergence as a place of national heritage importance is the way in which, on the one hand it conserves the memory of apartheid, while on the other it celebrates a counter-memory of apartheid through its stories of harmonious relations among mixed communities, which existed for a time simultaneously with the regime.⁷²

⁷⁰ Harrison, 2013

⁷¹ Ashworth et al., as discussed in Harrison, 2013

⁷² Harrison, 2013



Figure 28. The exhibition Streets consists of a large floor overlain by family names hand-written by District Six former residents, and showing the spaces where the people lived prior to being forced to relocate. Bordering the map is a series of artists' prints and paintings, and hanging above are four banners with symbols representing the religions of Christianity, Islam, Judaism and Hinduism; "...an acknowledgement of the religious harmony and tolerance that existed in the neighbourhood". A series of seventy-five original District Six street signs hangs in three tiers as a backdrop to the map; "a tangible reminder of home", signposting nothing but our memories and treasured experiences of a past District Six (Harrison, 2013)

5. The Waterfort

5.1 The Construction

The current Waterfort was the fourth to be built on the east side entrance of the St. Anna Bay, replacing the structure of the second and third waterfort in 1827-1830. Its construction, along with that of The Riffort on the west side entrance, was carried out under the supreme supervision of lieutenant general Cornelis R. Th. Baron Kraijenhoff, as an expansion of the defense system of the port & city capital.⁷³ Unlike European forts, which served a military purpose, forts in the Caribbean area had to be able to resist relatively small invasions or pirate attacks, rather than an attack of a navy or an army.⁷⁴ European forts were therefore designed on the part of the Government by hired fortress engineers, along military engineering lines, whereas forts in the Caribbean area of the 17th and 18th century were usually built by trading companies. The latter were often rather entrenchments (the denomination of "fort" in the Caribbean area, covers all military fortifications, sauvegardes, or entrenchments), and were often poorly maintained. This is the fundamental difference between the first three waterforts, which were carried out by the W.I.C. (1634-1792), and the current and fourth waterfort, which was constructed by order of the newly established Kingdom of the Netherlands.

Following the British period on Curaçao (1800-1803 and 1807-1815) and the island's resulting degradation, King Willem the 1st devoted himself to Curaçao's regeneration.⁷⁵ As part of the plan to guard the island's port and capital city, he had sent lieutenant general Kraijenhoff, an engineer-officer of noble status, to the island to design a new defense system, accompanied by a staff of engineers. This design was finished and approved of in 1826, and executed under the guidance of lieutenant-colonel ir. Johannes C. Ninaber (also an engineer-officer of noble status).

73 Ozinga, 1959

74 Hartog, 1980

75 Hartog, 1997

Specifications

Year of construction

- 1827-1830

Material

- Trass (volcanic debris sailed in from St. Eustatius, used as mortar)
- Rough corallite (on location)
- Ashlar (evenly cut stone of ± 35- 40 cm, on location | corners)
- Red bricks ("baksteen" from the Netherlands | stairs and vaulting)

Size

- Total length: 400 m.
- Maximum height: ± 5 m.
- Thickness (walls): 1-2,5 m.

Bombproof casemates (arches*) – gun basements with barrel vaulting:

- Units: 69
- Depth: 7,5 m.
- Width: 5 m.

Location

- Along the east side entrance of the St. Anna Bay

Function (1820-1855)

- Primary: defense system of port and capital city
- Secondary: military barracks, infirmary, laboratory, bakery, civil prison cells,

Figure 29. Specifications of the 4th Waterfort (Ozinga,1959)

Kraijenhoff and his team of engineers had developed a plan that would cost a total of 7 miljoen guilders, which was at the time a very large sum (as a comparison, this equaled the entire investment capital of Curacao at the time).⁷⁶ As a substantial part of the proposed plan, it was argued that the construction of the fort would provide employment for the degraded island. But Kraijenhoff's plan had to be severely adjusted, as budgets had to be narrowed. When the final plan for the construction was approved in 1826, the budget was brought down to 954.756 guilders. Eventually, the actual costs summed up to no more than 702.190 guilders, due to the fact that the plan was only partially carried out.⁷⁷ Like many colonial buildings in the 17th, 18th and first half of the 19th century, the workforce behind the construction of the fourth Waterfort is theorized to be a combination of soldiers, hired craftsmen, and slaves, as the abolishment of slavery on Curaçao did not take place until 1863 (in this case, roughly 36 years after the construction of The Waterfort).⁷⁸⁻⁷⁹⁻⁸⁰ Even though Willemstad served as a transit port, a substantial number of enslaved people remained in the city to work (as was mentioned in the chapter on Punda's demographics), of which the men worked as shipmen or as "ambachtsslaven" (slaves who mastered a craft, such as carpentry). Unfortunately, it is almost impossible to retrace the exact involvement that the slaves had in construction practices, seeing as their disbursement was of course not written in any archived documents.⁸¹ For more in-depth research on this matter, some records within the archives contain descriptions of the work the enslaved people performed dating before 1830, but these would require professional historical analysis and are beyond the scope of this report.



Figure 30. Casemates with water reservoirs in The Waterfort (Ozinga, 1959)

*Arches ("Boogjes"):

"Het eigenlijke fort, met inbegrip van het daarmede verbonden bastiongedeelte, bestond uit...niets anders dan een doorgaande reeks van door tongewelven (barrel vaults) toenmaals bomvrije kelderachtige ruimten of kazematten van 7,5 m diepte en 5 m breedte, die in elke branche geheel of gedeeltelijk met elkander in verbinding stonden en waarbij op knelpunten of op de overblijvende hoeken gelegene een speciale geëigende bestemming kregen. Aldus diende die op de noordwesthoek tot opstelling van de kaapstand tot overhaling van de ketting over de haven, lagen op de hoeken der tweede branche kruitmagazijnen en onder de hoofdtrap tegen haar midden de grote regenbak, werd de derde branche geflankeerd door een latrine en een kleine bergruimte met daarachter terzijde van de doorgang naar zee een tweede regenbak, en waren tenslotte van de zeer lange vierde arm aan beide zijden de zes uiterste kazematten aan de westzijde voor laboratorium en aan de oostzijde tot bakkerij en vivres-magazijn ingericht. Bij het bastiongedeelte was op de aansluiting van flank en face achter de trap een provoost en aan het einde der face nog een vierkante bak aanwezig.

Van de 69 "wulven" waren er zodoende van de aanvang af en nog ten tijde van Simons 52 tot kanonkelders bestemd, die aan de voorzijde in het midden van een plan rechthoekige en rondbogig getoogde spaarnis van 1 m één schietgat hadden. Daar deze aan de achterzijde ook met het oog op de afvoer van kruitdamp open waren, worden al deze ruimten vaak ook met "bogen" betiteld. De uiteraard geslotene, die voor bakkerij en magazijn en voor laboratorium moesten dienen kregen een wat lichtere frontmuur en een hoger aangebrachte en ruimer maar toch schietgatvormige lichtopening, terwijl de ruimte voor de kaapstand rechte lichtspelen en zulke voor geweervuur bezat."

"De bouw van het Raadhuis—gevangenis in 1859-'60 hier ter plaatse vormde de inleiding tot de ernstigste schade, die aan de opzet der batterij werd toegebracht. Volgens het Koloniaal Verslag van 1877 werd in 1876 de kustbatterij tot uitbreiding der gevangenis doorbroken door het optrekken van vier, vanaf het Raadhuis naar de batterij lopende muren en de bestemming van enige kanonkelders tot gevangenencellen...Ten tijde van Simons omvatte dit tien bogen, waarbij na de westwaartse uitbreiding van het Raadhuis nog vier andere zijn gekomen. Hier waren de bogen wel open gebleven maar verder van luchtkokers naar het boven-plateau voorzien, waar de borstwering nagenoeg is weggebroken; vóór de frontmuur is verder pal aan zee een werkruimte gebouwd.

(Ozinga, 1959 pg. 110-111).

For more information on the (original) use of the arches, consult the N.A.A.M. desk research "Een versterkt bolwerk op De Punt", pg. 39 & 48 (Victorina, Rancuret & Kraan, 2022).

76 Hartog, 1997

77 Ozinga, 1959; Hartog, 1997

78 Smakman, 2012

79 Gibbes, Römer-Kenepa & Scriwanek, 2015

80 Respondenten Do Rego, Gehlen, Scriwanek & van der Hoeven, 2022

81 Respondent Scriwanek, 2022

5.2 Willem III Kazerne

By order of Governor van Lansberge, the Willem III Barracks were built on the inner courtyard of The Waterfort in 1859. The barracks provided accommodation for 178 soldiers, and other military officials and their families.⁸² The soldiers were commonly between 17-23 years of age. These young soldiers were under strict supervision during their service and hardly took part in the life of the city behind the walls.⁸³ They did form a military music chapel which regularly performed on different squares in the city, under guidance of renowned musical conductor J.P. Boskaljon. The soldiers would wear their official gala uniform during these performances.

82 Hartog, 1980; Hartog, 1997

83 Respondent Casimiri, 2022



Figure 31. Aerial shot of Willem III Kazerne and The Waterfort (Digitale Beeldbank, Nationaal Archief)



Figure 32 Western wing of The Waterfort adjoining the prison cells (Ozinga 1959)

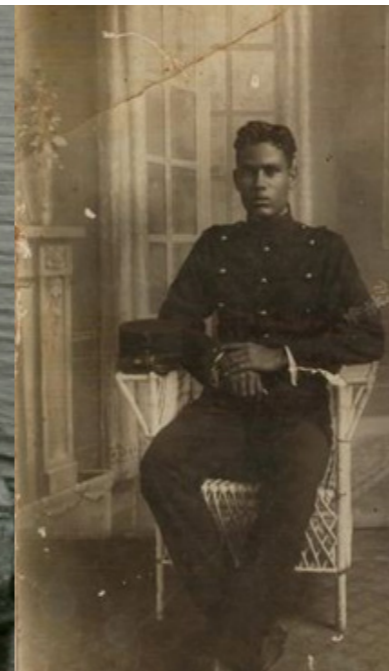


Figure 33. Soldier Pedro F. Casimiri in his formal gala uniform (Respondent Pedro Casimiri)

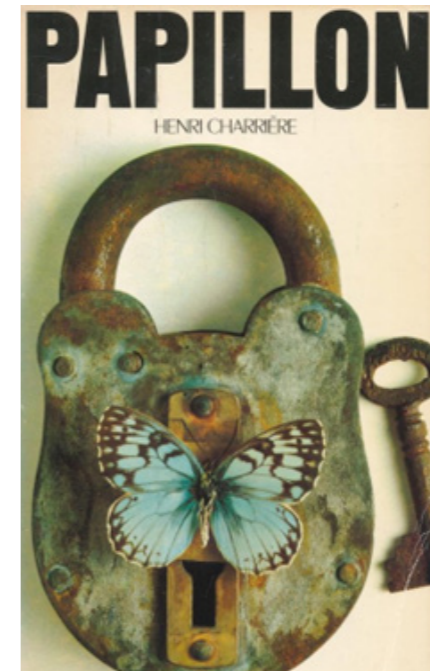


Figure 34. The Waterfort in the media: the famous autobiographical novel by Henri Charrière

Prison cells

Some of the casemates (a total of 14) on the Western wing functioned as civil prison cells. Among others, Rafael Simon Urbina was held imprisoned here shortly, before being deported to Venezuela, a year before his raid in 1928. When the young soldiers from the Willem III barracks would break the rules or commit criminal acts, they faced a couple of days or weeks (depending on the severity of the act) in prison. In the case of severe criminal acts, they would be locked up in the solitary confinement cell, with no windows and one thick wooden door that would block out the light of day. This could last up to 3 months, depending again on the severity of the act. A young soldier named Pedro F. Casimiri had faced 2 weeks in the prison cell, after practicing unauthorized medicine (see "Kurandero") on a fellow soldier who had picked up an STD after spending the night with a prostitute in one of the brothels in Punda.

The autobiographical novel Papillon by Henri Charrière also contains a chapter in which the protagonist of the story spends some time in one of the prison cells of The Waterfort.

5.3 Military traditions

The Waterfort served a military function since its construction, until 1955. Close to the harbor entrance, a salute battery was stationed on the wall of The Waterfort. Here, the flag would be raised whenever ships would enter or leave the harbor and performed a salute, which was in turn answered by the fort's salute battery. At noon, the so-called time shot was fired. This was also done at midnight on December 31st to herald the New Year. The projecting wing of The Waterfort, opposite the "Nieuwe Batterij van Fort Amsterdam", was originally the salute battery. On the projecting wing of The Waterfort there was the flagpole, which was used for saluting entering and departing ships. During the construction Hotel InterContinental in 1955, the salute battery was transferred to a platform of The Waterfort that is locally known by the name of Marichi.⁸⁴

5.4 Storms, Urbina's raid and WWII

In September 1877, a heavy south-westerly storm raged over Curaçao and took the lives of a number of people. During this notorious storm, the fort successfully stemmed the seawater and the enormous fort walls held. Though Pietermaai sustained much damage, Punda was practically not affected.⁸⁵

84 Hartog, 1980

85 Hartog, 1980



Figure 35. Battery Havenmond-Waterfort with flagpole (for signaling, this flagpole was not used for saluting) (Hartog, 1997)

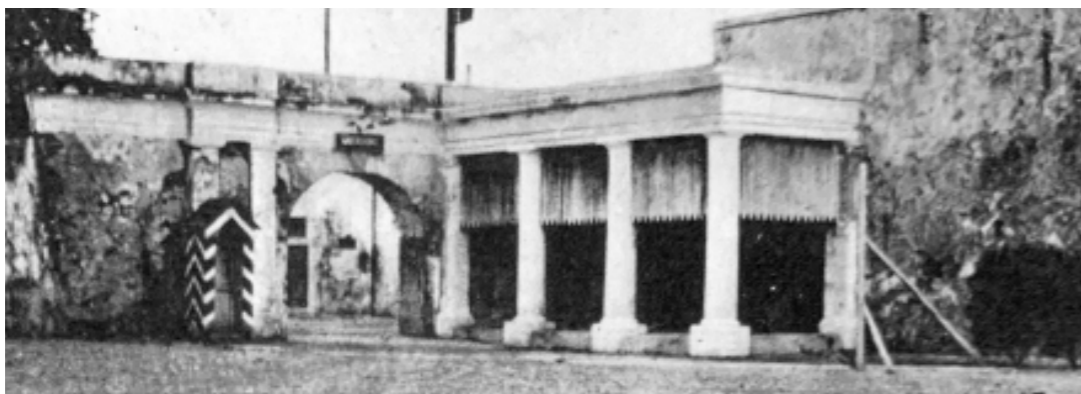


Figure 36. The entrance of The Waterfort in 1929 (the year of Urbina's attack) (Hartog, 1997)

The only direct attack on The Waterfort took place in 1929, when the Venezuelan rebel leader and general, Rafael Simón Urbina occupied The Waterfort with a troop of rebels. It was a surprise raid that was executed to obtain weapons for a coup which Urbina intended to commit in Venezuela. The weapon depot was successfully robbed – 197 machine guns, 4 mitrailleuses, a pair of binoculars, 38 handguns, 75 klewangs (a type of machete), and 7000 rounds of ammunition, were among the things that were taken, along with several hostages including Governor Leonard A. Fruytier and the chef of the military police Alexis F. Borraen, who were unharmed and released upon arrival in Venezuela. The attack on The Waterfort was successful, contrary to the coup in Venezuela.⁸⁶

The Waterfort never saw any active (military) action, not even during World War II, when it functioned together with The Riffort as a battery and military center. During this time troops were accommodated, and artillery was mounted on the inner walls. Entering The Waterfort was strictly prohibited, and it was protected by a large black gate. Between The Waterfort and The Riffort, a steel net had been stretched across the bay to prevent enemy ships, and especially submarines from entering. Naturally this net caused quite a lot of work, since the St. Anna Bay was one of the busiest harbors in the world, especially during the war when the refinery worked at full capacity. Convoys of scores of ships had to be piloted into the harbor within the shortest possible timeframe, because German submarines were active up to very close along the coast.⁸⁷ After WWII, The Waterfort maintained its military function for 10 years, after which the area was transferred to the hotel corporation in 1955.

Like most forts, The Waterfort was a cloistered area that had its own set of functions and had limited partaking in, and interaction with the city and its bustling society. It was only after 1955 when the Hotel Corporation took over, that the entrance gate was demolished and removed and The Waterfort was made accessible to the public. The removal of the entrance gate also made way for the current Plaza Piar*.

86 Hartog, 1980; Hartog, 1997

87 Hartog, 1980

*For more information on Plaza Piar and Plaza Cola Debrot, see Analysis of cultural- historic values of the Plaza complex Willemstad, Curaçao, 2022



Figure 37. The entrance of The Waterfort from the inside (left) and outside (right). The entrance wall was removed in 1955 (Hartog, 1997)

5.5 Case Studies

5.5.1 Brimstone Hill Fortress

The Brimstone Hill Fortress is a remarkable example of European military engineering dating from the 17th and 18th centuries in a Caribbean context. Located on the Island of St. Christopher (St. Kitts), the fortress was built to African slave labour to the exacting standards of the British military. As a historic military defensive ensemble, the fortress possesses a high level of authenticity. Stabilization, restoration and reconstruction projects, carried out since 1965, have involved the discreet use of modern materials, usually in combination with traditional materials.

In recent years some concessions have been made to contemporary technologies, in the interest of strength and durability and the overarching imperative of maintaining structural integrity. Interventions are however not apparent, and great attention is paid to authenticity of form and design. Some original buildings have been reconstructed for tourist use such as the visitor's centre housed in the reconstructed Commissariat Building (opened in 1992). Other facilities such as the Prince of Wales Bastion Conference and Banquet Centre (1997) have been added to the site. A programme of stabilization and restoration is continuous. In fulfilling the responsibility of providing access to the site and information of its value to all, some structures and spaces have been deployed to facilitate interpretation and provide visitor amenities. Others are used to present or illustrate their original functions.^{88,89}

88 <https://whc.unesco.org/en/list/910/>

89 <https://whc.unesco.org/en/canopy/brimstone-hill-fortress/>



Figure 38. Outlook of Brimstone Hill Fortress



Figure 39. Brimstone visitor's centre

World Heritage Site Since	OUV	Most recent restoration	Original Use	Current Use	Inspiration/Takeaways
1999	<p>Criterion (iii)</p> <p>Brimstone Hill is an outstanding British fortress, built by slave labour to exact standards during a peak period of European colonial expansion in the Caribbean.</p> <p>Criterion (iv)</p> <p>Because of its strategic layout and construction, Brimstone Hill Fortress is an exceptional and well preserved example of 17th and 18th century British military architecture.</p>	2016 (conservation works) implemented with the support of UNESCO through funding from the Netherlands Funds-in-Trust. ⁸⁹	Military purposes (1690-1853)	National Park Visitor's Centre Conference & Banquet Centre	Discreet use of modern materials, usually in combination with traditional materials. Portland cement has been used for the preparation of mortars, but mixed with lime in recommended proportions. New stone used in reconstructions has been worked according to traditional techniques. Where wood has been used for reconstructions and original timbers are unavailable, care has been taken to apply authentic dimensions and wood-working techniques. Some structures and spaces deployed to facilitate interpretation and provide visitor amenities, others used to present or illustrate their original functions

5.5.2 Fort Zeelandia

Fort Zeelandia is an important element in Paramaribo's townscape - a former Dutch colonial town dating from the 17th and 18th centuries. In 1614, the first Dutch inhabitants founded a fortified trading post made of shell stone, near an Indian village along the river. In 1651 the English troops of Lord Willoughby took over the settlement and turned it into a real fortress. They remained there until 1667 when they were driven out by Dutch settlers, who called it Fort Zeelandia. The fort's current brick buildings (the bricks were shipped from the Netherlands), with green shutters, red roof tiles and wrought-iron lanterns were only constructed in 1784. A stone staircase leads from the courtyard to the corridor along the 3 lookout points. Fort Zeelandia is one of the few stone monuments in the mostly wooden historic centre of Paramaribo.

Fort Zeelandia now hosts the Suriname Museum. A memorial plaque on one of the bastions recalls a more recent tragedy, the December murders of 1982. The bullet holes are still visible in the wall on the river side: 15 political opponents of Desi Bouterse's military regime were executed here. Fort Zeelandia also boasts an attractive restaurant, Baka Foto. The sophisticated kitchen serves fusion/international dishes with Surinamese influences.⁹⁰

⁹⁰ <https://www.klm.com/destinations/nl/en/article/old-fort-zeelandia-in-paramaribo>



Figure 40. Fort Zeelandia, Paramaribo, Suriname



Figure 41. Recreation of old pharmacy in the former gunpowder warehouse

World Heritage Site Since	OUV	Most recent restoration	Original Use	Current Use	Inspiration/Takeaways
2002	<p>Criterion (ii)</p> <p>Paramaribo is an exceptional example of the gradual fusion of European architecture and construction techniques with indigenous South American materials and crafts to create a new architectural idiom.</p> <p>Criterion (iv)</p> <p>Paramaribo is a unique example of the contact between the European culture of the Netherlands and the indigenous cultures and environment of South America in the years of intensive colonization of this region in the 16th and 17th centuries.</p>	1967	<p>Military purposes</p> <p>Officer's houses</p> <p>Gunpowder warehouse</p>	<p>The Suriname Museum</p> <p>Restaurant Baka photo</p> <p>Offices</p>	<p>The various buildings house period rooms and exhibit halls with pictures and historical objects. These displays depict different layers of history: the indigenous past, the colonial era and the various ethnic cultures of Suriname. The former gunpowder warehouse features a recreated 19th-century pharmacy with an original counter and medicine bottles. One of the former prison cells now serves as a museum shop with Delft blue tiles on the wall where local products can be purchased. Guided tours are also offered at the fort. The tour doesn't only cover the fort's colorful history but also the corporal punishment that slaves were subjected to here.</p>

5.5.3 Castillo de San Pedro de la Roca

As a result of commercial and political rivalries in the Caribbean region in the 17th century, this massive series of fortifications was constructed to protect the important port of Santiago, Cuba. This intricate complex of forts, magazines, bastions and batteries is the most complete, best-preserved example of Spanish-American military architecture, based on Italian and Renaissance design principles. For its restoration the 1964 Venice Charter was used.

The forts mentioned in this case study all touch upon some aspect that is also present in The Waterfort. Apart from the fact that they share a common (post-)colonial history, there are elements that are acknowledged in the denomination of these sites, that could also be highlighted when looking at The Waterfort. Similar to the Brimstone Hill Fortress, The Waterfort was (plausibly) built by slave labor. Fort Zeelandia is exemplary in how it also deals with a darker side of the fort's history. The Castillo de San Pedro de la Roca serves as an example of very conservative and traditional restoration practices. Although there are many similarities, The Waterfort has some unique aspects and values of its own. What is noteworthy is that the great majority of the fortifications' new functions are limited to museums, visitor's centres or national parks. The Waterfort is unique in that it has an entirely new function after the ending of its military services. It is therefore also important to consider the influential force of the tourism industry in the case of The Waterfort, as this also contributes to another (new) layer of its historical development.



Figure 42 Castillo de San Pedro de la Roca

World Heritage Site Since	OUV	Most recent restoration	Original Use	Current Use	Inspiration/Takeaways
1997	<p>Criterion (iv)</p> <p>Constructed in response to the aggressive commercial and political rivalries that menaced the Caribbean during the 17th and 18th centuries, the Castle of San Pedro de la Roca and its associated defensive works are of exceptional value because they constitute the largest and most comprehensive example of the principles of Renaissance military engineering adapted to the requirements of European colonial powers in the Caribbean.</p> <p>Criterion (iv)</p> <p>The Castle, a classic bastioned fortification in which geometrical form, symmetry and proportionality between sides and angles predominate, is an outstanding representative of the Spanish-American school of military architecture.</p>	1960's (according to the 1964 Venice charter).	Military function until late 19th century	Museum of Piracy National Park	<p>The castle of San Pedro de la Roca underwent little change from the late 19th century, when its use as a fortress ceased</p> <p>The 94 ha property is of sufficient size to adequately ensure the complete representation of the features and processes that convey the property's significance, and it does not suffer from adverse effects of development and/or neglect.</p> <p>Many aggressive atmospheric agents and sources of pollution have been registered that may threaten or damage the property, as well as its environment.</p> <p>The National Park in which the inscribed property is located has a management plan that takes into account the cultural sites within the park, as well as tourism pressures.</p>

5.6 New age of tourism

As a result of the declining prosperity of the oil industry after WWII, Curaçao looked to diversify its economy. In addition to financial services, tourism became dominant contributor to the island's economy. In the second half of the 20th century (post war), the booming hotel industry had found its way to Curaçao.⁹¹ The island that was previously only commercially accessible by steamships and only offered short-stay tourism, was quickly becoming a hot spot for stayover tourism, after commercial air flights and large, modern, international hotel chains were introduced.⁹² One of which was the InterContinental Hotel, which is still well known on the island. The construction of this hotel in the early fifties was thus directly linked to the desire to boost tourism on the island and transform it from a shopping destination for American cruise tourists to a more recreational-oriented island for stayover tourists.

Globally, the tourism industry had already started to develop in the first decades of the 20th century, as prestigious luxury hotels started to appear, like the Waldorf Astoria in New York, the Drake Hotel in Chicago, the Adlon Kempinski in Berlin and La Mamounia in Marrakech, just to name a few.⁹³ In Western societies, the 1920s was a decade of progress and backlash against years of trauma and deprivation caused by WWI and the 1918 flu epidemic.

91 Canon van Curaçao, 2020

92 Gibbes, Römer-Kenepa & Scriwanek, 2015

93 Algemeen Pensioenfonds Curaçao & Heritage Plaza Consortium, 2022



Figure 42. Advertising for air travel to Curaçao in the 1950s (Digitale Beeldbank Nationaal Archief)

While many countries battled with the fallout from the collapse of empire, revolution, and the ongoing impact of colonialism, the US and Europe enjoyed an unprecedented period of creativity and innovation. A newly awakened thirst for life was quenched in jazz-filled clubs and decadent nightclubs.⁹⁴ The years post WWII were an extension of this hedonistic era of leisure and entertainment, in which the social, economic and political developments had an enormous impact in the design and business operation of hotels. From the exclusiveness in the early 20th century, it developed to club like accommodations for the happy few in the early fifties.⁹⁵

The new hotel by The Waterfort was a direct material embodiment of this pivotal era, which also had great impact on Curaçao's social, economic, and cultural reality – an era that marked the beginning of an industry that is still one of the leading economic pillars of the island.⁹⁶

94 Pound, 2021

95 Algemeen Pensioenfonds Curaçao & Heritage Plaza Consortium, 2022

96 Canon van Curaçao, 2020



Figure 43. Fragment of the Hotel InterContinental Curaçao promotion pamphlet (see appendix 3 for the complete pamphlet)(Nationaal Archief)



Figure 44 Fragments of the Hotel InterContinental Curaçao promotion pamphlet (Nationaal Archief)

In 1955, the last military commander of The Waterfort, Jan J. Beaujon, accompanied by the commander of the Marines, lieutenant-colonel Th. J. Rijkers, handed over the key of The Waterfort to the director of the hotel corporation, which was to build the Hotel InterContinental Curaçao on the inner courtyard.

In the same year, Prince Bernhard symbolically laid down the first brick of the new hotel. The buildings situated on the inner courtyard, including the Willem III Barracks, were demolished, after which The Waterfort was completely removed from all its military functions on January 21st 1956.⁹⁷ In 1957 the opening of the new Hotel InterContinental Curaçao took place. It was the expression of a dawning era that emerged from the ending of colonialism and welcomed a new era of private entrepreneurship, tourism, financial service provision, and a more democratic and diverse economy on the island.⁹⁸

Even though many changes, additions, and/or adaptations have been made to the original structure Waterfort, both before and during the new era of tourism, it might be fruitful to consider these modifications respectfully, given the fact that this era has had a tremendous impact on Western post-war society globally, and on Curaçao in particular, where tourism still plays a central role in its economy. Whether elements and values from this era should be considered as heritage is part of an interesting debate, as it will not take long before it dates to a century ago.



⁹⁷ Hartog, 1997

⁹⁸ Canon van Curaçao, 2020



Figure 45 Mariachi, bicycle acrobatics, casinos, nation branding - all formed part of the scene of the new hotel located on the inner courtyard of The Waterfort. (Digitale Beeldbank Nationaal Archief)

Figure 46. Hotel Curaçao. Bulldozer working on the fort wall on 6 March 1956 (Digitale Beeldbank, Nationaal Archief)

Figure 47 Final appeal Willem III kazerne 20 sept. 1955 (Digitale beeldbank, Nationaal Archief)

5.7 Case Study

S.S. Rotterdam – The allure of 1950's tourism

The fifth SS Rotterdam, also known as “The Grande Dame”, is the former flagship of the Holland-America Line. The ocean liner and cruise ship that was launched in 1958, has sailed the seven seas and is famous for its passages in the late 1950s to New York. Since 2010 the S.S. Rotterdam is permanently moored in Rotterdam and functions as a hotel, restaurant, and conference center. The S.S. Rotterdam represents and plays into the allure of travelling to New York in the 1950s. What used to be the ship's cabins, are now 254 rooms of the 4-star hotel, all designed in 1950s décor, earning the S.S. Rotterdam a place on the “interieuresembles” list of Holland's Rijksdienst voor Cultureel Erfgoed. Although this piece of maritime heritage has been renovated in its original style, it has been adapted to modern day comforts and needs.⁹⁹

⁹⁹ <https://ssrotterdam.nl/>



Figure 48 SS Rotterdam Holland- America Line (Digitale Beeldbank Nationaal Archief)



Figure 49 Interior of the Galerie De Boog (Digitale Beeldbank, Nationaal Archief)



Figure 50. Zita Smit & Hugo Pos in the gallery. The opening connecting two casemates together can be seen in the background.

5.8 The Arches (“De Boogjes”)

The Waterfort's arches, more commonly known as “De Boogjes”, also adapted to the pivotal changes that occurred in the years following the construction of the hotel. As the fort's military function had come to an end in 1956, the arches naturally no longer served as gun barrel vaults, military barracks, civil prison cells, gun powder magazines, etc., but were designated as shops and restaurants. In some of these arches, one could now find prestigious offices (like KLM and MCB), an art gallery (Galerie de Boog), a shop that sold quality local handmade products (Vereniging van Huisvlijt) and several restaurants.

Galerie De Boog was founded in 1959 by Ben Smit, May Henriquez, and Barbera Smeets, who felt that the business-oriented city could use an art gallery (see appendix 4). Galerie De Boog, the first art gallery and exposition space of its kind in the Dutch Antilles, was located in two connecting arches on the Plaza Piar. The interior, as well as some of the invitations and exhibitions, were designed and curated by architect Ben Smit. In its time, Galerie De Boog was very popular and had accompanying music and entertainment at all exhibition openings, drawing crowds of approximately 200 souls. Their art collections and exhibitions would include both local, regional, and international artists. The gallery closed its doors in 1964 due to high rental prizes and moved to what is now known as Landhuis Bloemhof.¹⁰⁰

¹⁰⁰ Respondent: Nicole Henriquez, 2022

Next to Galerie De Boog, the Vereniging van Huisvlijt was located – an initiative formed by Mrs. N.J.C. van Breemen-Kruyt, who wanted to stimulate the creation and safeguarding of authentic domestic crafts on Curaçao and envisioned a shop in which these could be sold. This shop was established in 1919 and found its permanent spot in an arch on Plaza Piar and closed its doors in 1969. Many of the products created and sold by Vereniging van Huisvlijt are now considered as threatened heritage of Curaçao, as the special techniques used to create them are only practiced by very few and almost forgotten. Examples are Blekero (the unique artform of creating sculptures of cans), Filigrana (delicately created gold and silver jewels made from a combination of metals, including gold from Aruba), and hat- and basket weaving, just to name a few.¹⁰¹

101 Gibbes, Kenepa, Scriwanek, 2015 & Documentation folder Vereniging van Huisvlijt



Figure 53. Vereniging van Huisvlijt, situated in on of the arches on Plaza Piar (Documentation folder Vereniging van Huisvlijt)



Figure 51. Filigrana. One of the most expensive jewelry making techniques on Curaçao. Only women of high-income family's wore them, with the exception of the Yaya's (Afro-Curaçaoan nanny's), who often recieved the "Kurason di Korsou" (Documentation folder Vereniging van Huisvlijt)



Figure 52 Kurazon di Korsou ("Heart of Curaçao"), known as a masterpiece. (Documentation folder Vereniging van Huisvlijt)

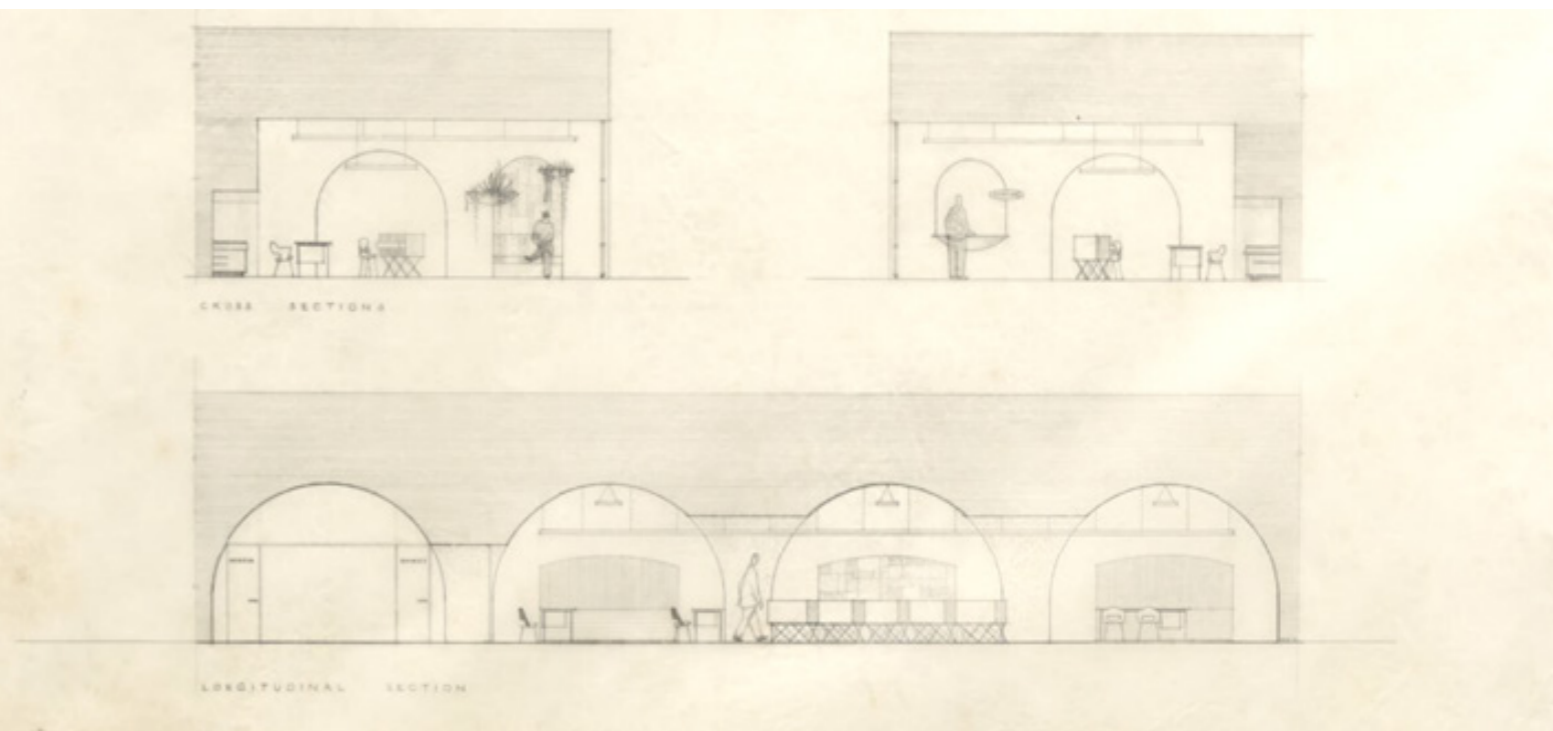


Figure 54. Blueprints for KLM Offices in The Waterfort (Digitale Beeldbank, Nationaal Archief)

6. Final Conclusions & Recommendations

- Willemstad and The Waterfort both had their own historical timelines. Though both were subject to the same forces of historical and societal developments (W.I.C., trade, colonial, industrial, tourism), these were often expressed differently in these different sites.
- Even though the 4th Waterfort was not built by the W.I.C., sensitivity is encouraged, when it comes to celebrating and renewing colonial histories on Curaçao. Heritage goes further than the splendor of humanity's creation and the outstanding artistic and historic value of a monument or the manifestation of human genius. It is presented in relation to politics and justice and is intertwined with notions of human rights and identity.¹⁰² Colonial buildings are to some, physical evidence of colonial power, social inequalities, oppression, and slavery. A degree of sensitivity and acknowledgement for this narrative is encouraged.
- Even though The Waterfort forms a substantial part of Willemstad's ensemble, it can be seen as an enclave with its own military agenda. This changed after 1955, when it adopted a more leisure-based agenda (restaurants, shopping), where both locals and tourists alike could access the area.
- The Waterfort is unique in its layers, which each tell a different historical story/narrative. Multi-vocality is encouraged. This unique character requires attention when it comes to the developmental and restorative decision-making. This is also in line with the H.U.L. approach, which encourages multi-layered approach to the site.
- The restoration and development of The Waterfort is an opportunity to contribute to the Government of Curaçao's¹⁰³ agenda on the formation of a national and cultural identity and to partake in the enhancement of cultural education (section 3.1 Sustainable enhancement of nation building, social cohesion and identity development through culture), and to contribute to the conservation and accessibility of cultural heritage (section 3.2. Conserving and bringing closer tangible and intangible heritage of Curaçao, locally and internationally). It also contributes to the urban regeneration (H.U.L.) of Willemstad, which contributes to the governmental agenda of diversifying the touristic product; safety in touristic areas (section 2.1.1.7), and cultural tourism (section 2.1.1.12).
- For the restoration philosophy/approach of this site, the use of Burra Charter (Process Flow Chart) is recommended in addition to/as an extension of the Venice Charter. Additionally, it may be fruitful to bring the Rijksdienst voor Cultureel Erfgoed's valuing criteria ("waarderingcriteria") in conversation with Riegl's¹⁰⁴ systematic analysis of heritage values and of a theory of restoration, and the modern literature on a values-

¹⁰² Offenhäuser, Zimmerli & Albert, 2010

¹⁰³ Regering van Curaçao, 2022

¹⁰⁴ Riegl, 1903

6.1 Building blocks of the restoration philosophy

Regarding the formation of a restoration philosophy/approach, the Venice Charter (for the conservation and restoration of monuments and sites, 1964) is used as a point of departure. Considering the nature of this report, it could be fruitful to also make use of the Burra Charter, a more detailed approach which provides guidance on the conservation and management of a place of cultural significance. In preparation of the next phase, which concerns itself with restoration theory and practice, this critical heritage report can be seen as the first step in the Burra Charter Process; to start by understanding the place and its cultural significance by a sequence of collecting and analyzing information before making decisions.¹⁰⁵

Although the ultimate goal of this report is not to develop a policy and/or management plan for The Waterfort, The Burra Charter, combined with the Venice Charter, can adequately serve as inspiration/a guideline on how to develop a restoration philosophy/approach for this place containing cultural significance.

When working with charters like the Venice Charter, different questions arise regarding the definition of authenticity and the different values of a monument that come with it. The Burra Charter can help in the process of how make decisions regarding these values and the cultural significance of a site. Firstly, categorizing different aspects of a site's cultural significance into different kinds of values should be considered when restoring a place, like historical value, aesthetic value, age value, nostalgic value, present-day value, or even conflict value.¹⁰⁶

Though this phase of the report will not go into the decision-making process regarding restoration practices, some of the Burra Charter's definitions, principles, processes, and practices that could be relevant for The Waterfort, are highlighted below.

6.2 Burra Charter Highlights

Cautious approach

The traces of additions, alterations, and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

Values

Article 5.1 Conservation of a place should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

¹⁰⁵ Australia ICOMOS Burra Charter, 2013

¹⁰⁶ Ahmer, 2020, McClelland, Peel, Lerm Hayes & Ian Montgomery, 2013

Article 5.2 Relative degrees of cultural significance may lead to different conservation actions at a place.

(This also corresponds with the Historic Landscape Approach, which shifts from a single historic period to multiple layers of the site)

Co-existence of cultural values

Article 13. Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict.

For some places, conflicting cultural values may affect policy development and management decisions. In Article 13, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

Change

Article 15.4 The contributions of all aspects of cultural significance of a place should be respected. If a place includes fabric, uses, associations or meanings of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

New Work

Article 22.1 New work such as additions or other changes to the place may be acceptable where it respects and does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation.

Article 22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of the place.

New work should respect the significance of a place through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided.

New work should be consistent with Articles 3, 5, 8, 15, 21 and 22.1.

Retaining associations and meanings

Article 24.1 Significant associations between people and a place should be respected, retained and not obscured. Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.

For many places associations will be linked to aspects of use, including activities and practices. Some associations and meanings may not be apparent and will require research

Article 26.2 Written statements of cultural significance and policy for the place should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

For a complete overview of the Burra Charter, please find the link below:

<https://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>

Respect the Past Celebrate the Present Build the Future



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APPENDICES



Appendix 1

No. 55

Veneris den 2^e October 1795.-

Presentibus den Weledelen Achtbaaren Heere Gouverneur en de Ed^e Achtbaare Heeren Raaden.-
Den Raad gezien en geleezen hebbende de memorie van den Raad Fiscaal deezes eilands den Edelen Gestrengen Heer Pieter Theodorus van Teylingen R.O. relativ de opperhoofden der rebelleerende negers Thoela bijgenaamd Rigeau, Bastiaan Carpata en andere meede pligtigen aan de opstand in de beneeden contrijen deezes eilands [l.c.]: vind goed te resolveeren dat het opperhoofd der rebellige negers Thoela bijgenaamd Rigeau zonder verder forme van proces werde gebragt ter plaatze daar men alhier executie doet aldaar op een kruis werde gebonden, van onder op levendig gerabraakt, daarna in het gezigt geblakert, en den kop afgehouden; dat desselfs kop op de galge werde geplaatst, en dat Bastiaan bijgenaamd Carpata, na alvorens deeze executie van Toela te hebben aanschouwt, op dezelve wijze werde geëxecuteert: dat Pedro Wacaauw bij de beenen werde geslept rondsom het schavot, daarna de handen afgehouden, en vervolgens met een ijzeren mooker den kop werde verbrijselt, voorts dat Louis Mercier, slaaf van Casper Lodewijk van Utrecht, Louis Sambo slaaf van de weed^e Rasvelt, Mars slaaf van Gabriel Pinedo, Juan Domingo Coraar slaaf van mevrouw Coerman en Juan Felix slaaf van Casper Lodewijk van Utrecht werden opgehangen en met den koorde gestraft dat er de dood na volgt, en dat alle de doode rompen des namiddags ten vijf uren na de executie met eenige swaerten werden in zee geworpen dog de beide koppen van Thoela en Bastiaan Carpata werde gebragt na het Rif of te galgeveld en aldaar op twee staaken werden ten toon gesteld.-
Dat de neger Nicolaas van Spransa broeder van Thoela nog niet werde geëxecuteert, voor en al eer zal zijn geconfronteerd met zekere neger Christoffel en negerin Juanotta, en dat wijders met de overige gedetineerden, de welke reeds

Appendix 2

doc 58^F

no 1

Amigo

26-07-55

Ontwaak, o Willemstad

Waarschuwingskreet en toena deringsgedachte bij de 456-ste verjaardag van Willemstad, door

FRANK MARTINUS ARION.

oud-leerling van het Radolphusecollege.

O Willemstad, de trots
Van een door zee omgeven rots;
O Stad gebouwd op zwarte lijen,
Der, over God-geschonken haven,
Aangevoerde negerslaven....
Dorstig Paradijs... voor Rijken!
Stad als weder stad geschonden,
Soms door weeldes dwaze zonden,
Door ontucht soms onteerd en grauw,
En toch gekuist door 't Caraïbisch blauw,
Gekuist door de zon en de Passaat:
De Zon die op Uw daken staat,
Die juichend lacht in huls en straat,
Met de vrije en frisse wind,
Die als een welkomme wind
Wanneer de zon te sterk verzenst,
Plotseling de regenbui brengt,
En die als wolken licht verwon,
Een hevig' bui verjaagt voor zon;
Kerk en Staat elkaar genegen,
Katholiek tot in de stegen,
Schoon godsdienst's heilig' geur
Verrongen wordt door luiheidsleer,
Daar die zich gelukkig heten,
Gauw hun God voor geld vergeten;
Stad aan luxe en geld gewend,
Omdat de olie-handel steeds meer bloeit
Wijl toezienkomst in drukte groeit
En zelfs door luxe en geld verwend;
Stad waarin naast pronkige paleizen,
Krotten ook op armoe wijzen,
Maar die sinds je eerste dag begon,
Bief Antillens welvaartsbron,
Ik vergeet 'n ogenblik je pracht,
Daar ik zieleheil veel hoger acht:
Zonder in kinderschoenen ooit te staan,
Ben je snel en vlug omhoog gegaan,
En nu heb je al —goddank— Statuut:
Maar weelde stijgt de jeugd naar 't hoofd
Die slechts in eigen kracht gelooft,
En in levensleer ben je nog reëruut;
Gedenk de slaaf eens vrijgekocht.
Die bij eigen meester nachtvlucht zocht....
Zie je mag van geen verachting spreken—
Je moet geduldig zijn en zelve kweken,
Wat anderman beloofd' of gaf;
Bouw je huizen en paleizen af,
Met eigen hand en eigen kracht,
En dan nog bezin eer je veracht.
Zie niet alleen d'engtes van je land,
Schat niet te hoog je klein verstand,
Maar hoe je vreemdenroem voor ogen,
Weet dat zij op een historie bogen,
Die hun verleden vult met lichten
Waarme hun schreden zijn te richten;
In gemakzucht diep gezonken,
In rijksdomsroes verdronken,
Houd je gisteren verborgen,
Starend koppig-blind op morgen,
Roepe nu luid: Wij zullen ons wreken,
Niet moorden! Branden.... en breken
Voor wat Blanken aan ons deden
In dat dof en donker-ver verleden....
Maar heb je dan nog nooit beseft
Dat wrak de ziele niet verheft?
Nen, niet naar diegenen loeren,
Die hatelijk de scepter voeren,
Of op rijksdombergen tronen
Met verachting voor 's lands zonen
En niet harmonisch leven met 't land
Dat hen veel gaf, met gulle hand,
Want werden die met werken groot,
Of viel rijkdom plots in hunne schoot?
Telden die in landen van de Overzee
Al'ijd ook zo zwaar en zeker mee?
Tuch zijn die maar de blaren, niet de stam
Der boom die in het verleden kwam,
En wortels schoot in harde grond.

Li droog woestijn toch water vond
En schoon blad en boom wel samen horen,
Scheid 't kaf ook van 't nuttig koren:
Kon je voor de blanken kwamen lezen?
Stad bekén! Wie heeft je onderwezen?
Want doet de vreemde man nog kwaad,
Neest Loch komt 't echt en zwaarst verraad,
Helaas van onze eigen mensen!
Van dat soort dat eenmaal: Boven
Van geen naasten meer geloven
En met verachting spugen naar beneden
Vergeet dat wij samen streden,
Of vluchten voor de zwarte broederman,
Alsof die met zijn kleur besmetten kan—
Stad, roem niet als had je eigen kunst,
—Je genoot te veel van Godes gunst—
En schiet je pijlen niet te hoog
En bouw je niet te vroeg triomfenboog,
Want vreemden zullen er naar staren
En vragen om victories martelaren,
En wat zal dan je antwoord zijn
Om stad te redden valse schijn....
Of bij de grote kunst- en weeldebeeld:
„Pardon, waar heeft de musicus gespeeld,
Waar neeft de dichter ooit gedicht,
Maar één man heeft iets groots verricht?“
Al, wat zal dan j'antwoord zijn
Om stad te redden valse schijn?
Veel landen van de nieuwe tijd,
Zoeken alle glorie zonder strijd,
Maar schep jij je eigen levenstoon
En leef niet naar Amerika's patroon:
—Wat wordt er van je groeiende kind
En je vrouw, als jij 't huwelijk ontbindt?
Stad, zie niet alleen je haven,
Wijl de zeven vette koeien draven
In de wijde wei van overvloed,
En word niet roek'loos in je moed,
Maar sla op je blikken naar Brion....
„Ach dat hij eens weer leven kon
Om zijn sterke kracht van strijden
Nu aan eigen land en stad te wijden,
In strijd met de verdorvenheid,
De stug-verblindings, d'ijdelheid—“
O Stad ontwaak toch uit de waan
Want oruk en haven moeten 'ns vergaan....
„Ziehier een teken van mijn trouw
Aan de parel van mijn land Corsouw,
Veigeei mij waar ik maat vergat,
Of arme, geen talent genoeg bezat,
Om een julfster woord te vinden
Om Ritmesteugels strak te binden,
Want mijn lied zoekt geen bekoren
—Eerder ga 'k met lied en al verloren—
Noch wilde ik wreken met mijn pen,
Schoon ik Vader Cats zijn wapen ken,
Noch was dit minderwaardigheid,
Verkapt min-complex! Maar waarheid
Schoonkend schoot uit bei mijn longen,
En wees jij ook m'n stad doordrongen,
Van wat ik jaren in 't harte droeg:
Ontwaak en rust niet voor gezwoeg
Op onverdijnde lauwerkransen....
Paart aan vele welvaartkansen
Ook het zedelijk goed te leven,
Zoek naast luide: Roem verwerven
Ook 't zachte: Eervol sterven,
Vergeet de blank-zwart-onenigheid,
Zouw aan een gezonde koninkrijk,
—Wij mensen zij toch aan elkaar gelijk,
Betracht dan ook 'n wederzijdse soepelheid,
Vlucht voor de steden der Romeinen,
Ontteerd toch moesten zij verkwijnen,
Over alle tijden viert historie
Steds zijn zegen, wreed zijn glorie—
Hoed je voor innerlijk verval,
Omdat je naam geen Oude-Rome
—Rijk en groot alleen in dromen—
Stad, dood en leeg eens worden zal....

Appendix 3

THE INTRIGUING ISLAND OF CURAÇAO
A fascinating mixture of the tropics and the quaint charm of 17th century Holland, Curaçao is one of the Caribbean's most popular islands. Its capital is historic Willemstad, a picturesque port in which to buy the best perfumes, watches, cameras, jewelry and other luxuries at savings of up to 40%. Famed for its delightful Caribbean climate, Curaçao offers sunny days and mild breezes around the calendar. Easy to reach, only 2 hours from San Juan and 6 1/2 hours from Miami. Excellent air and steamship services operate direct from New York.

PORTABLE ACCOMMODATIONS
Bright, cheery, air-conditioned—all-weather CURAÇAO INTERCONTINENTAL guest rooms convert into attractive studio rooms any day. The last word in modern comfort design, each has its own picture window view of the Blue Caribbea.

VARIETY FOR DINING
Excellent food, skilfully prepared and perfectly served is yours to enjoy in both the Restaurant Room and the Dining Terrace overlooking the harbor. The Ocean and Sunroom lounge rooms open into the Varieties Room to serve groups as large as 400.

KINKINI COCKTAIL LOUNGE
Enjoy your favorite drink in your like-it-in-the-relaxing-tropic atmosphere of the Kinkini Cocktail Lounge. Distinguished, intimate, friendly. A delightful view of the pool terrace and gardens adds charm to this attractive room.

CASINO CURAÇAO
The only casino on the island, the tastefully decorated Casino Curacao opens off the lower lobby. A room of distinctive charm, it overlooks the pleasant court and garden gardens of the CURAÇAO INTERCONTINENTAL.

THE DISTINCTIVE CURAÇAO INTERCONTINENTAL
Unique in concept, yet in perfect harmony with the charming Dutch character of the island, the CURAÇAO INTERCONTINENTAL is built on the site of a former sugar plantation. The magnificent pool, beautiful tropical gardens and evening casino give the hotel a relaxing resort atmosphere. Inside you will be impressed with the comfort of your room, the cordiality of the Kinkini Cocktail Lounge, the excellent dining in the Restaurant Room, and general first-class service. Everything at the CURAÇAO INTERCONTINENTAL invites you to visit here again and again!

THERE'S MUCH TO SEE AND DO IN CURAÇAO
This extraordinary island has many interesting things to choose from—old forts, an annual carnival, the oldest cemetery in the Western Hemisphere, a famous market in the harbor, fascinating views, picturesque fishing villages, beautiful beaches, a "day" spa, and many other interesting monuments and museums. In addition, there are many sports, swimming, fishing, sailing, motor boating, skin diving, and ocean swimming.

THE CURAÇAO INTERCONTINENTAL—no passport or visa is needed for U.S. citizens.

INTERCONTINENTAL HOTELS
HOTEL CURAÇAO, NETHERLANDS ANTILLES
HOTEL DEL LAGO, WASHINGTON
HOTEL NATIONAL DE COCA, PANAMA, CANA
SARAGURO CASO HOTEL, VENEZUELA
EMBAJADOR INTERCONTINENTAL, CHILE
HOTEL TEGUCHIYAMA, JAPAN
HOTEL VICTORIA PALAZO, WASHINGTON, D.C.
HOTEL WASHINGTON PARK, WASH.
EL SALVADOR INTERCONTINENTAL SAN SALVADOR, EL SALVADOR, C.A.
PROVIDENCIA INTERCONTINENTAL, BOGOTÁ, COLOMBIA

CURAÇAO, NETHERLANDS ANTILLES
HOTEL CURAÇAO
INTERCONTINENTAL

Appendix 4

Galerie de Boog

De vrouw in de Passaat

Jong en Enthousiast

Willemstad, hoe schilderachtig het er aan de buitenkant ook uitziet, is een strikt zakelijk stadje. Achter de fraai versierde gevels, waarover men in verrukking kan raken, ratelen de schrijfmachines, goochelen de rekenmachines met onwaarschijnlijk hoge bedragen en liggen de meest aantrekkelijke goederen ongeduldig te wachten op hun kopers. Bankgebouwen en winkels, overal.

Wanneer de vol geladen toeristenschepen met hun koopgrage lading majestueus de Annabaai binnenvaren, ont-popt er zich een bijna koortsachtige activiteit. Zelfs het stadsbeeld ondergaat een radicale verandering: strohoeden en fotoestellen zijn ver in de meerderheid, de dollar rolt als het ware over het plaveisel.

En het is goed zo! Curaçao moet het hier — voor een groot deel — van hebben.

Toch is het een opwindende ervaring een groepje mensen te ontdekken, die iets volkomen oncommercieels gaan doen, alle noodzakelijkheid van die zakelijkheid ten spijt. En het is nog veel boeiender, wanneer je ze rustig hoort verklaren, dat ze daar rekening mee houden en zelfs niets anders verwachten.... voorlopig! Een enthousiaste sprong in het duister met een zeer redelijke kans op een lichtpunt in de toekomst.

Op het Plaza Piar, gevat in twee bogen van de oude fortmuur, is sinds kort gevestigd Galerie de Boog, kunsthandel en tevens expositieruimte. De eerste in zijn soort op de Nederlandse Antillen. Ben Smit, de architect, May Henriquez, over wie wij al eens eerder in dit blad schreven

De mensen blijven dikwijls staan om even door het raam te kijken. Maar heus, in de Boog mag men ook binnenkomen!

Galerie de Boog ligt bij het Hotel Curaçao Intercontinental. De belangstelling voor de ramen wordt steeds groter

