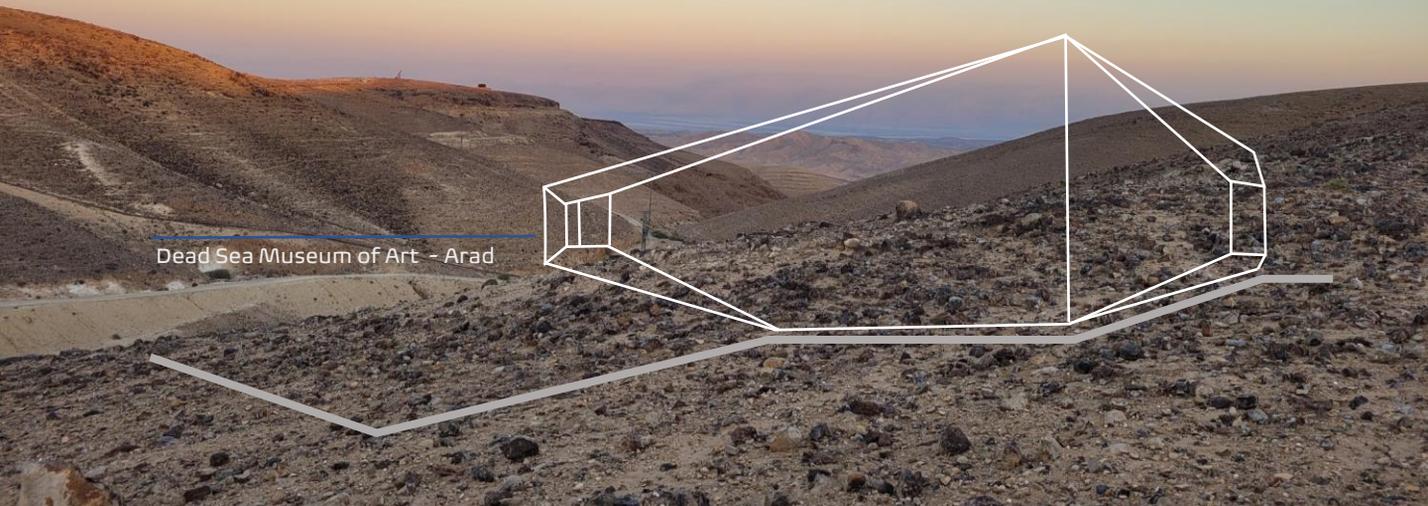


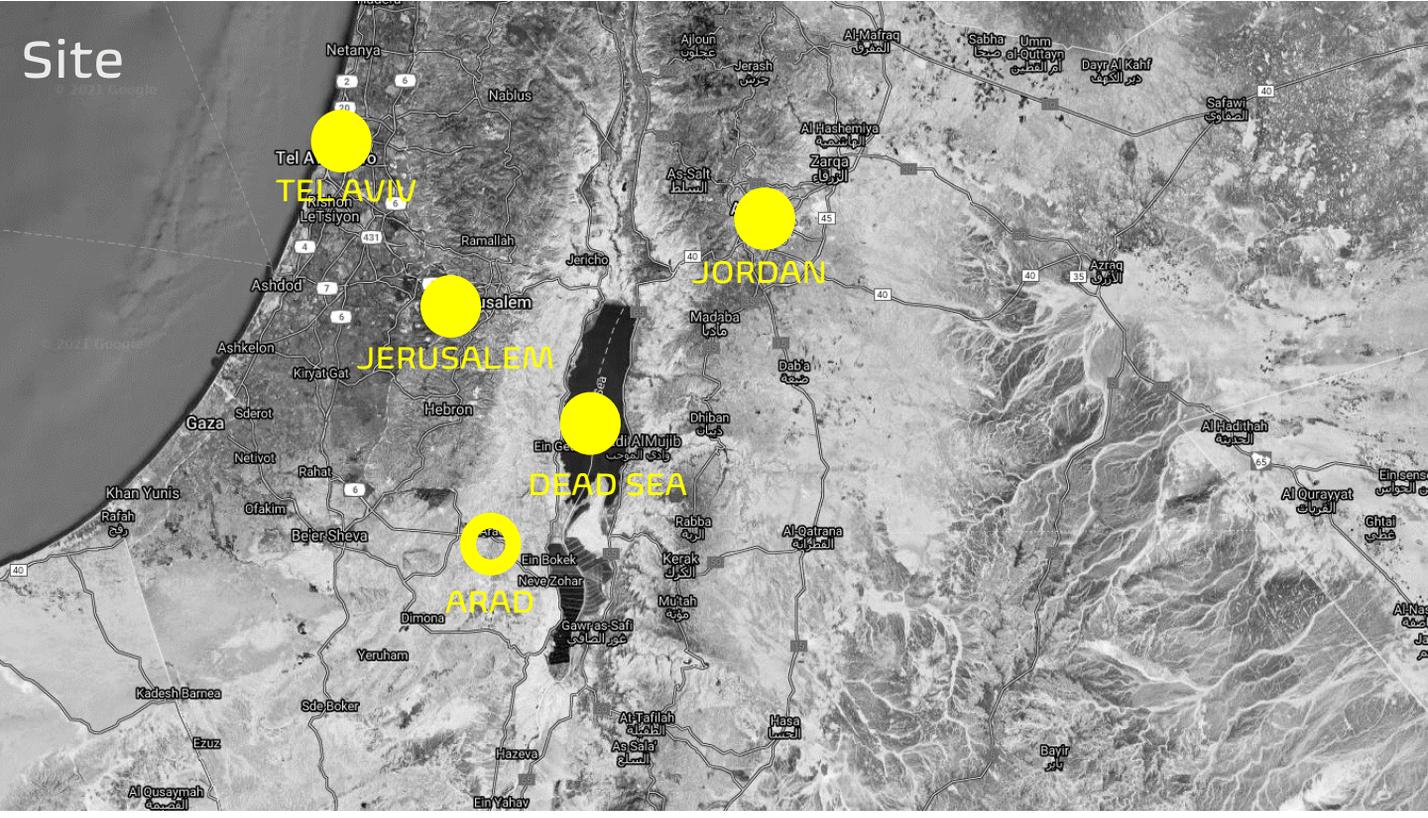
Dead Sea Museum of Art - Arad



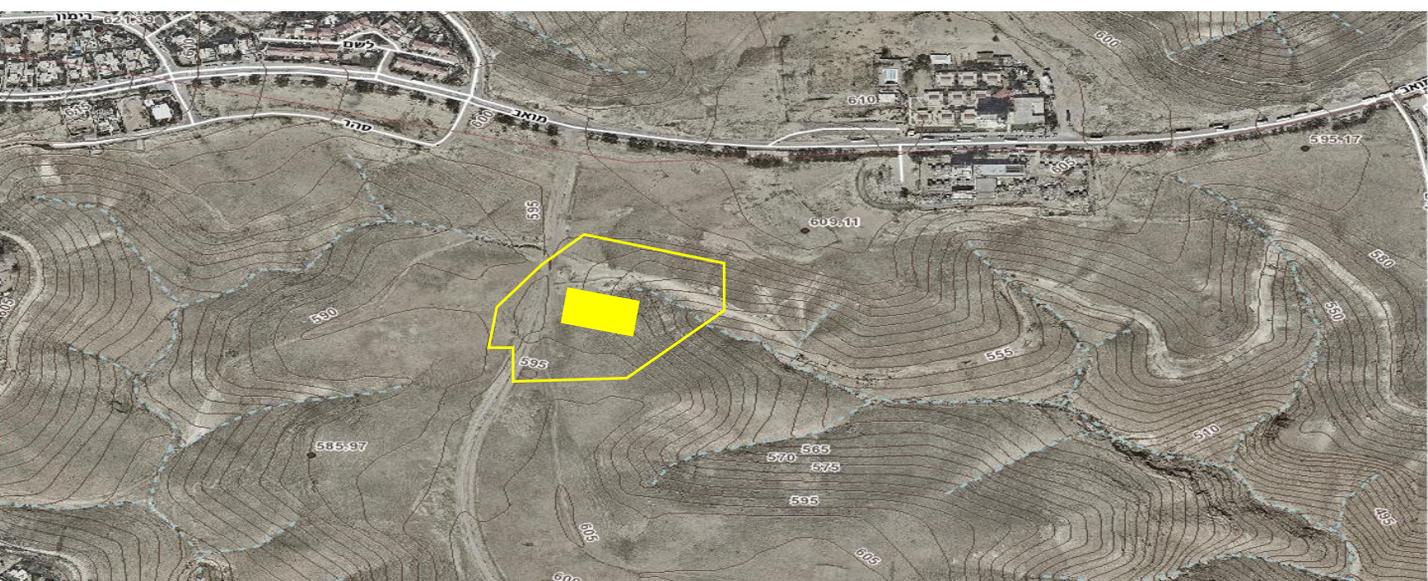
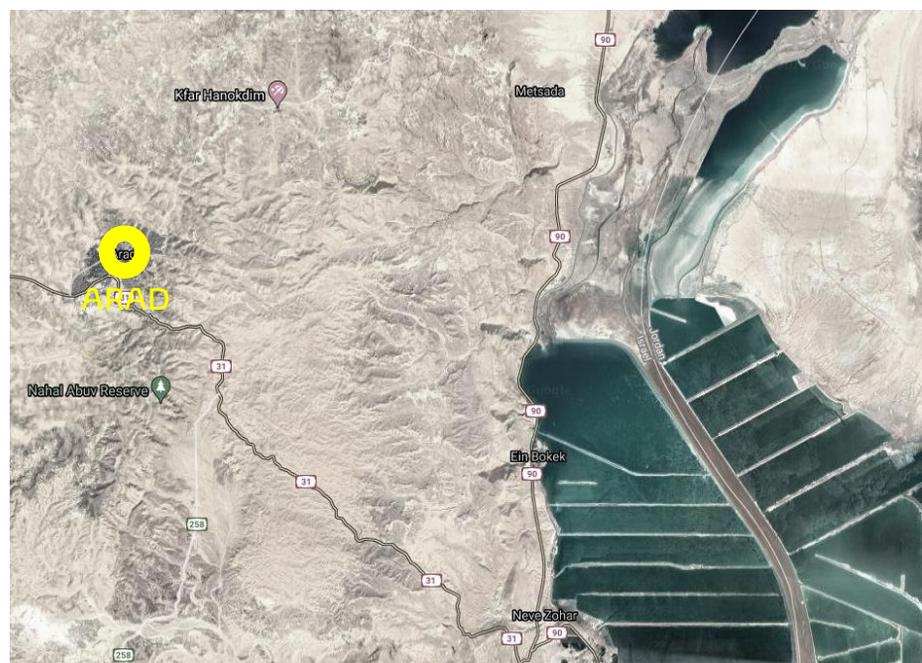
An environmental art museum that combines desert, architecture, and culture, aiming to raise awareness of the ecological crisis of the Dead Sea.



Site



The building floats on a spur that slopes east, along the Yeelim creek, viewing the Dead Sea on the horizon.



The entrepreneur vision



The Dead Sea Museum of Art - Arad

The Dead Sea is the lowest place on earth (422 meters (1,385 feet) below sea level) and one of the most magical sites to discover on our planet. From floating in its waters, to the picturesque landscape, to the healing sun rays, it has inspired visitors for centuries.

Today it is a hotbed for tourists who flock to its hotels and shores while capturing and sharing their experiences digitally without knowledge or understanding of the true situation on the ground. The Dead Sea is literally dying. The water levels recede by over 1 meter a year, with scientists predicting that by 2050 it may completely disappear. The majority of the beaches are inaccessible due to sinkholes which are opening up at alarming rates.

For the past 10+ years I have worked tirelessly to bring attention to the situation through working with artists, environmental groups, municipalities, and the government with minimal lasting impact. I have decided to take matters in my hands and to go beyond awareness activities and to make a permanent change on the ground to preserve this wonder of nature for generations to come.

The Dead Sea Museum of Art is designed to be a beacon of hope and an architectural testament to its future. It is situated strategically in the city of Arad at its desert edge promenade overlooking the Dead Sea. It aims to attract over 1M visitors a year as a starting or ending point to their Dead Sea journey. The museum's focus is on immersive experiential art that relates to the Dead Sea and the environment. Its grounds will include a visitor center, amphitheatre, restaurant, sculpture garden, and digital gallery space. As a part of the Dead Sea Revival Project the Museum will continue with educational and awareness activities, as well as research and legislative matters to preserve the Dead Sea.

I invite you to join me on this journey to make an impact on the ground for our future.

Ari Leon Fruchter

Form



inspiration – salt crystal

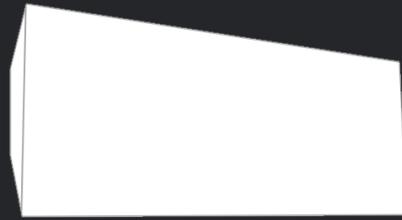


The first impression of the museum is of a monolithic structure, with a crystalline appearance, an abstract salt crystal formation.

Form

inspiration – salt crystal

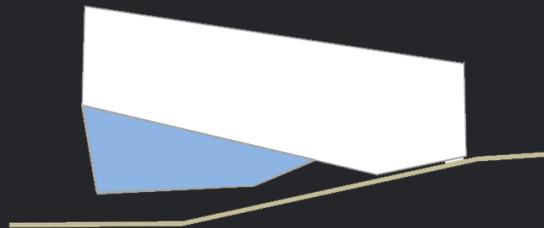
Basic shape



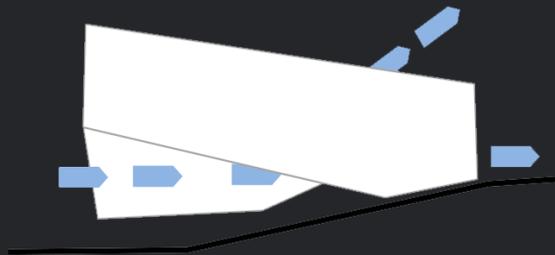
The land



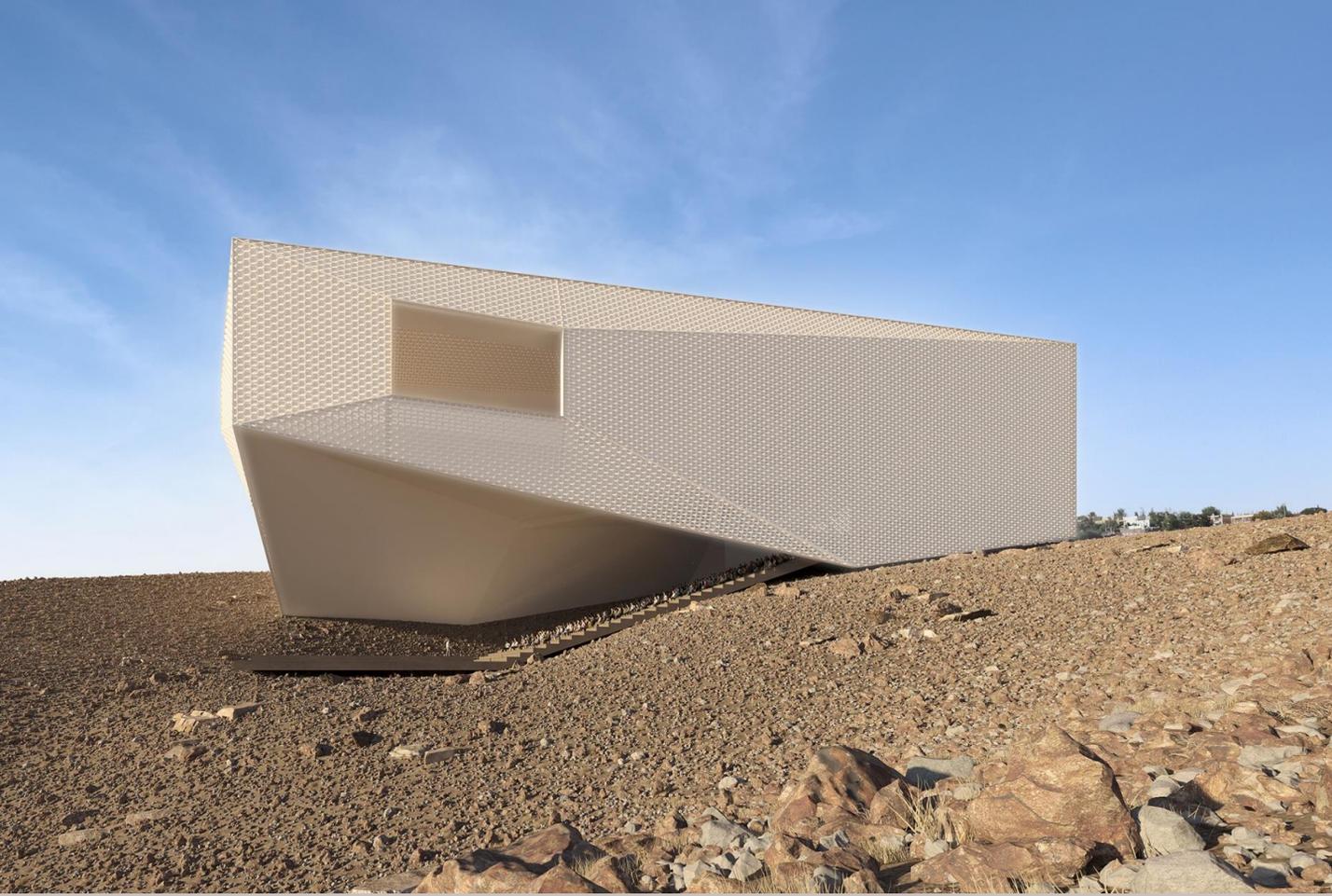
Shaded public space



Ventilation

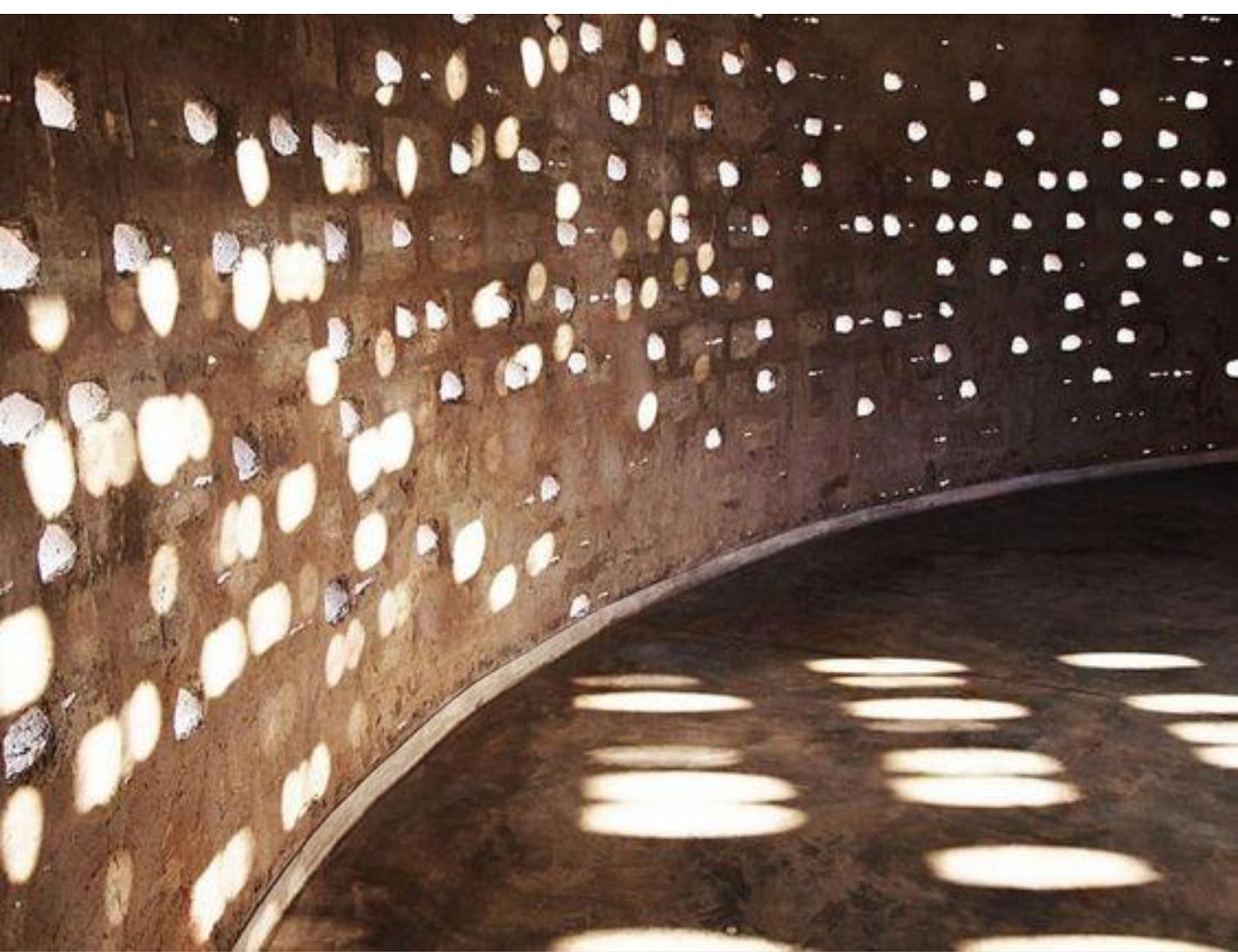


The basic shape has been processed in order to adapt itself to the natural topography in a delicate way. The volume is eliminated to create space for a shady and protected public space that is at the same time naturally ventilated and lit.

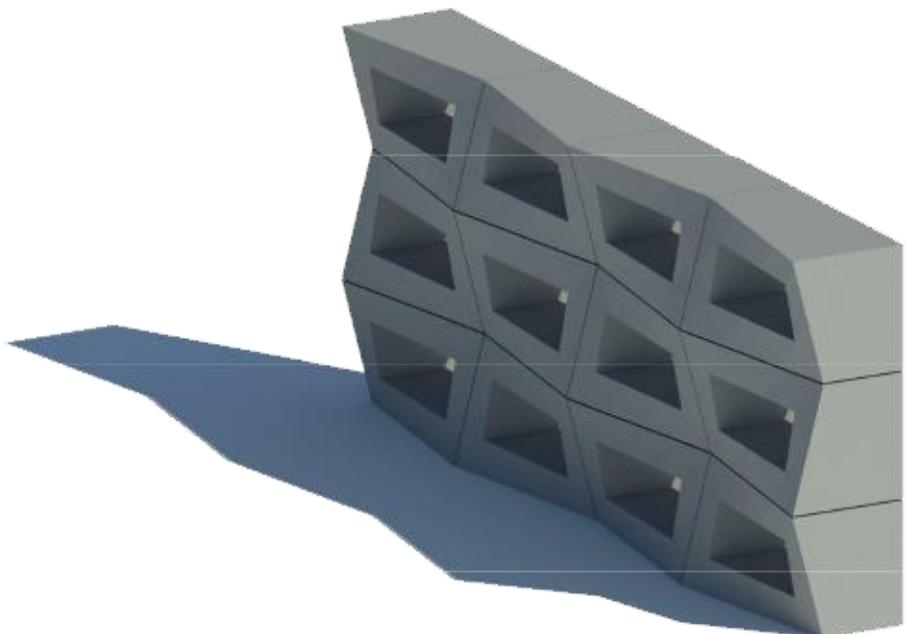


The unique shell based on a light construction that creates a monolithic look, like crystal during the day and at night it is a filtered light source.



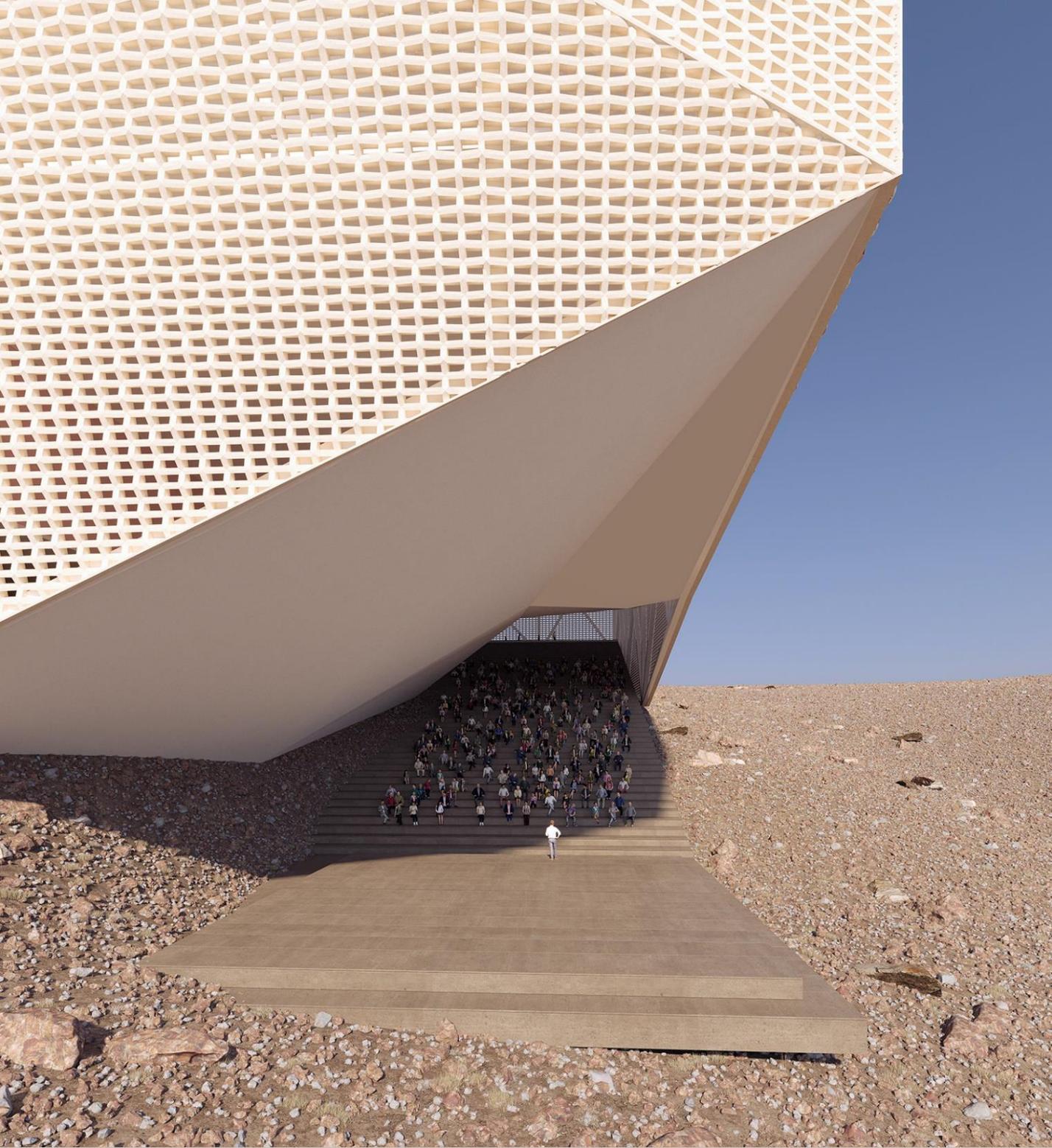


The facades of the building were designed with perforated cladding inspired by traditional desert architecture. The traditional brick is replaced by a modern three-dimensional cladding made of a composite material in a crystalline language. The cladding defines a protected inner courtyard with comfortable conditions - here too the source of inspiration is a classic, timeless typology of construction in challenging climatic conditions





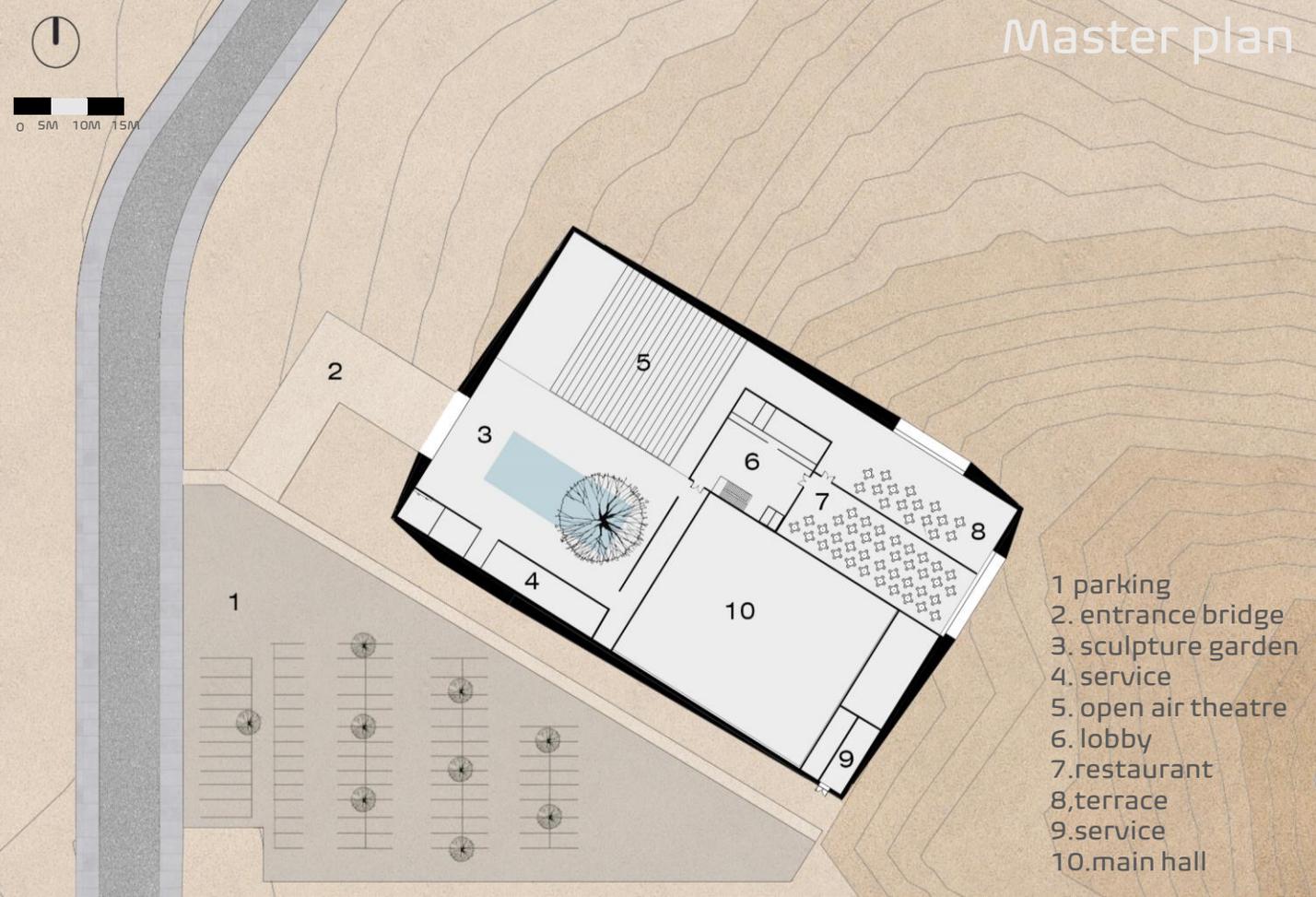
The shell defines an open and shaded sculpture garden with a patio and a reflecting pool, an up-to-date oasis framing the sky and wind movement on the water, with light and shadow providing constant flow and local aesthetics.



As a central part of the public and scenic perception, the building defines a theater that slopes east with the natural topography. A shaded space, fitted for mass events in front of a breathtaking view overlooking the Dead Sea.



The perimeter terrace, offering a breathtaking view of the Dead Sea, encompasses the museum's interior space, specifically dedicated for immersive experiential art.

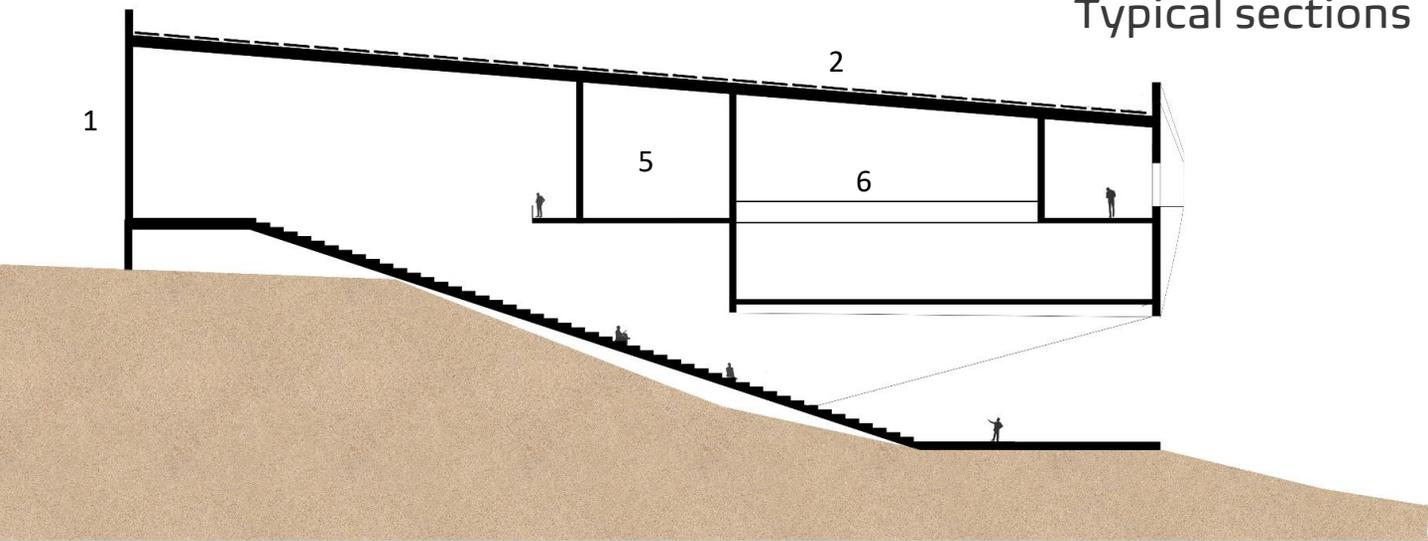


- 1 parking
- 2. entrance bridge
- 3. sculpture garden
- 4. service
- 5. open air theatre
- 6. lobby
- 7. restaurant
- 8. terrace
- 9. service
- 10. main hall

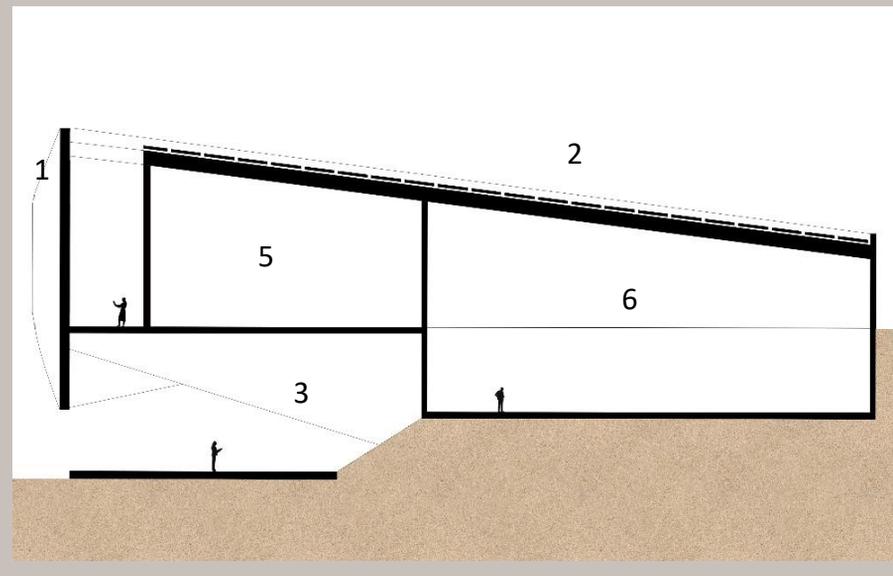
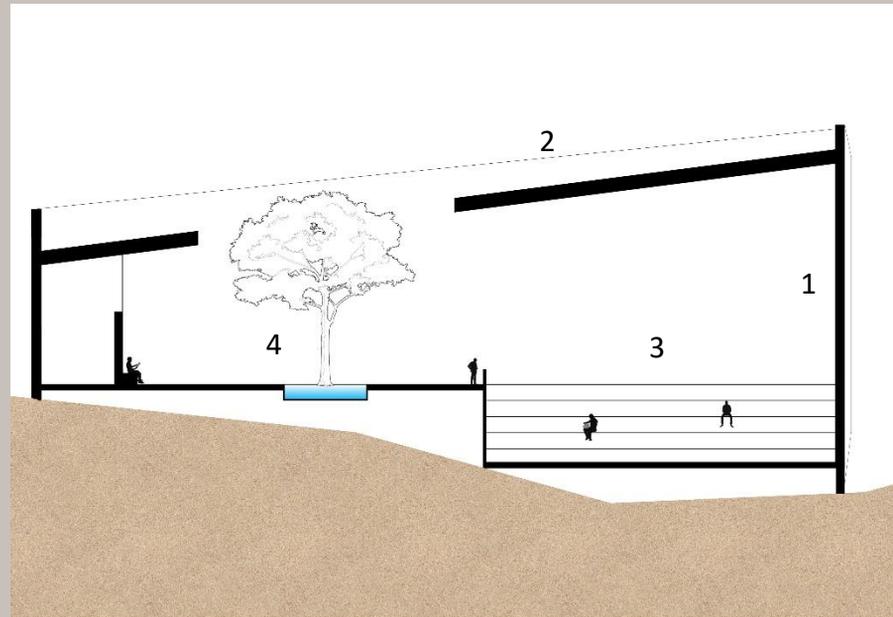
Program

Function	Net Area
Exterior net area	
Parking	4250 m ²
Exterior lobby - Sculpture garden	1130 m ²
Panoramic terrace	427 m ²
Open air theatre	2241 m ²
Interior net area	
Service – office, toilet	350 m ²
Interior lobby	205 m ²
Restaurant	250 m ²
Service	93 m ²
Kitchen	160 m ²
Main exhibition hall – double height space	1200 m ²

Typical sections



- The building`s sections express the relationship between the natural environment and the building and the hierarchy of spaces that exist in it.
- The building has a well-defined shell, which borders protected outdoor areas that include a theater, a sculpture garden, a patio, a mirrored pool and an observation deck.
- The main hall, where the art is projected, is the innermost, most protected space in which optimal conditions for display prevail.
- As a fifth façade, the building is closed by a roof that is entirely intended to produce renewable energy.

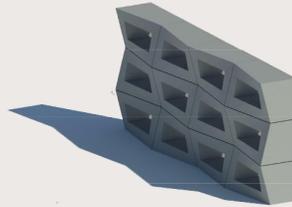
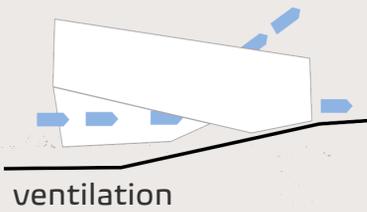


1. "mashrabiya" – 3d double skin facade
2. p.v cells roof
3. open air theatre
4. sculpture garden
5. lobby
6. main hall

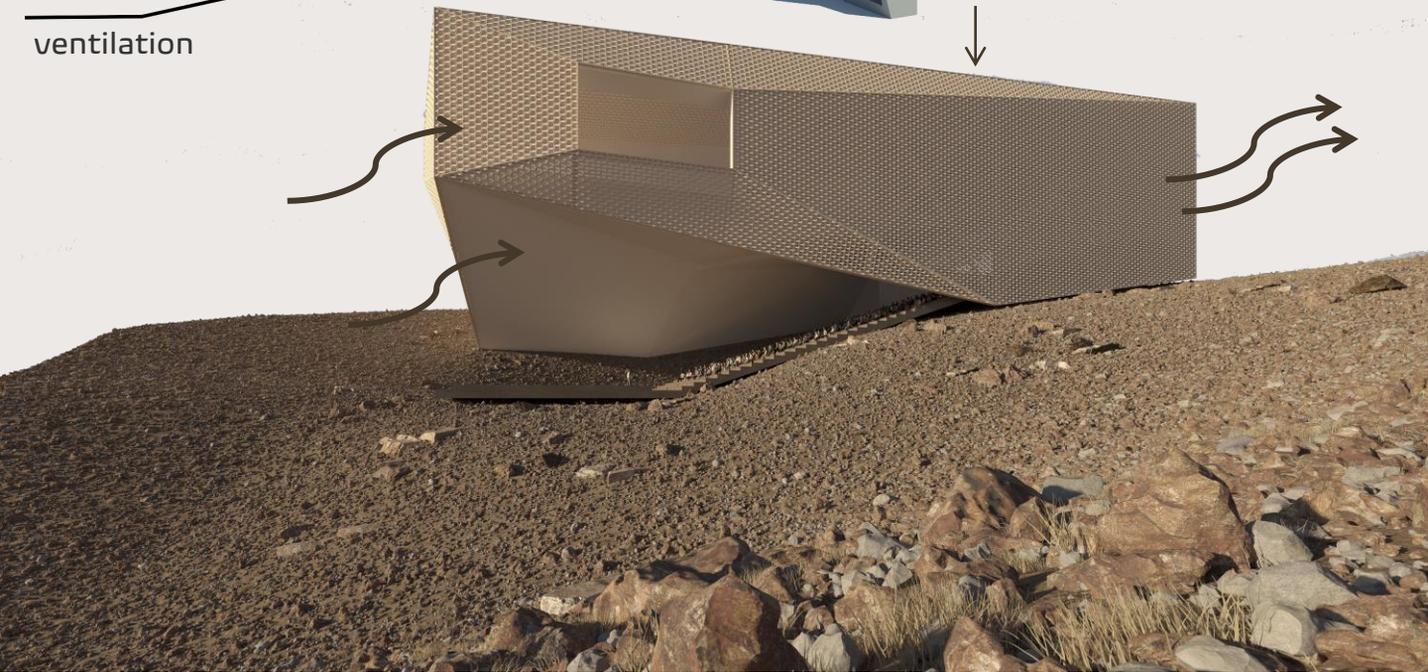
Sustainability



The structure is designed as an energy efficient structure with the aim of being zero energy. Produce at least as needed. Efficiency is based on passive elements such as efficient shading, natural lighting, invasive ventilation, ornamental pond, thermal insulation and the use of thermal mass of the soil. The required energy will be provided by photovoltaic cells that cover the entire roof



A three-dimensional cladding made of a composite material



How the p.v cells works

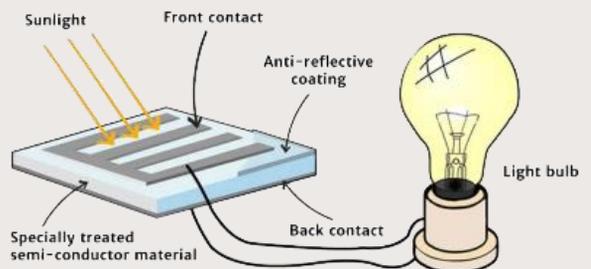
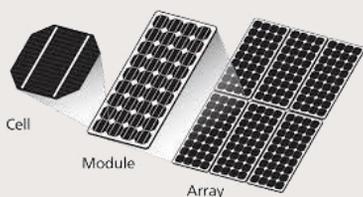
photovoltaic cells can be made from either monocrystalline or polycrystalline material, and consist of several layers, the most important of which are the two semiconductors in the center.

The top semiconductor is a negative layer, as the material's atoms contain extra electrons, which carry a negative charge.

When sunlight hits the top semiconductor, the loose electrons become excited, are knocked loose, and then attracted to the positive layer beneath.

A barrier between the two layers is formed, as conductors on both layers force the electrons to travel around the cell, creating an electric current.

The conductors then force this current out of the cell and into an electrical load, which captures the energy the photovoltaic cell has produced. The electrons eventually re-enter the cell, and the process repeats.



The architectural vision



A museum space that combines the art and culture of the surrounding environment, aiming to raise the awareness of the ecological crisis of the Dead Sea.

The space portrays many contrasts: It combines an age-old tradition of desert construction with the latest technology, creating distinction between the openness of the breathtaking view and the need to protect from the harsh climate.

The building floats on a spur that slopes east, along Yealim creek, viewing the Dead Sea on the horizon.

The first impression of the museum is of a monolithic structure, with a crystalline appearance, an abstract salt crystal formation.

Those who approach closer can see that the modern interior light construction shell was inspired by the salt crystal, and it allows filtered light and natural ventilation to penetrate the open interior space.

A photovoltaic panels system for self-generating electricity is hidden on the roof of the museum.

The shell defines an open and shaded sculpture garden with a patio and a reflecting pool, an up-to-date oasis framing the sky and wind movement on the water, with light and shadow providing constant flow and local aesthetics.

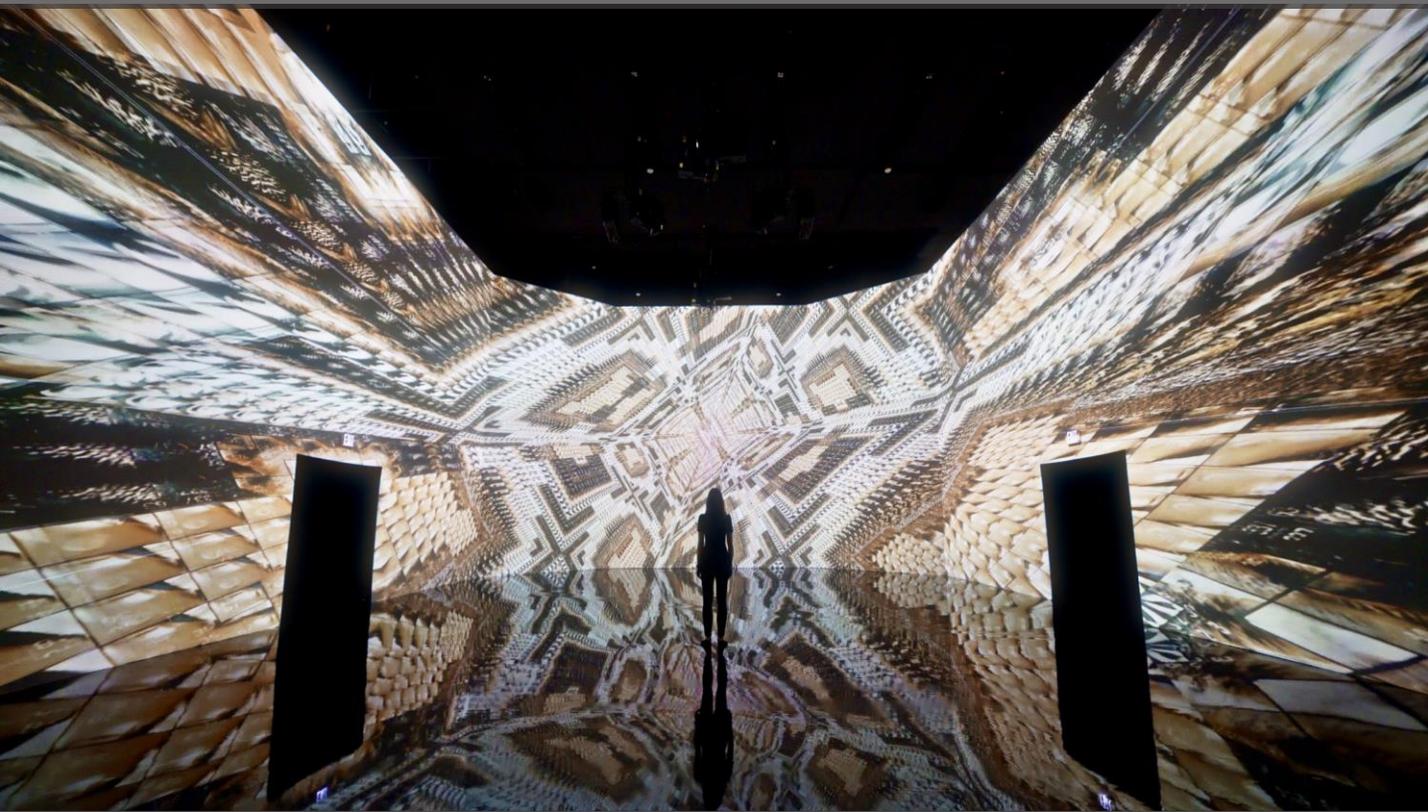
The perimeter terrace, offering a breathtaking view of the Dead Sea, encompasses the museum's interior space, specifically dedicated for a unique digital immersive art experience

As a central part of the public and scenic perception, the building defines a theater that slopes east with the natural topography. A shaded space, fitted for mass events in front of a breathtaking view.

The Artist vision

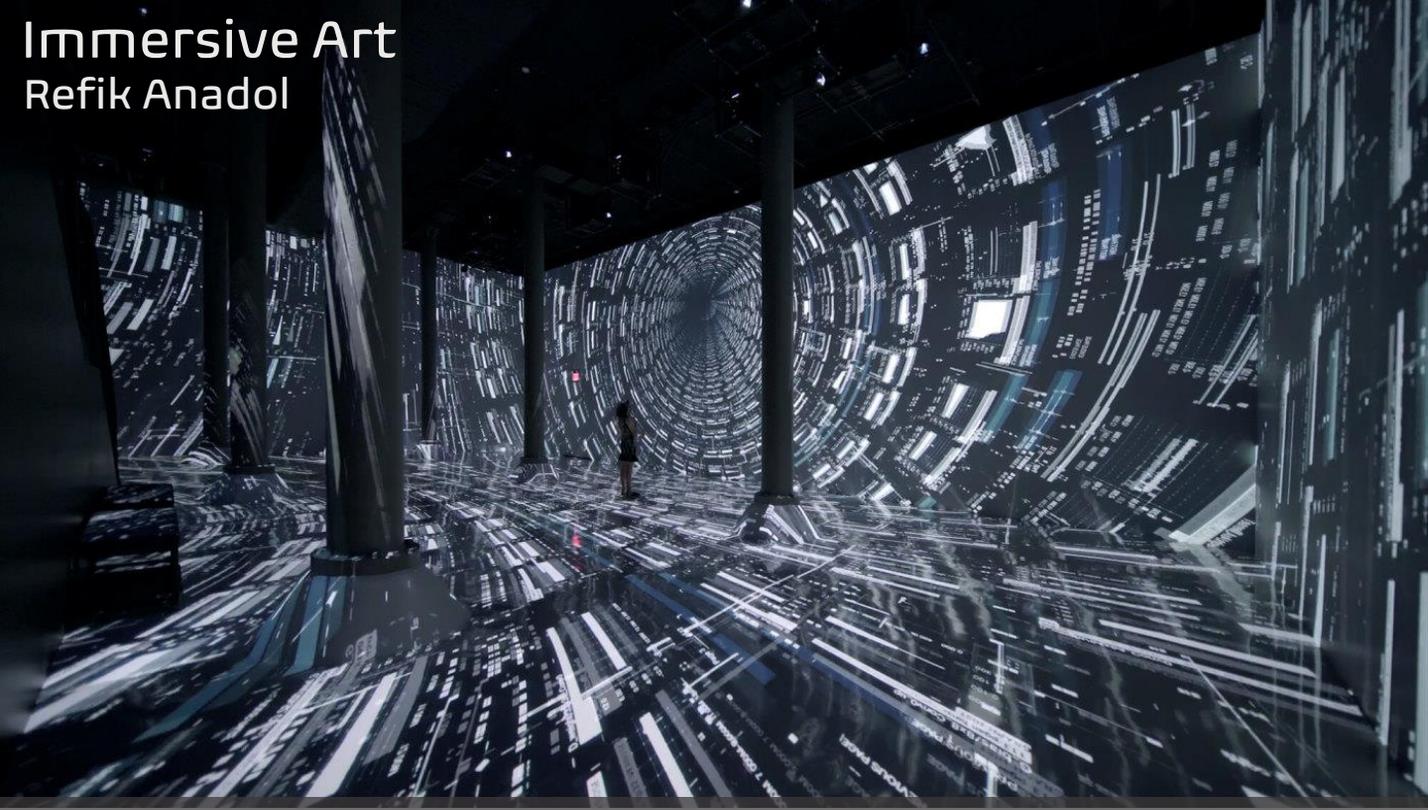


Immersive Art
Refik Anadol



Future text

Immersive Art
Refik Anadol



Future text

Dead sea museum of art - Arad



Dead sea museum of art - Arad



Museum that combines desert art and culture, aiming to raise the awareness of the ecological crisis of the Dead Sea.