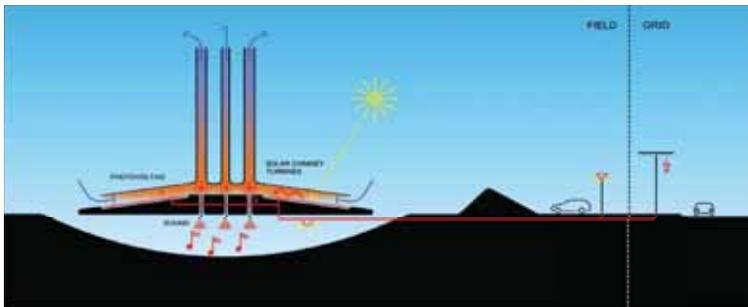




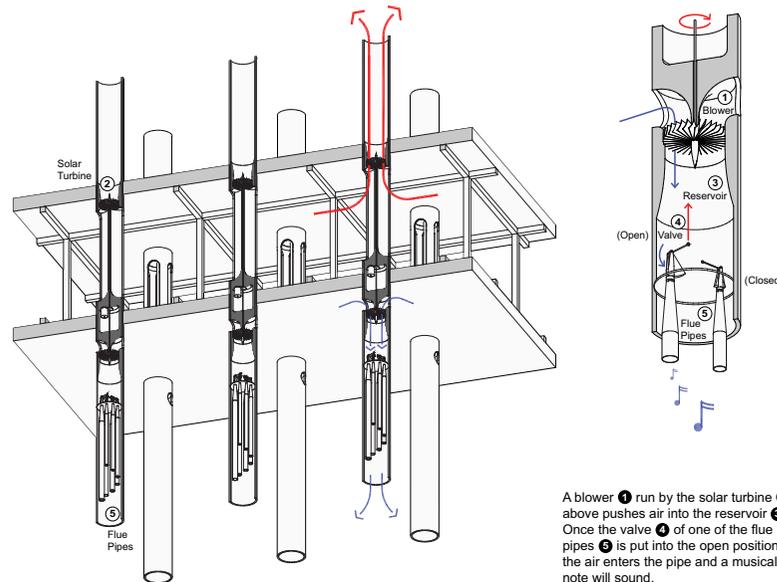
VIEW FROM WATER



SITE PLAN



PRINCIPALS OF ENERGY GENERATION



A blower ① run by the solar turbine ② above pushes air into the reservoir ③. Once the valve ④ of one of the flue pipes ⑤ is put into the open position, the air enters the pipe and a musical note will sound.

SOLAR SOUND FIELD

Site No. 2

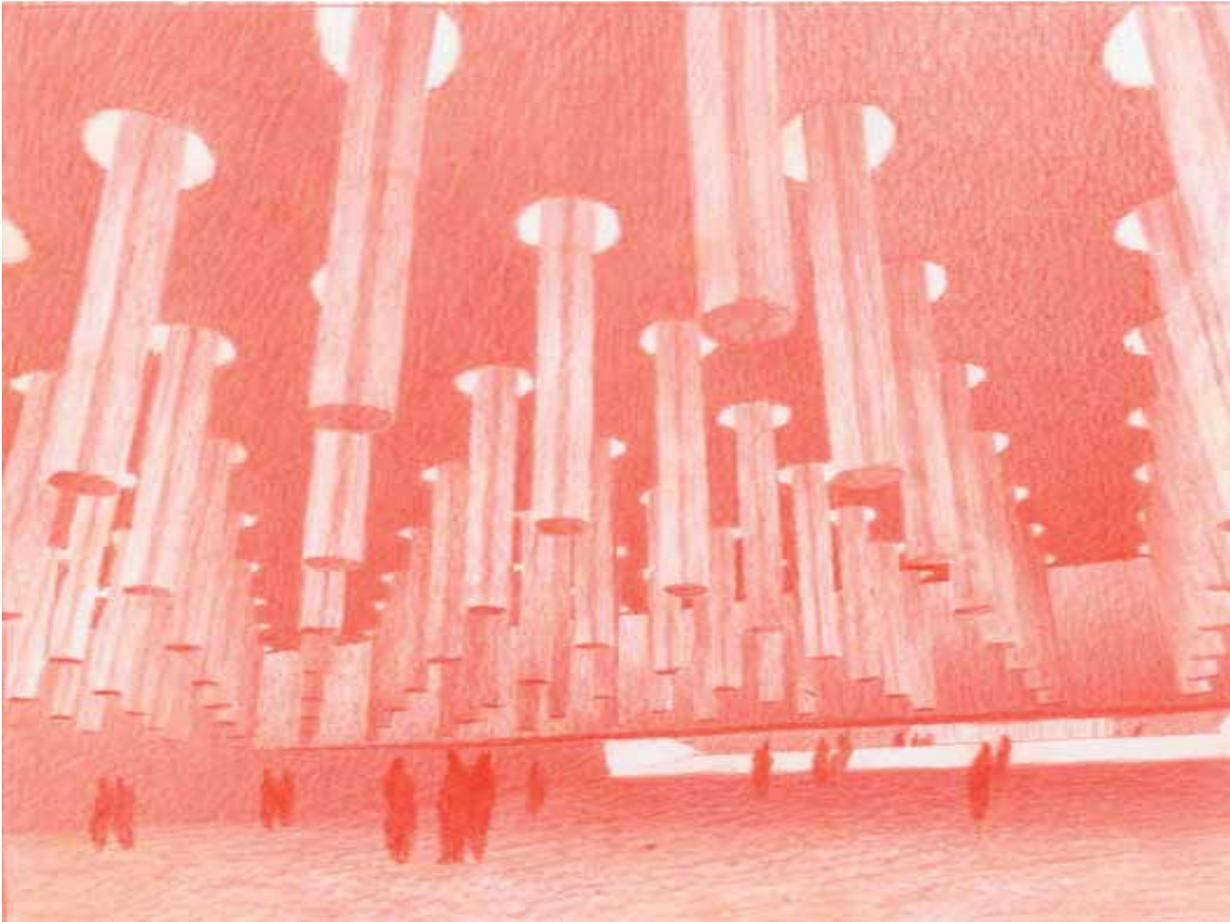
One edge of this site is the line between two extreme conditions: the Rub al Khali and the Arabian Gulf. Here the desert meets water. The forms of our proposal are drawn from the interaction of the environmental conditions and the unique land forms of the Arabian Desert's Empty Quarter.

Solar Sound Field responds to the scale of the site and creates an alternate landscape of forms that will be seen from afar while providing an unexpected and sublime experience for an individual visitor. The composition of objects across the site is reminiscent of geological forms found in the desert, the Jebel Tuwaiq for example. We created these primal forms as a child may play on a beach: we dig to expose water; we smooth the sand to create a protected place; we mound the sand to make a landscape; and we dig by the sea and watch as it invades.

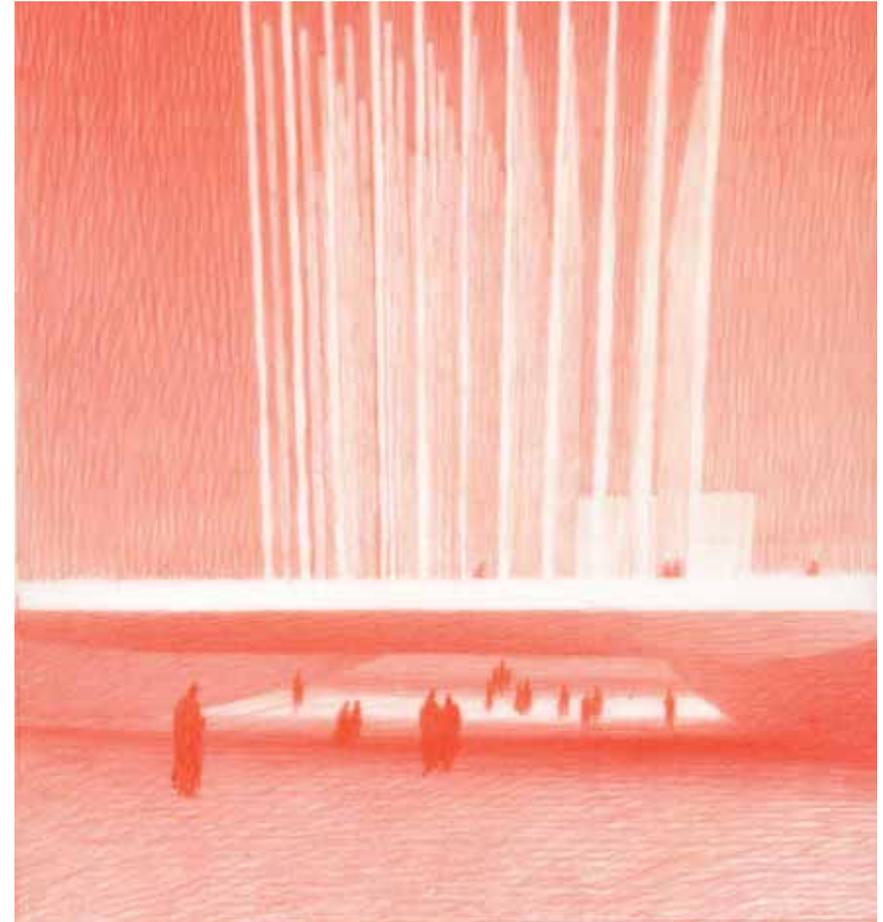
To generate electricity we harvest the most prevalent source of energy on the site- solar radiation. It is well established that all the energy stored in Earth's reserve of fossil fuels from petroleum to coal, is matched by the energy from just three weeks of sunshine. Each square meter collects the approximate energy equivalent of roughly a barrel of oil each year, or 6 kilowatt-hours of energy every day in the desert.

Solar chimneys will capture energy from the sun's heat and photovoltaic cells create energy from the sun's light. We want to transform the latent energy of the site into a medium that can be seen, felt and heard. We give voice to the desert: we propose five musical machines and five accompanying musical compositions.

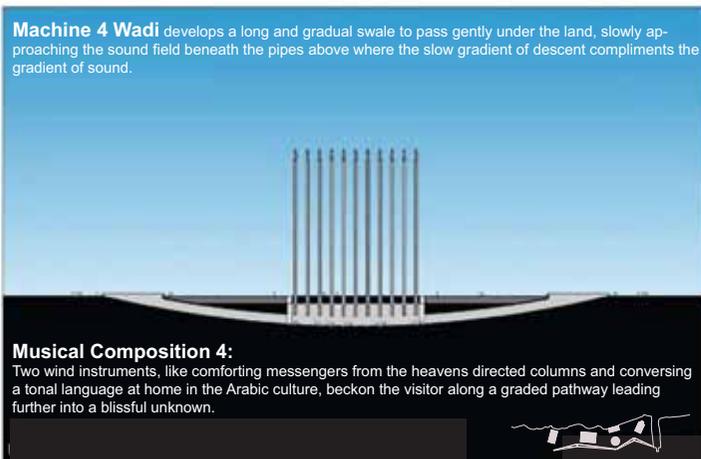
Each machine is designed and placed to address a unique condition of the site and provide a different orientation to the ground plain. The generated sounds, ordered and organized into modern compositions, and are acoustically matched to the spatial idea and position of the viewer as he moves from one chamber to



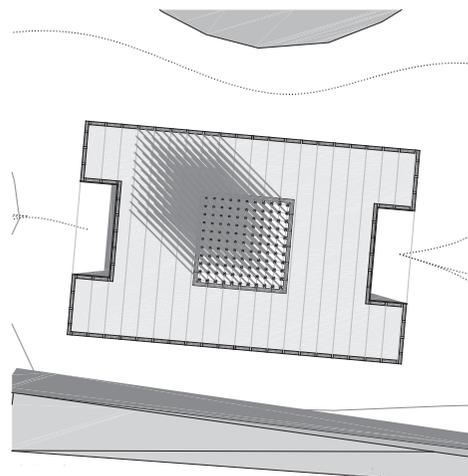
VIEW WITHIN THE WADI MACHINE



APPROACH INTO THE WADI MACHINE

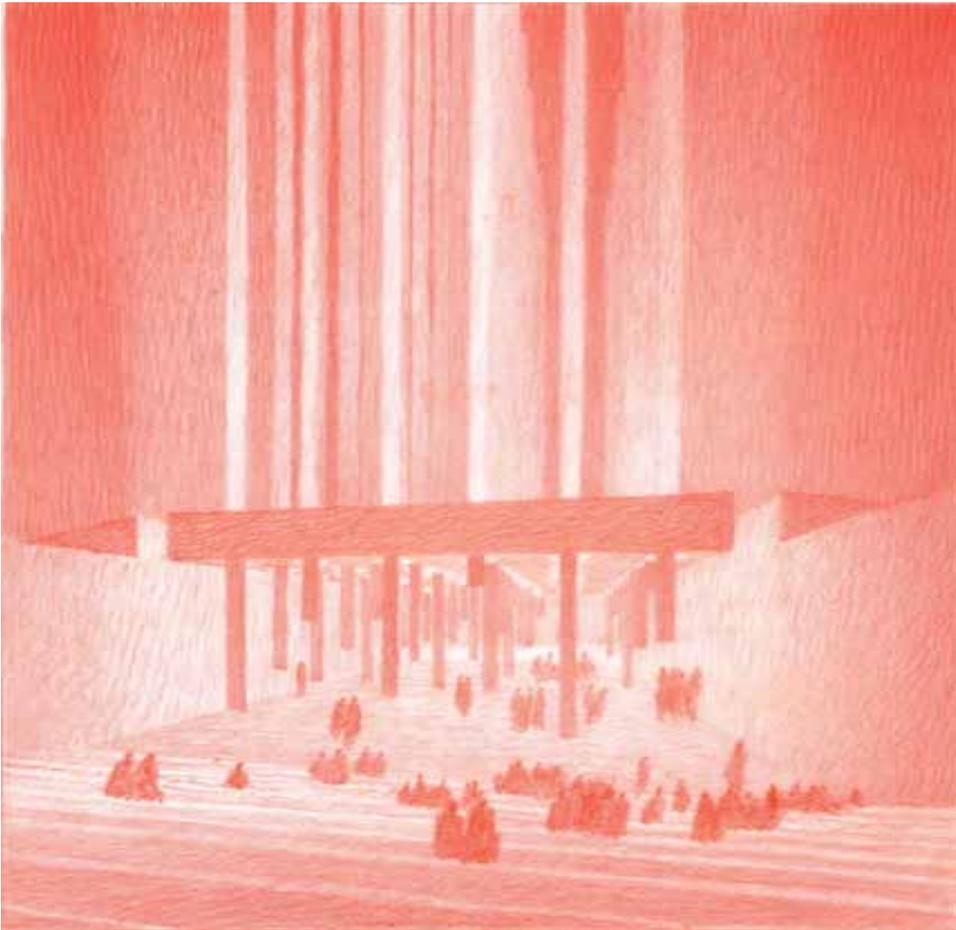


SECTION

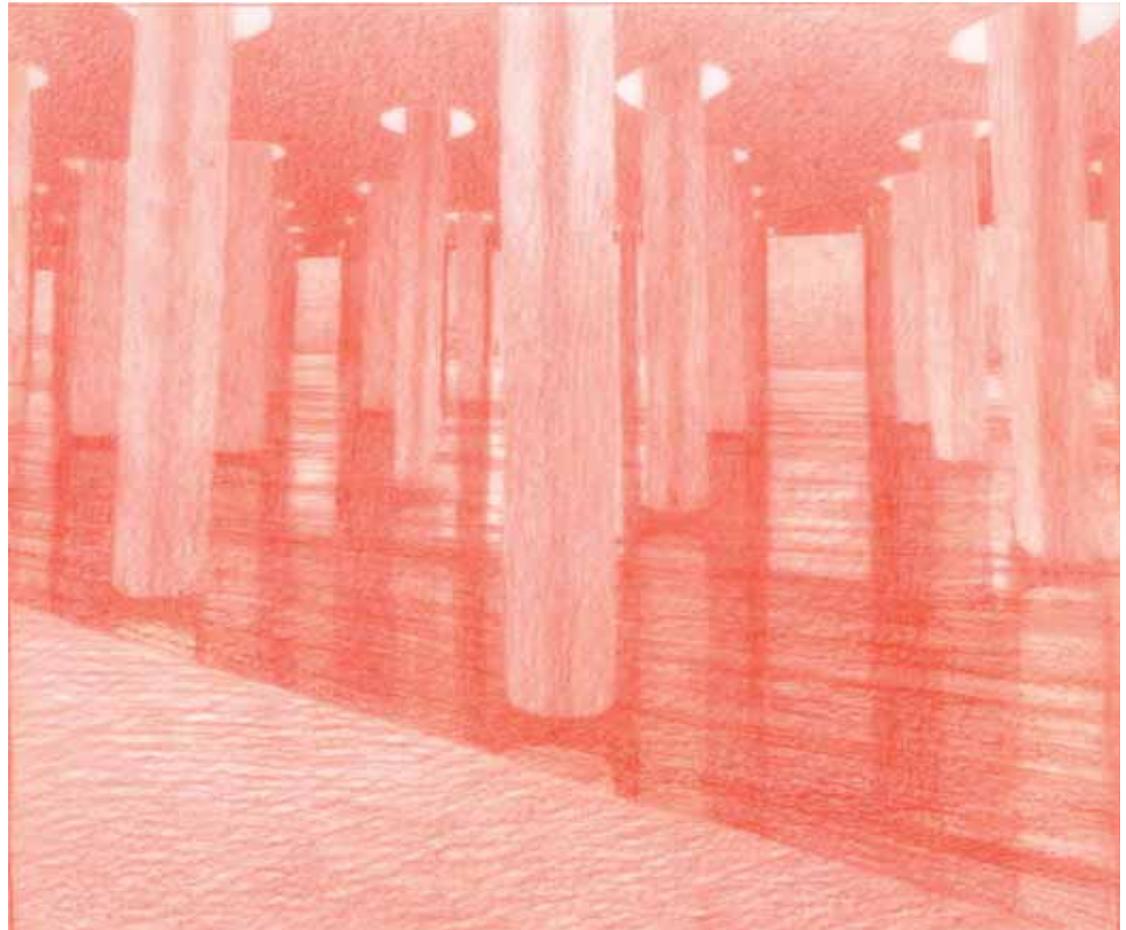


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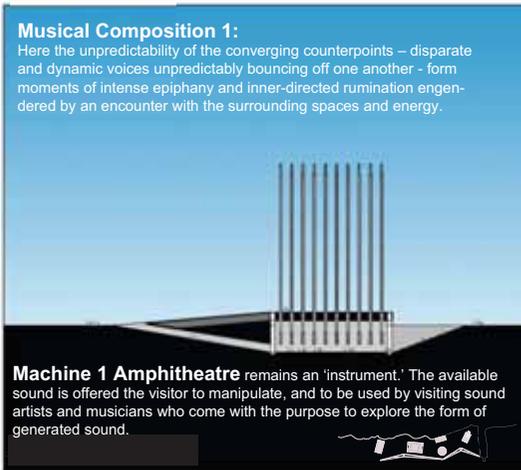
APPROACH INTO THE AMPHITHEATRE MACHINE



VIEW WITHIN WATER MACHINE

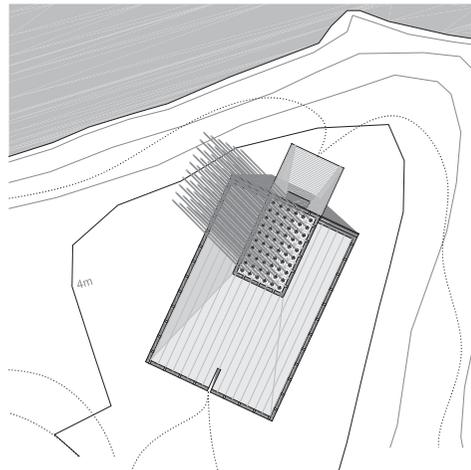
Musical Composition 1:

Here the unpredictability of the converging counterpoints – disparate and dynamic voices unpredictably bouncing off one another - form moments of intense epiphany and inner-directed rumination engendered by an encounter with the surrounding spaces and energy.



Machine 1 Amphitheatre remains an 'instrument.' The available sound is offered the visitor to manipulate, and to be used by visiting sound artists and musicians who come with the purpose to explore the form of generated sound.

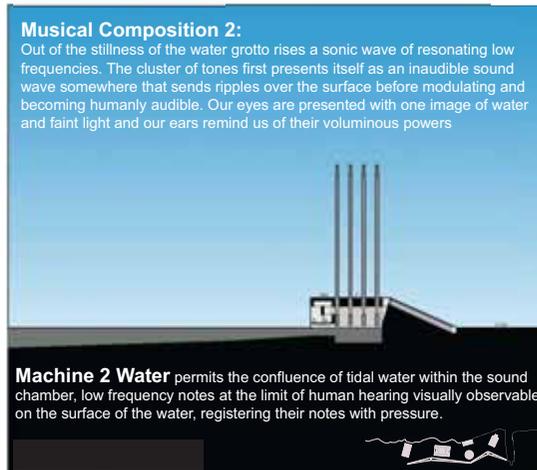
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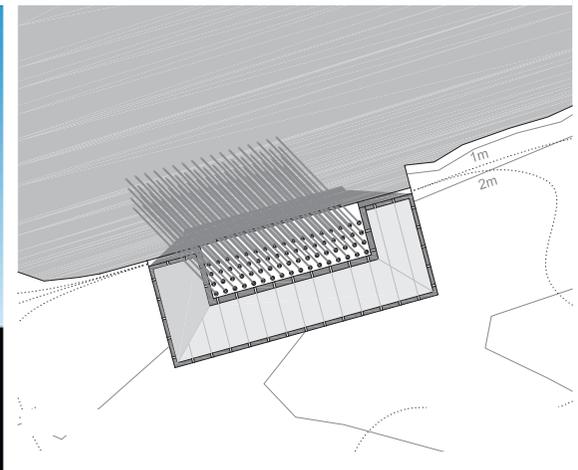
Musical Composition 2:

Out of the stillness of the water grotto rises a sonic wave of resonating low frequencies. The cluster of tones first presents itself as an inaudible sound wave somewhere that sends ripples over the surface before modulating and becoming humanly audible. Our eyes are presented with one image of water and faint light and our ears remind us of their voluminous powers



Machine 2 Water permits the confluence of tidal water within the sound chamber, low frequency notes at the limit of human hearing visually observable on the surface of the water, registering their notes with pressure.

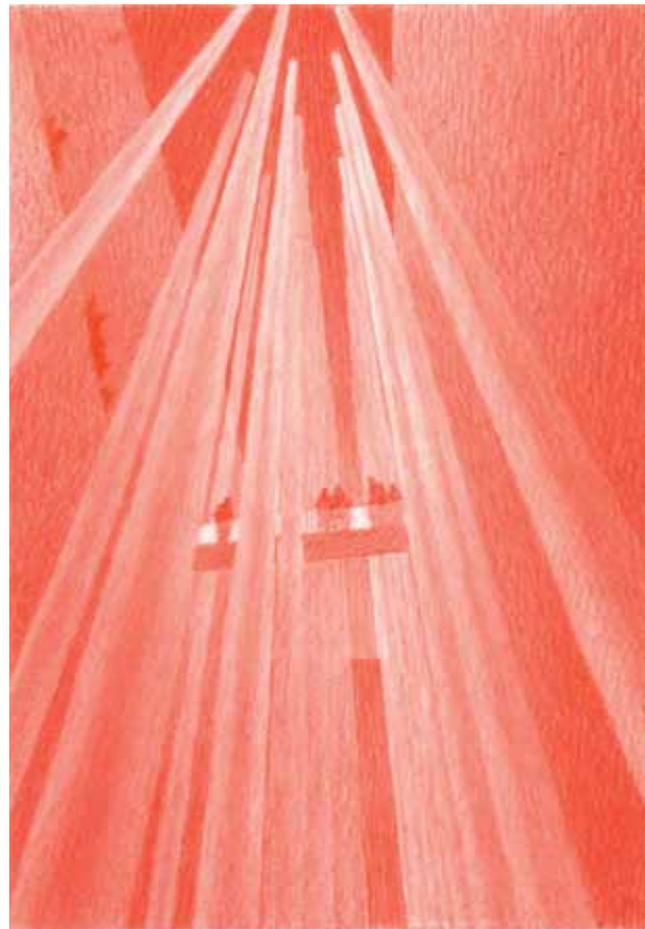
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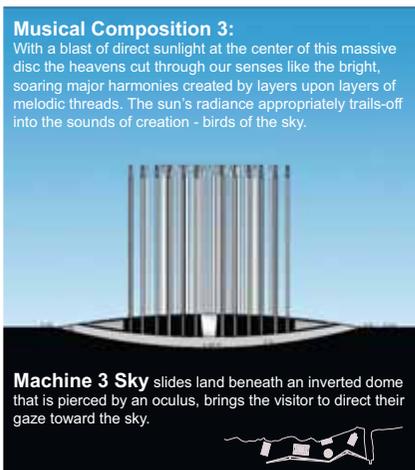
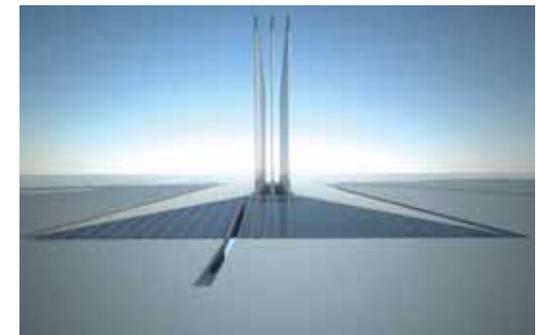
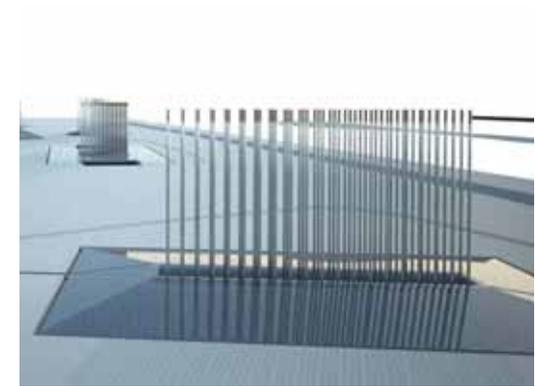
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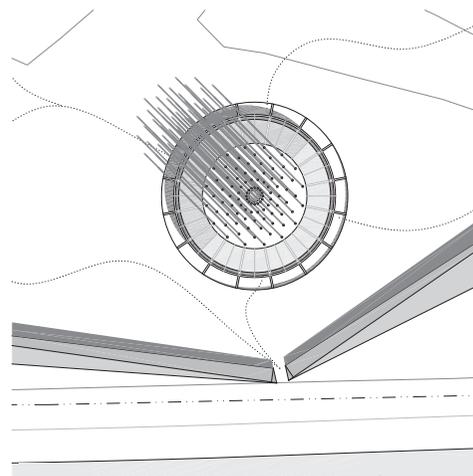
VIEW WITHIN SKY MACHINE



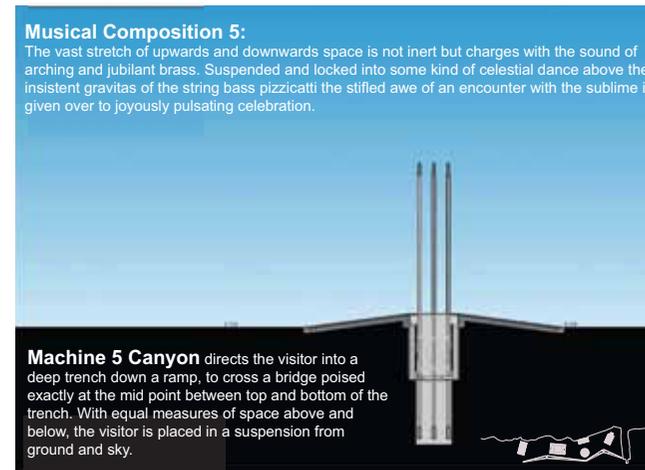
VIEW WITHIN CANYON MACHINE



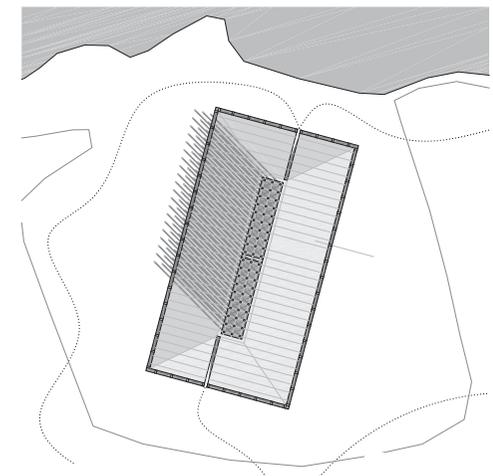
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