

ARTS + CULTURE



SUNFLOWER

Team members: Jose Carlos da Silva, Leonardo da Silva

How did you come up with the idea?

I was thinking of solar panels I use and the image just came into my mind — a kid holding a bunch of balloons. The reference to this will be appealing to people.

Why do you think this idea should win?

I think it should win because it would be beautiful in the landscape; it would not be very expensive to build, can be phased and scaled up indefinitely, put in virtually any place and it is easily upgradable as technology advances.

What would it mean to you to have your piece built in Dubai?

The most important thing would be to be able to help everyone understand that energy production can be fun, clean and beautiful. The sun in Dubai is

plentiful; so let's make use of it.

How important is technology like this, especially to a desert city like Dubai?

Very important. It shows that there is no environmental silver bullet, but many things make a whole. It means that even in extreme environments, like the one in Dubai and Abu Dhabi, we can have environmentally conscious living without losing quality of life.

Is the future bright and clean?

Yes, it's very bright — and very clean! We have to keep pushing to restore the balance with our ecosystem; we already know that we can generate electricity in beautiful, clean ways.

LANDING THE BIG ONE

A COMPETITION COMBINING ART WITH ENERGY PRODUCTION TAKES A STEP CLOSER TO THE FINAL AS EXPERTS SECRETLY PICK A WINNING DESIGN

Charlie R Neyra

Size matters. In a country that owns the tallest structure ever made, it's clear that size definitely matters. And in the arts world size can be just as attractive — take the \$21 million *The Gates* installation in Central Park in 2005, one that stretched around 23 miles of the New York City park's public paths.

The UAE is now one step closer to getting its own 'size matters' installation as entries for the Land Art Generator competition have been judged, with a winner selected, awaiting announcement. The competition, sponsored by Masdar to the tune of \$15,000 for the winner, is searching for a design that incorporates art and tech in order to have a massive facility that not only looks incredible, but also produces electricity.

The five images seen here are a selection of some of the finest entries (as chosen by *Khaleej Times*) that organisers Elizabeth Monoian and Robert Ferry received.

A panel of expert jurors selected the winner in mid-August from 100-odd entries that made the June 4 deadline, so all that's left is the big announcement at the World Future Energy Summit in Abu Dhabi (January 17-19, 2011).

In the meantime, Monoian and Ferry are tapping up leads for potential investors to support the construction of the winning entry.

According to Monoian, the winning design will take 1-2 years to build, possibly on land earmarked for development near to the Ras Al Khorr Wildlife Sanctuary in Dubai, or at one of two potential sites in Abu Dhabi. But until investment cash can be locked down, these designs will go no further — and judging by their collective genius, it would be a great shame not to finish what's been started.

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THE SUN, THE MOON, AND THE SEA

Team member: Boulos Douaihy

How did you come up with the idea?

My first thought was that the installation should use the sun's energy that is abundant in this region. Then I searched for ways to highlight the orbital movement of our planet versus the sun and moon, and how this movement affects life on earth.

Why do you think this idea should win?

I would say that it uses a simple, clear mechanism to express several systems: the solar effect on earth, the lunar effect on the sea and the translation of energy into a spectacle.

What would it mean to you to have your piece built in Dubai?

your piece built in Dubai?

Dubai is a city for experimentation. It would see me taking part in the contemporary debate in art and architecture.

How important is technology like this, especially to a desert city like Dubai?

This installation helps put Dubai on the green map and push forward alternative ways of building and expanding.

Is the future bright and clean?

This installation is an illustration of what the future could be. It is bright because man's instinct to survive is stronger than his need for comfort.



TRANSPIRE

Team members: Chris Choa, Rachael Pengilly, Shaffee Jones-Wilson, Maged Hanna, Daniel Elsea, Hardik Pandit, Margot Orr, Michael Bonnington, Jules Cocke, Nick Taylor, Amelia Roberts

How did you come up with the idea?

The idea of the one hundred spires waving gently in the breeze, creating an undulating and mysterious cloud, came to us in the middle of one of our many lunchtime breaks.

Why do you think this idea should win?

This installation is both powerful and delicate; it will always change the way it looks; day and night, overcast or clear, in calm winds or breezy days. We think that it is as resilient as the human desire to create sustainable life in the first place.

What would it mean to you to have your piece built in Dubai?

(Well, in this case, we're proposing a solution for Abu Dhabi...) It's a very site-specific piece, and is designed to work on this unique narrow, asymmetrical piece of land in between a highway and a canal.

How important is technology like this, especially to desert cities?

Technology, in particular the ability to store solar energy for use during the night, is important — otherwise, sustainable energy will tend to sit in parallel with conventional fossil fuels as an exotic but secondary solution.

Is the future bright and clean?

It's really up to people in the end, not just technology. We're pretty optimistic about people in the long run.



LIGHT SANCTUARY

Team members: Martina Decker, Peter Yeadon

How did you come up with the idea?

The idea of having our 'Light Sanctuary' emulate a mirage emerged from our intention to showcase and enhance essential features of the desert.

Why do you think this idea should win?

Poised on a distributed network of strong slender masts, 'Light Sanctuary' seeks to minimise its impact on the wildlife sanctuary that it is embedded in.

What would it mean to you to have your piece built in Dubai?

Dubai is a global city that commands the attention of the international community

— it embraces changes that will improve its future on a grand scale.

How important is technology like this, especially to a desert city like Dubai?

Low-impact technologies that can produce electricity will be of great significance to Dubai in ensuring that its landscape and high biodiversity are properly protected.

Is the future bright and clean?

Art and design have a unique position to initiate change and shape a bright and clean future. Initiatives like the Land Art Generator show a clear path toward a responsible future that we can all benefit from.

CHOREOGRAPHIES IN THE SKY

Team members: Carlos Campos, Yamila Zynda Aiub

How did you come up with the idea?

Our goal as architects is to activate processes that may lead us to several ideas. Our submission for LAGI is a natural evolution of our work, developed through many years.

Why do you think this idea should win?

We believe there is strength in the world, a sort of energy, moving towards new ways of responsible coexistence. From this perspective, our project is a consequence, a vibration in consonance, with the contemporary way of thinking.

What would it mean to you to have your piece built in Dubai?

your piece built in Dubai?

Undoubtedly Dubai is working to be an avant-garde vision of the future. To build this project in Dubai would be an honorable contribution to this leadership.

How important is technology like this, especially to a desert city like Dubai?

Very important, as these projects are a new representation of Dubai to the world, which involve the whole city.

Is the future bright and clean?

The future will be bright and clean, only if art, together with technology, is able to show us the way.

