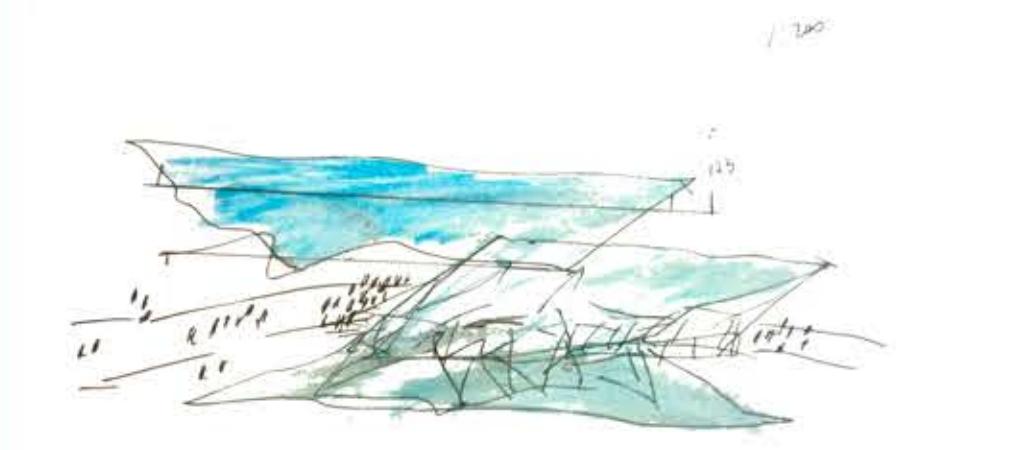


PRELIMINARY SKETCH



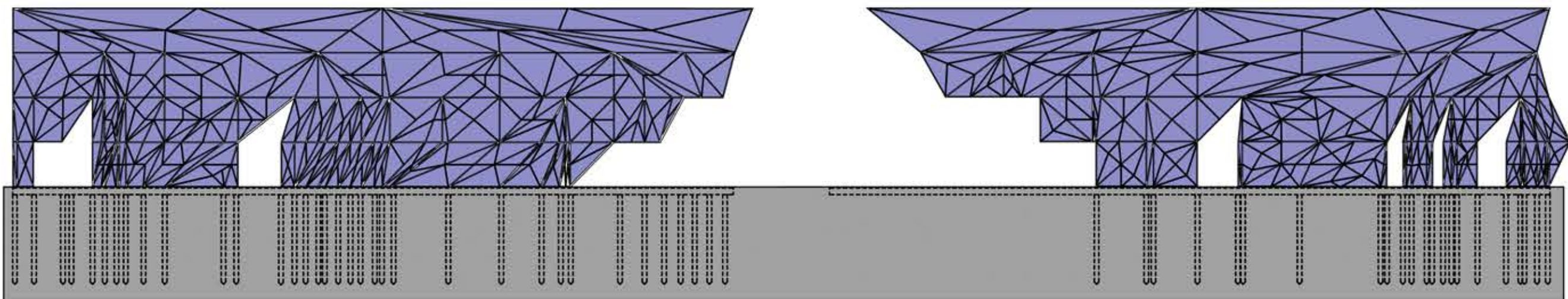
PRELIMINARY SKETCH 2



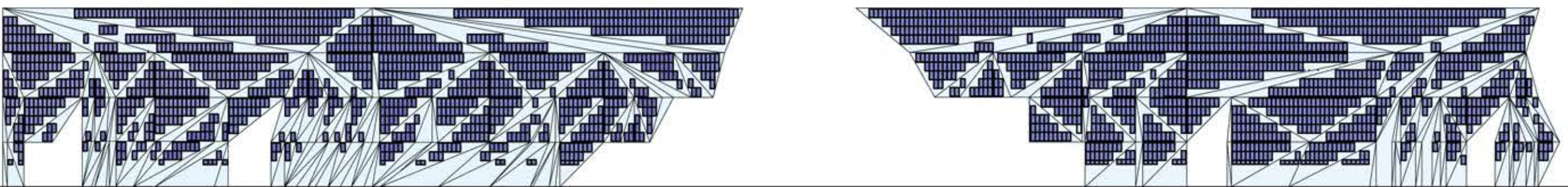
MODEL



GROUND PLAN 1:750



SECTION A 1:750



NORTH ELEVATION 1:750

BLUE TIGERS

A human relationship

Human beings relate to objects in three different ways.

With those who are smaller than us it is very easy to generate currents of affection (the crockery, a chair, a gift, a jewel, a book).

With Monumental objects, connect with us from a place of great power and admiration, (a commemorative column, a mast with a flag, a glass palace, a mosque, the Eiffel Tower), and finally, with those that are about the size of a person. These, (which according to the philosopher Georges Didi Huberman, are the ones produced by minimalist artists), disturb us, "looking at us" from their "body" condition.

Our project provides all three scales at the same time, in the same installation.

a. The monumental object: Like two gentle giants crossing the desert towards the sea, our "blue tigers" seem to draw abstract or concrete silhouettes alternately. In al lof a sudden, they become hughe faces, imaginary creatures, elephants or camels. Unexpectedly, they behave like frame and subject at the same time, and communicate with the whole city through their reflections: clouds, stars, sand, crowds, constellations.

b. The object at human scale. A door within a door. The first meters, standing on the ground, show openings, allowing us to walk around both tigers, both wineryards, both beasts. Now we can contemplate one from the other. Now, hundreds of bodies are reflecting us from every angle, like a crowd in a sand labyrinth, a silent crowd.

c. Small objects, small fractals. When we approach the Blue Tigers, the folds multiply infinitely. This is the contact that the visitor has with a precious object, a jewel. Gently posed on a changing sand bed, tigers are fragmented in hundreds of small folds of polished steel. A wonderful surface to the touch, which infinitely reflects the fractal life of the city.

☒Devotion for perfection.

There is a distinctive feature of Islamic culture in the world. Its gastronomy, its manufactured products, its architecture, its calligraphy, art, science, literature, the qualification of its surfaces, always show us a great devotion to perfection.

We have developed a project that recovers this spirit, using a common material (photovoltaic panels), taking them to the instance of a complex and high quality surface.

As in Islamic tiling, where simple modules, arranged and embedded through complex rules of composition generate surfaces of great beauty.

The case of the persistent robot that writes in the sand.

Over all the surface of the plot, lies a soft bed of sand. Its surface changes constantly, showing new patterns every time. Why? A tireless robot traces different paths on it. Every day the roads are different. The city refreshes its own daily walking variations. Hundreds of folds, infinity of reflections in the city of Masdar Each of the visions is personal, unique, unrepeatable. Suddenly, the screens are two imaginary beings, two characters from a Ballard book, two fragments of sky or a flock of birds. Meanwhile, the robot that writes in the sand changes the paths constantly, facilitating casual meetings, unthinkable promenades in the park.