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EMPHASIZING WIND ENERGY USE BY CONNECTIONS OF ART AND TECHNOLOGY

Summary

Wind energy use can be connected with arts in a temporary event or permanently, last for a purposeful landscape modelling or to integrate a wind energy plant in landscape. The last named application should be a regularity. If moreover modelling of landscape is planned with a specific target, both, "art" and "wind energy use" should be fixed in a cooperative pros and cons balancing urban land-use planning. Temporary events may exceed the limits of the first and second case. Reasons may be a "too eccentric" appearance or an eye catcher effect to induce discussions about wind energy.

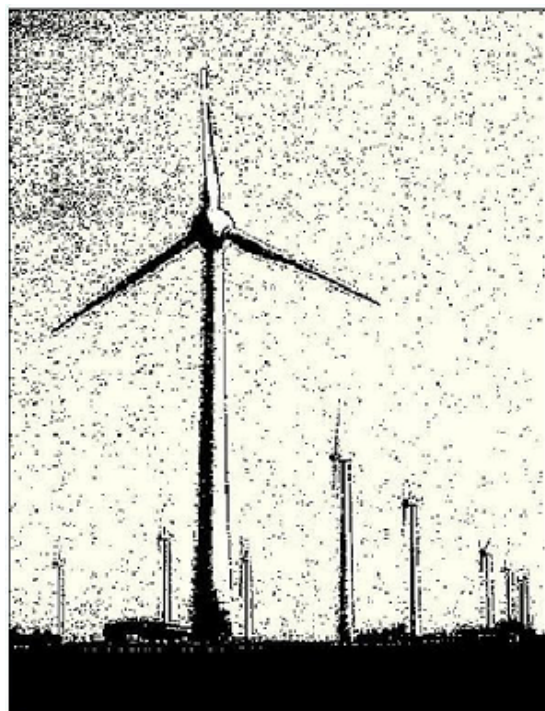
Preliminary remark

The following applications of art are not subject of this discussion:

- Windpower in graphics and other pictorial arts,
- Art as part of a windturbine manufacturers production line (e.g. the Enercon wind turbines designed by Norman Foster),
- Art as an almost obligatory tool to adapt wind turbines to the landscape (e.g. Enercon's "green hose")



E 112 near Egeln (GER), Tilman Kluge 2002



approach by arts, Tilman Kluge 2004

In many german landscapes — e.g. in the "wine-land" Rheinhessen - a majority of people does not expect benefit for the public by the installation of wind power plants (contrary AVENTA). There is a wide field of diverse reasons from private consternations over expecting dangers to damaged landscapes. The former public

appearance of wind power turbines was dominated by the inevitable dynamic component and the white colour, both here and there supported by the ancient pr-work of the manufacturers.



PR-Photo for GE 1,5sl

The manufacturer Aventa (CH) offers a special point of view “Lowind Turbines are excellent advertising media and image conveyors. Wind energy arouses emotions, reminds people of the ‘good old times’ and “Wind energy turbines are in constant motion and attract attention. Available design tools include the site, the colouring and - on the gondola - the wording and the logo. You can increase the effects by lighting (lase, floodlight)“.



Fuhrlander S77 with text

In context with printed letters at a wind power turbine sometimes the question should be early answered, whether this is art or a simple public-relations measure. The answer can become subject of decisions basing on building and planning regulations. A very special idea came up, to test, how far users of wind energy plants or other right owners may go, to use wind energy plants as a place for texts. An experiment was made, asking permission-offices, whether it were allowed, to place political propaganda during election fights at wind energy turbines. The offices did not agree and did not exceed the limits of landscape protection, which means for Germany, the outside areas should be used for building including installations for public relations only in very special cases.

UPGRADE FOR WELL PLACED TURBINES



Outline by GARNIER

As shown by GARNIER in an outline for a well known manufacturer, wind power turbines can be combined with colours harmonizing the turbines with the local landscape. But this will only be successful, if the placement of the turbines complies with most other public demands.

WIND TURBINES AND ART AS PART OF A LARGE PUBLIC EVENT

The „Smarties“ Wind Power Turbine has been developed and styled as one of many projects accompanying the EXPO Hannover. It shall not only represent the local idea but the diversity of arts. The phantasy of the spectators shall make them imagine e.g. reflections of the moon, ufos or smarties. The more wind power is conveyed, the better the coloured fields are lightened.

Some more wind energy projects are spread over other areas in the same region. The elements of the EXPO project in their entirety can be found in whole Germany.



The „Smarties wind turbine (WINDWAERTS)“

WIND TURBINES AS CONDENSATION POINTS FOR ARTISTS



Art in Luebow

If people announce, agree or get the chance, to develop a very close (may be also emotional) relationship to well placed several local wind energy turbines, the turbines can become part of an “outdoor gallery”. People in Luebow became artists, using the turbines to express individual phantasy. Some well known artists participated in this action too.

The relationship between people and wind turbines should grow and not be forced by anybody who only wants to establish more turbines. The turbines used for this kind of public art should be placed not in too narrow distances to town, but also not so far, that people could loose contact to “their” art.

The approach to such projects needs the development of multiple understanding. If participants (wind turbine owner, inhabitants) do not comply, if physical effects from the turbines could destroy a well balanced local “acoustic atmosphere” or if other effects cause social walls between the participants incl. neighbourhood (!), an organic base for arts and wind energy use may not be found.

ARTS AND WIND ENERGY USE AS A SPECIFIC LOCAL UNIQUE SYNTHESIS

Arts can refer to a local relationship of wind turbines or specific impressions of an artist caused by wind turbines to specific natural or artificial characters of a landscape. SCHEIBE particularly looked at the religiousness of people in a rural landscape. He used the space between a place in the landscape, which already is used for earning wind energy and a place with a religious monument, to set a philosophical connection.



To understand this kind of art it is not necessary, to learn anything about specific elements of the bible. But it may happen, that people, who try, to detect targets of the art, will like, to learn about philosophical, theological and technical backgrounds, which could have been essential tools of the artist using his individual tool “neon-light”.



Neon-object by SCHEIBE

Two remarks must be made, first that the artist had planned, to fix the letters at the tower of the wind energy plant. But the manufacturer of the turbine did not agree. The second remark is, that the actual solution is much better able, to show the connection between the two places.

FINAL CONCLUSIONS

Planning aspect

Art and wind energy use should be fixed in suitable public planning as “Area for Art/PR“, not as “Area for Wind Energy Plants“, if wind energy use has not been the dominant target of planning.

Political view

- Using art for the visual compensation of an unfit wind energy plants appearance in landscape must be called declaring van Gogh’s “Sunflowers” as vegetation standard of any green area.



- In a suitable optical environment wind energy plants or single turbines may be used as a pull effect offering chances for professional or non professional artists.

Examples from

AVENTA Ltd. , Zuercherstrasse 56, CH-8406 Wintherthur,
<http://www.avena.ch/englische%20Homepage/PR/eTPR.htm> 13-12-2005
 ENERCON GmbH, Dreeskamp 5, D-2605 Aurich, <http://www.enercon.de> 15-1-.2005
 FUHLAENDER AG, Auf der Hoehe 4, D-56477 Waigandshain, www.fuhrlander.com, 13-1-2006
 Garnier, F. E. v. , Hof Iben, D-5554 Fuerfeld, <http://www.studiovongarnier.de> 15-1-2006
 GE European Sales Headquarters, Wind Turbine Manufacturing, Holsterfeld 1, D-48499 Salzbergen,
<http://www.gepower.com> 11-11-2005
 Scheibe, J.P. Barnerstrasse 35, D22765 Hamburg, <http://www.jan-philip-scheibe.de> 12-8-2005
 WINDPARK LUEBOW KG, Haus Hr. 9, D-23966 Triwalk (Wismar); artists Claue, Prof. J., Scheibner, H. W.,
 Guenther, W., Kiesslich, F., <http://www.solarmv.de> 14-7-2005
 WINDWAERTS ENERGIE GmbH, Plaza de Rosalia 1, D-30449 Hannover; artist (idea) Raynaud, P,
<http://www.windwaerts.de> 17-1-2006,