



World's First Sustainable City

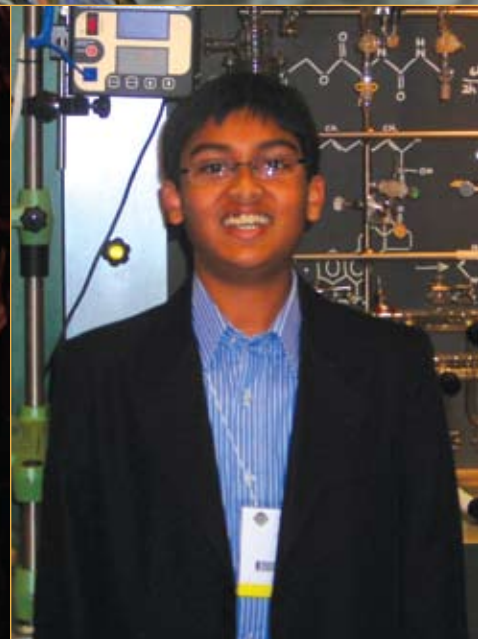
Sustainable Clothing From
Bahar Shahpar

The 14-Year-Old CEO

Tandooris Are Haute In
Beverly Hills

Bobby Jindal Cleans Up
After Katrina

An International Art Collection
From Chicago State University



Bobby on the Bayou

Before introducing Bobby Jindal, the youngest sitting governor in the United States, it's a good idea to get reacquainted with a state that isn't widely known for being a frontrunner in progressive diversity. Louisiana has been better known for its deep Southern traditions, closed-door politics and the best crawdad etouffee in the world. But in fact, Louisiana is, and always has been, a magnet for people and cultures from across the globe. It is one of the world's classic cultural melting pots.

Heavily populated with American Indians in pre-Columbian times, afterward the area was claimed by Spain, then France, then populated with Germans, then the English, and it was a major port for Africans who arrived in large numbers during the slave trade. True to this multihued heritage, in 2007 Louisiana voters elected Jindal to the governor's office. Only 36 years old, he is the first non-Caucasian governor of Louisiana since Reconstruction, the first Indian-American governor in history and the second Asian-American governor to serve in the continental United States.

Given his meteoric rise over a short, 12-year political career, it's easy to suspect rocket propellant runs through Jindal's veins. Born Piyush Jindal in Baton Rouge in 1971, his Punjabi parents had immigrated only six months earlier so his mother could attend Louisiana State University's nuclear physics graduate program. According to one respected source, Jindal adopted the name "Bobby" at age 4 after watching an episode of "The Brady Bunch." As a teen, Jindal entered Brown University's prestigious program in liberal medical education. After graduation, he forewent acceptances from the law and medical schools at Harvard and Yale to study as a Rhodes scholar at Oxford, where he earned a master's in political science. With an impeccable academic resume, 24-year-old Jindal entered the job market for the first time and landed the top spot at Louisiana's largest government unit — the ailing department of health and hospitals. He inherited a Medicaid program in bankruptcy and a department drowning in \$400 million worth of red ink, but the medical training paid off. Jindal quickly reversed the financial hemorrhaging and left the department with a healthy surplus of \$220 million.



Louisiana Gov. Bobby Jindal

Rung by rung, Jindal climbed the political ladder, even making a run at the governor's office in 2003. After the devastation of Hurricane Katrina — with Louisiana in distress and in need of strong leadership — Jindal threw his hat into the governor's race for a second time. Beleaguered voters embraced his policy outlines, which were dedicated to ethics reform and the end of good-ole-boy politics. The populace rocketed him to victory in a four-way race in which he amassed a stunning 54 percent majority vote.

In a speech earlier this year to the Legislature, just a few months after his inauguration, Jindal was already claiming wide-ranging success for his programs, including passage of some of the strongest ethics reforms in the country. It will be several more years before his true legacy in Louisiana is finally seasoned, but it looks like Bobby Jindal is well on his way to concocting a recipe for political success — long before he reaches his prime.

The 14-Year-Old CEO

Age seems to be no obstacle when it comes to starting a business. That's the case with 14-year-old Anshul Samar, CEO of Alchemist Empire Inc., who invented a trading card game, Elementeo, that aims to teach chemistry to students in a fun, unusual way.

At the 235th National Meeting of the American Chemical Society in New Orleans, Anshul will present his inventive card game. While other 14-year-olds play on their Xboxes, this precocious CEO hopes to secure \$500,000 in funding so his Silicon Valley-based startup can begin mass-producing the game. "I have always wanted to show the world that the youth can start a business and have fun at the same time," says Anshul.

Like other popular trading card games, Elementeo casts two players against each other in card-based fantasy combat. But unlike *Pokemon* or *Magic: The Gathering*, Anshul says Elementeo educates just as much as it entertains.

The game is based on a 121-card deck of chemical elements, compounds and catalysts. Every card has an explanation of the element or compound's uses and chemical properties. For example, the oxygen card can rust neighboring metal cards and the copper-conductor card can shock any metals. The oxidation state of an element is used as its attack power, and its physical state determines its movement on the board. The goal of the game is to reduce an opponent's electrons to zero through strategic use of each card's chemical properties.

"Our aim is to combine fun, excitement, education and chemistry, all in one grand concoction," says Anshul. "We don't want to create a

fantasy wizard world or create a boring education textbook world, but combine the two where fun and learning come together without clashing!"

Anshul received \$500 in seed money from the California Association of the Gifted to develop a prototype of Elementeo. Now, after stealing the show at the entrepreneur conference TiECON in mid-2007, Anshul hopes to get the financial backing he needs to mass-produce Elementeo.

"You are not a geek or a nerd if you like chemistry," says Anshul. "If people do end up calling you a geek because you love chemistry, don't worry, those people are going to end up working for you at the end!"

To learn more, visit www.elementeo.com.



Elementeo uses a 121-card deck to teach chemistry concepts.

Minimizing Tradition

Shahzia Sikander tiptoes into subversion. Her vivid, energetic — and tiny — paintings pack a powerful wallop of antiquity and rakishness. With surgical precision she has mastered the highly controlled techniques of Persian miniature painting — while ensconced at the National College of Arts in Lahore, Pakistan — and then she shook the ancient art form like a snow globe. In the same way one might crack eggs open and drop them in the blender, Sikander breaks the confines that separate the Hindu and Islamic archetypes of her craft, gives them a liberal sprinkling of contemporary and Western motifs, and presses the button. The paintings that pour out comment wryly on her Asian heritage, her life in America and the stereotypes cultures hold about one another.

Humor, irony and, occasionally, eroticism, infuse her creations. A wheel of cowboy boots whirls in the sky; horses, with bodies of Arabic text, race across paper; and a Hindu goddess might wear sneakers, juggle soccer balls or sport a Muslim veil. “I am interested in the many dimensions of the female identity,” says Sikander. “The goddess could be a figure of power. But does the veil disempower her? The veil isn’t revealing, so one cannot underestimate what’s behind it.”

Veils play hide-and-seek across Sikander’s repertoire, shifting in size, scope and effect. They tease Western assumptions in her diminutive paintings, and they billow and flow at the other end of the spectrum, providing added dimension and shadow play in her murals and wall installations.

In enormous exhibits that super-size the same subjects as her miniatures, Sikander layers drawings on transparent tissue paper, creating a playful fan dance of veils, filtering, but never obscuring, the painting beneath. “Several drawings are hung on top of each other,” she explains. “There is no intention

to hide anything, everything is very visible: The paper is transparent, it floats, it moves. The idea comes from this whole relationship to veiling and revealing.” Sikander glides in and out of the confinements of scale. She notes that the comparatively gigantic installations provide a contrasting creation experience from the pinpointing delicacy of painting miniatures. “With miniature painting, you sit drawing on a small piece of paper, you spend months just doing one or two little things. You need to learn control and patience, and to respect tradition. But the large work, it involves my entire body. I’m moving up and down, so there’s a certain energy that comes out. And then I come back to miniature painting. It’s just this whole dichotomy of experience.”

On the Cover

Top: A selected still from digital animation created by Shahzia Sikander, displayed at the Museum of Modern Art, NYC, in 2006. **Middle left:** Sustainable and hip clothing designer Bahar Shahpar. **Middle right:** The 14-year-old CEO of Alchemist Empire Inc., Anshul Samar. **Bottom left:** “Hover,” a sculpture by Shaila Christofferson made of wood, digital print, aluminum, feathers, foam, fan, cast plastic and black polymer vinyl. **Bottom right:** Inside Chakra, an upscale Beverly Hills restaurant featuring upscale Indian cuisine.



Shahzia Sikander

Sikander’s intricate and spacious works are widely — and highly — acclaimed. Her anthology of solo and group exhibitions is arm-length, and peppered with the world’s most prestigious venues. In addition, she is a 2006 recipient of a highly esteemed MacArthur Fellowship, more casually known as the “genius grant.”

To learn more about Shahzia Sikander, visit shahziasikander.com.



“Pleasure Pillars” by Shahzia Sikander

Rap Continues Climb In World Popularity

Rap’s popularity across the globe is not necessarily headline news, but it is interesting to watch the art form being increasingly embraced in some of the world’s most conservative cultures, particularly across the Middle East. Iranians, Palestinians and Israelis have all discovered rap’s powerful delivery of messages for social justice, but they have not always received the approval the cultural guardians. It’s a fine line between artistic expression and disrespecting tradition or religious faith that keeps musicians on their toes. Rap groups, probably more than any other artists, find themselves on the front lines of bridging the past and the future.



Here in the United States, several groups are walking that line. One is Native Deen, an African American group that has found popularity among young Muslims with lyrics that promote peace, understanding, and tolerance towards all without regard to religion, color, or ethnicity. Native Deen has toured the Middle East and Africa, earning a cross-generational fan base and a few record deals as well. You can listen to Native Deen and view the group’s schedule at www.nativedeen.com.

Native Deen is, left to right, Abdul-Malik Ahmad, Joshua Salaam and Naem Muhammad.



Above: "Survivor Spirit: Betty" by Joyce Owens
Below: An untitled piece by William O'Brien



On the Campus at

Chicago State University

An International Collection From Faculty Artists

Perched on Chicago's south side, an ethnically rich region of the city that has collected successive waves of immigrants dating to the Civil War, Chicago State University's history as a center of education and career training reaches back more than 140 years. It opened as a teacher training school in a leaky railroad freight car in Blue Island, Ill., on Sept. 2, 1867. There were 62 students. Today, the university is a fully accredited public, urban institution located on 161 picturesque acres, and student enrollment is nearly 7,200. The path from then until now has been marked by many changes, but through them all, CSU's mission has remained consistent. From those humble origins, Chicago State University has evolved into an outstanding, nationally acclaimed university that provides a value-added education for all who enroll. Consistently evolving to reflect state-of-the-art trends in higher education, Chicago State University moves, with great confidence, into the 21st century.

The CSU department of art and design offers a bachelor's degree program that draws a unique body of students, thanks in part to a flexible curriculum. Faculty members and students are frequent exhibitors at local, national and international art venues, including museums, galleries and universities. The collection presented on this and the following page was curated by Joyce Owens Anderson, curator of the galleries program at Chicago State University. Profiles of the artists are below and on the next page.



Joyce Owens

Joyce Owens Anderson

Curator of the Galleries Program,
Painting and Drawing Teacher,
African-American

Joyce Owens Anderson earned a BFA from Howard University and a Master of Fine Arts in painting from Yale. She uses a wide range of materials in her figurative works. Race, skin color and myths associated with racism are often the subjects of her creations. She has taught studio painting and drawing at Chicago State University since 1996. She was appointed the curator of the university's galleries program in 2006.

"Racial discrimination, an enduring national phenomenon, is a continuing concern for me and my life's work, and I often focus on slavery. The 'Survivor Spirits' paintings illustrate the golden light of the slaves' glowing inner strength, offering these people as beacons of hope and examples of endurance to us all. This painting is based on a photograph from the 'Slave Narratives,' housed at the Library of Congress," she says.

William O'Brien

Assistant Professor, Irish

A native of Cleveland, Ohio, William J. O'Brien works mainly in drawing, using abstract and figurative vocabularies that extend into



"Middle Passage: What They Carried" by Juarez Hawkins

sculptures and installations.

O'Brien has had solo exhibitions at Shane Campbell Gallery in Chicago and Locust Projects in Miami, Fla. In addition, he has participated in "Makers and Modelers" at Gladstone Gallery, New York City, and exhibited at Blum and Poe in Los Angeles, Calif. He has exhibited in group shows at Nina Menocal Projects in Mexico City and Glasgow School of Art in Scotland.

O'Brien was chosen for a 12-foot-by-12-foot exhibition at the Museum of Contemporary Art in Chicago and has won many prestigious awards, such as Artadia. He is an assistant professor and teaches design students at Chicago State University.



Juarez Hawkins

Faculty Member, African-American

Chicago-born Juarez Hawkins, a second-generation artist, is a painter, sculptor and printmaker. Twice she has received Community Arts Assistance Program Grants and Oppenheimer Teacher Incentive Grants. She has exhibited widely throughout the Midwest. Intrinsic African features — dark skin, broad noses, full lips and nappy hair — were once viewed as evidence of a primitive species. “Nappy Manifesto” is a move beyond into a sense of self free of that residue. “In ‘Middle Passage: What They Carried,’ I rest my gold-tipped naps on fine silken quilts. The kinks and cucabugs presented here tell of struggle, ancestral pride and the ironies of our very existence; I present them proudly,” Hawkins says.

Meton Gadelha

Associate Professor, Brazilian

Meton Gadelha’s works encompass various media, including drawing, 2D and 3D computer visualization, and digital photography. He has exhibited in Canada, Finland, France, Sweden, Switzerland and the United States.

“My present work takes small steps toward capturing nature’s response to constructed arrangements of light,” Gadelha explains. “When a beam of charged rays crosses the camera lens, it creates an electronically constructed pixel engraving of the image. The process makes me feel like a magician allured by an old trick in a new form. My digital images heighten awareness of the movement of colors and forms, adding a layer to the quiet action of seeing nature.”

Marva Jolly

Faculty Member, African American

Marva Lee Pitchford Jolly is a self-taught potter who began her art career making hand-

built pots heavily influenced by traditional African techniques. The decorative abstract images represent life in her native Mississippi, with further embellishments coming from found objects such as nails, rags, beads and glass. Jolly’s works are an expression of the diversity and unity of African-American women and their spiritual quests.

Jolly joined CSU as a professor of art in 1987. Her work is included in many private and corporate collections, and she has been awarded commissions by the Jane Adams Hull House, the Marwen Foundation and Chicago State University.

Alain Gavin

Faculty Member, French

Alain Gavin emigrated from Paris to New York City at the age of 11, and he began formal art study soon afterward. He has taught studio classes at CSU and the School of the Art Institute of Chicago for more than 30 years. His oils and watercolors are exhibited in prestigious museums and private galleries, as well as corporate collections.

“I sketch the sunrise over Lake Michigan regularly, and am always awed watching the Earth rush toward a red sunrise. Galileo and Stephen Hawking, Leonardo and computer matrix, family and religion are lenses through which I understand this scene. The waves breaking at sunrise simply become metaphors,” he says.

Shaila Christofferson

Professor of Sculpture and 2D Design
Academic Adviser, Swedish

Shaila Christofferson’s sculptures draw associations between familiar objects to comment on the culture of materialism and the contemporary urban landscape. On *Unity’s* cover this month, Christofferson presents the sculpture “Hover,” which depicts a fabricated



“Studio 21B” by Meton Gadelha

photograph of birds in what appears to be a natural environment. The top section symbolizes a cityscape, and white feathers flutter beneath. This work comments on the relationship between nature and the urban setting.

Most of her sculptures in this body of work contain pieces molded from the foam inserts in electronics packaging. On occasion, she incorporates simple electronics or audio to create subtle movements and audio drone. These elements are symbols of a temporary existence.

Pictured below, from left: “Katrina” by Marva Jolly, “Sunrise @ Measure II” by Alain Gavin, “Demolition Plan” by Shaila Christofferson



Tandooris Are Haute in Beverly Hills



Chef and restaurant consultant Mel Oza

Indian cuisine — curried up, spicy and red and perfect with a scoop of white rice, flat bread and a tall glass of mango lassi. With pictures of the Taj Mahal on the wall and a Ravi Shankar disc playing in the background, this is the idea of a good time at most Indian restaurants. “It’s OK,” says hospitality consultant and chef Mel Oza, “but you won’t find that at any of my restaurants.” Oza and a handful of other food pioneers such as Chefs Vikram Garg, Floyd Cardoz and Maneet Chauhan are on the cutting edge of a new look for Indian food. They are gaining notoriety for pushing Indian cuisine to the forefront of edgy presentations and offering customers new palatable pleasures from the Asian subcontinent.

“If you go to nearly any traditional Indian restaurant today, whether it’s in Maine or New Mexico, you are going to get a service and cuisine that resembles India’s British colonial or Moghul-princely era,” says Oza from his current

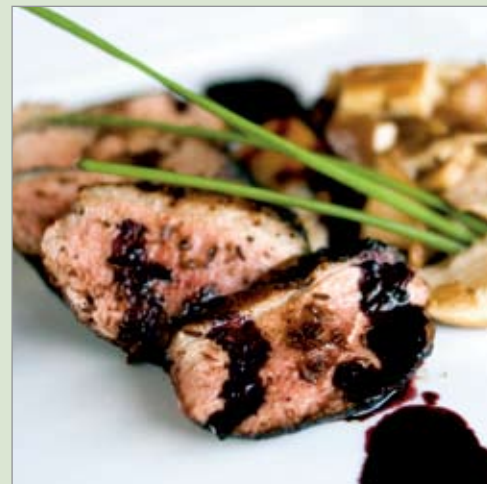
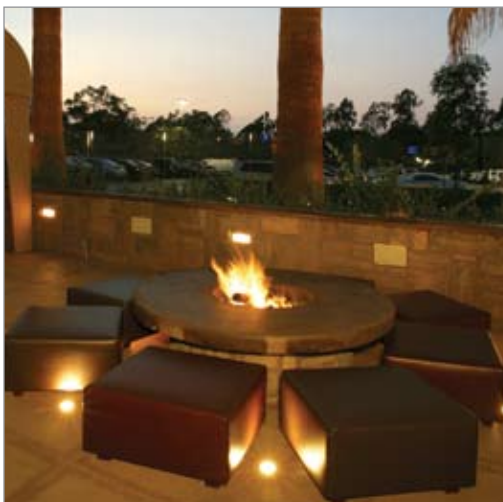
assignment on the West Coast, “and it’s been that way for many decades. That’s beginning to change. My contribution to Indian culinary heritage is the use of traditional components and flavors but reorganizing them into truly contemporary recipes and presentations — not fusion, but evolved and refined.” Oza, a graduate of the Indian Institute of Hotel Management in Ahmedabad, Gujarat, India, has spent the last dozen years working with restaurateurs from coast to coast, developing menus and, more important, dining concepts that make Indian cuisine chic. His influence can be found at Chakra in Beverly Hills, Marigold in Chicago, Copper in Charlotte, N.C., and Azitra in Raleigh-Durham, N.C.

Nothing in Oza’s restaurants is left untouched. From the décor to the art, dining ware to furniture and, yes, especially the music, every detail is elevated to be delightfully upscale yet distinctly American. It’s been noted that his modern concepts are so flawlessly executed that most guests only become aware of being in an Indian restaurant the moment they crack open the menu.

Oza isn’t the only firebrand shaking up the tandoori. Indian haute cuisine can now be found in a number of major metropolitan areas such as Washington, D.C., Atlanta, New York City and Los Angeles. Writing for Khabar.com, food writer Monica Bhide notes that “Today, there is a stronger focus on visual appeal, color palette, pizzazz in the presentation, and signature cocktails. The professional backgrounds [of these Indian chefs] make a noticeable difference even when the restaurant is decidedly opposite of trendy or cutting edge,” she adds.

While no cookbook featuring this new style of cooking is currently on the shelf — and we hope one is on the way — home cooks can still give one of Oza’s recipes a try. Included here is his version of Cumin-Crusted Duck with Mushroom Bhurji and Garam Masala-Pinot Noir Redux.

Chakra, located in Beverly Hills, offers a new look and haute Indian cuisine.



Cumin-Crusted Duck With Mushroom Bhurji

4 medium-sized duck breasts (fat side scored)
1 tablespoon toasted cumin powder
24 pieces shiitake mushrooms, coarsely chopped
½ teaspoon garam masala
1 teaspoon minced garlic
Butter (enough to sauté mushrooms)
4 cups red wine for sauce (pinot noir, preferably)
½ teaspoon black pepper
1 piece star anise
¼ teaspoon butter (for the sauce)

For the Duck

Preheat oven to 350 degrees. In a smoking hot, cast-iron skillet, sear the duck breast fat side down first and let it render some fat. Continue searing for 4 minutes and turn over and sear for about 2 more minutes. Transfer to a roasting pan and roast for about 5 minutes.

Remove from the oven and let it rest for a few minutes. Slice on the bias about ½-inch thick slices and dust with toasted cumin powder.

For the Sauce

Heat the wine, star anise and garam masala in a saucepan and reduce to a thick sauce-like consistency. Whisk the butter in slowly and add black pepper. The sauce should coat the back of a serving portion, and when you run a finger through it, it should wipe the spoon clean.

For the Mushrooms

In a heated sauté pan, melt butter and add garlic. Then sauté the mushrooms and add the garam masala, then season with salt and pepper as per taste. Adjust the salt and pepper to taste throughout recipe.

In 4 plates, equally divide the mushrooms and fan out the duck slices around them. Drizzle the sauce around the food and serve.

Ancient, Shriveled and Fresh

Rachael Ray's cooking it up in polenta and in Swiss chard. European food bloggers are raving about its fruity flavor. Looks like the golden raisin is an "it girl" on the foodie scene this year. The fair-fleshed and wrinkled American sweetie is a valentine to its ancient light brown cousin, the sultana, which hails from Persia. Dried in the shade to help protect their color, sultanas have found themselves in Indian, Pakistani and Persian recipes for centuries, often prepared by soaking in water, fruit juice or alcohol.

Sultanas made their way to the English-speaking world by way of the Ottoman Empire and immediately became sweet treats in fruitcakes and Christmas puddings. Moister, plumper and fruitier tasting than their brown brethren, golden raisins made it stateside in 1872, when California vineyardist William Thompson imported a Sultanina seedless grape cutting, which proved extremely hardy. A bashful man, he marketed the grape as the "Thompson Seedless." When a number of bunches accidentally dried, his variety gave birth to the California raisin industry.

Today, nearly all domestic raisins begin life as Thompson Seedless grapes. The difference in colors is merely a function of the drying process. Dark purplish-black raisins are cut and sun-dried between rows in the vineyard. Light- to medium-brown raisins are oven-dried to prevent the full darkening caused by sunlight. Golden raisins are treated with sulfur dioxide to retain their color and oven-dried.

Sweet, meaty and chewy, golden raisins go in chutneys, scones and jams – or of course, can be enjoyed by the handful. If gourmet breads are in your diet, try the Banana, Dried Apricot and Sultana Bread recipe to the right.



Banana, Dried Apricot And Sultana Bread

2 cups self-raising flour
1 teaspoon cinnamon
1/2 cup of sugar
2 ounces dried chopped apricots
2 ounces sultanas
1 cup skim milk
2 eggs
1 cup very ripe banana, mashed

Sift flour and cinnamon together in a large bowl. Add sugar, apricots and sultanas. Stir.

Combine milk, eggs and mashed banana (about 2 large bananas) in a bowl and stir well. Fold into flour mixture and stir well.

Lightly grease a loaf pan, approximately 9 1/2 inches by 5 inches. Pour in mixture and bake for 45-50 minutes or until a cake tester comes out clean. Rest for 5 minutes then turn onto a cake rack to cool.

Serve with unsalted butter. Toasts well.



Why We Yak About Yogurt

One of the only truly ancient foods that has been continuously part of the human diet, yogurt is thought to have originated in Central Asia and the Near East some 6,000 years ago, possibly as a result of carrying sheep and goat's milk in animal skin bags where it fermented into curds.

Yet, while yogurt eating has remained a daily tradition for millions of people in the Middle East, in Europe and America yogurt has only gained popularity since the 1970s. Initially just available in plain cow's milk varieties, today fruit-flavored yogurts from the everyday-like peach to the exotic-like passion fruit abound. Also added to the mix are soy and rice milk varieties along with goat and sheep's milk versions that are closer to their ancient counterparts.

Part of yogurt's renaissance can be attributed to its numerous health benefits, from calcium to live cultures that have been credited with everything from fighting cancer to prolonging life. (Who doesn't remember the Dannon commercials featuring 100-year-old Russian yak herders attributing their advanced age to daily yogurt consumption?)

There is a wide variety of delicious ways to use yogurt from drinks like fruit-based shakes to cheese and desserts. It makes an excellent meat tenderizer and the basis for refreshing sauces. The recipe at right for Pledge of Allegiance Parfaits is a delicious and healthy dessert perfect year-round or especially on Independence Day.



Pledge of Allegiance Parfaits

Serves 4

2 cups strawberries, sliced
2 cups blueberries
4 cups vanilla or French vanilla low-fat yogurt

Fill the bottom of parfait glasses with strawberries. Add yogurt and blueberries, and then repeat layers in original order. Top with a flag decoration and serve.



Bahar Shahpar's designs are born of a passion for sustainability, yet they are surprisingly vogue.

Style With Substance

Fashion is a self-conscious, rapid-fire industry that worships at the altar of change. The zeitgeist switches so quickly that inexpensive, trendy clothing has become practically disposable. Designer Bahar Shahpar's philosophy, however, is a breath of fresh air for those seeking common-sense clothing alternatives. Her designs are born of a passion for sustainability, a passion that is as different from the churn mentality of her competitors as her feminine and flirtatious designs are from the clunky Birkenstocks that once symbolized the eco movement. Shahpar and the women who sport her clothes don't look like your average tree-huggers — their shoes are cool and their clothes are haute. Shahpar is on the leading edge of the apparel industry, a leader in a fashion-forward trend that she believes will endure.



Bahar Shahpar

As a rule, sustainable practices do no lasting harm to the Earth's resources and aim to ensure the survival of future generations over immediate needs. Manufacturing garments in this way requires business practices that are concerned with much more than how to best cut a piece of cloth. It's also about how to cut chemicals, waste and socioeconomically damaging business practices in the states and abroad. "I come from a culture where some of these ideals about lifestyle were already embedded in me," says Shahpar, who was born in Iran. She moved to the states as a toddler. "Wastefulness

wasn't tolerated. My parents come from a very cosmopolitan, urban environment where taking a canvas bag shopping wasn't an environmental act, it was simply considered practical."

Shahpar creates her line using only ecologically sound materials, evaluating fibers according to the methods used for their cultivation, processing and finishing. And unlike the large American textile firms that moved millions of jobs outside the United States, her manufacturing facility is in Brooklyn, N.Y., and she sources domestically whenever possible. Every production and manufacturing decision is weighed against its local and global impact.

"Sustainability is the cornerstone of our manufacturing philosophy," she says. "We can no longer ignore the impact our industry has on our health, habitats and resources, both present and future. And the ramifications extend far beyond the environmental, into social and cultural impacts. It seems only logical to adopt more sustainable practices."

To meet her goals, Shahpar relies heavily on organic cotton, linen, hemp, wool and silk, all of which have been around for thousands of years. And the silk is not just any old silk: It's Ahimsa Silk, which is cruelty-free (the silkworm survives the harvesting), colored with herbal dyes and a source of income for subsistence-farming families in India.

"Some people think sustainability and eco-friendly fashion is really just a trend, but at the end of the day," Shahpar says, "I think that it's going to be following the overall trend and progress toward living a bit more efficiently and sustainably overall."

To learn more about Shahpar and green fashion, visit showroomfourhundred.com.

Masdar City World's First That Is Fully Sustainable

Tucked between Saudi Arabia and Oman in the world's most oil-rich region, the emirate of Abu Dhabi hugs the Persian Gulf and embraces a plan for the coming coup.

Surprisingly, this bastion of petrowealth, which accounts for nearly 10 percent of the world's proven oil reserves, is at the forefront of the global green initiative working to overthrow oil's powerful grip on the world.

On Feb. 9, 2008, the emirate broke ground on Masdar City, the world's first zero-carbon, zero-waste, car-free municipality. The 2.3-square-mile desert community will boast easily accessible public transportation and pedestrian streets canopied from the blistering heat by photovoltaic solar panels. All waste will be composted or otherwise recycled. Local greenhouses will grow produce, and the omnipresent sunshine will power the water-desalinization plant. Outside the city's walls, designed to shield Masdar from blasts of scorching desert air, a wind farm will harvest the zephyrs and harness them as yet another energy source.



The Masdar Initiative was named the "Cleantech Leader of the Year" in February 2008.

This far-reaching vision creates not only the world's first completely sustainable community, but seeks to make the concept itself sustainable by creating a Silicon Valley-type hub for the research and development of clean energy. Organizations from across the globe are joining forces to bring this vision of sustainable living to fruition.

The first phase of the plan includes the development of the Masdar Institute of Science and Technology, the world's first graduate university dedicated to renewable energy. A joint program with the Massachusetts Institute of Technology, MIST is scheduled to open in 2009.

To learn more about Abu Dhabi's green oasis, visit www.masdaruae.com.

Unity is a celebration of the food, art and culture of diverse communities throughout North America. Published seven times per year, its stories are positive, inspiring and offer new perspectives on America's changing culture. *Unity* is exclusively distributed to clients of Thompson Hospitality and Compass Group, both leaders in foodservice who are proud to serve you. For more information about *Unity*, or to offer feedback or suggest story ideas, send an e-mail to unity@thompsonhospitality.com.

