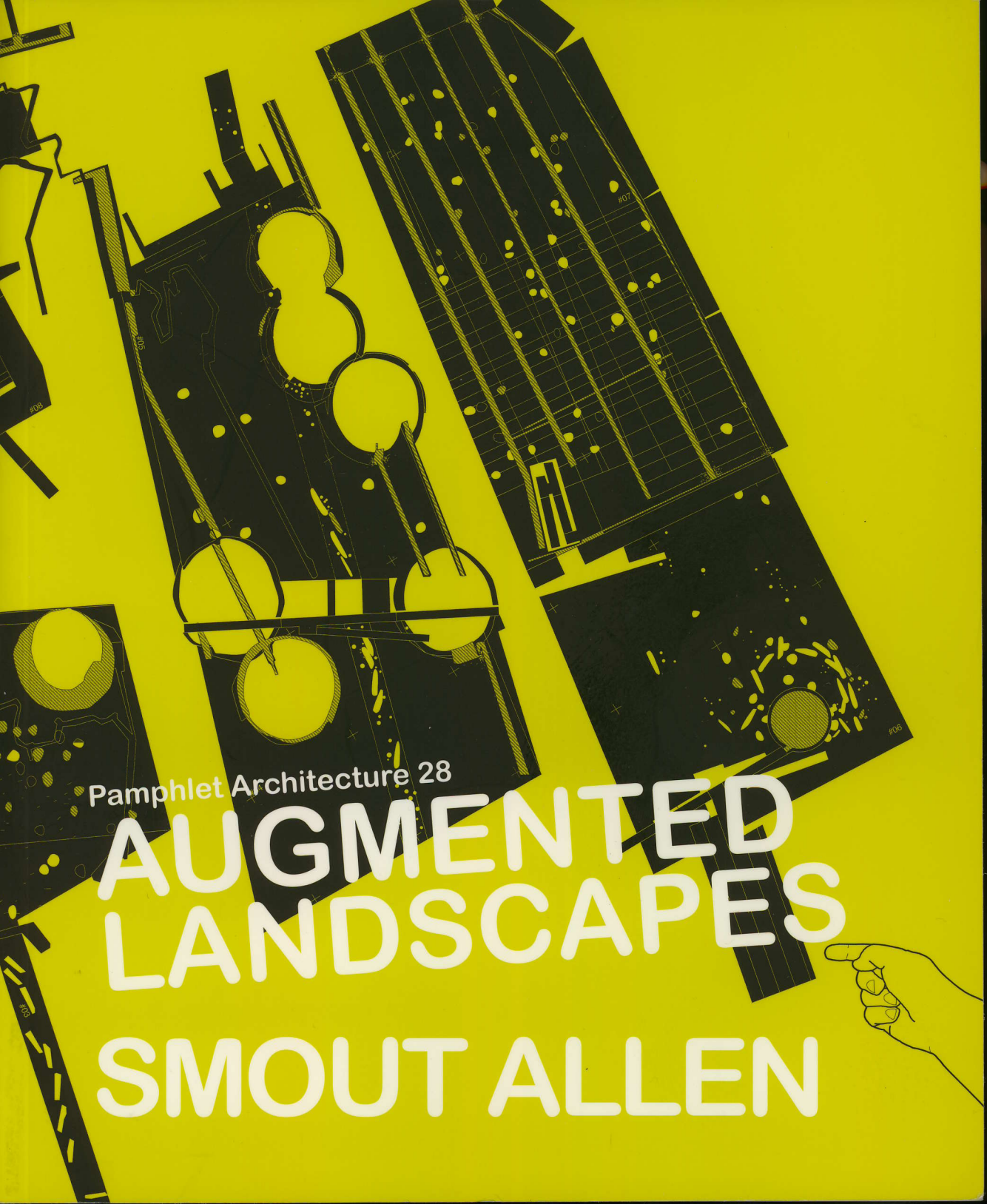
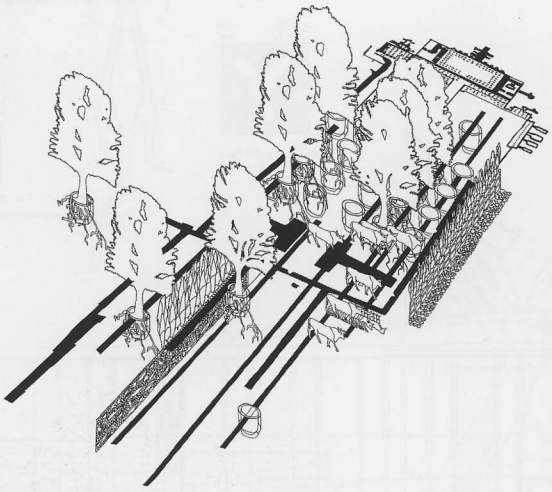


Pamphlet Architecture 28

AUGMENTED LANDSCAPES

SMOUT ALLEN

Blooming Landscape, Deep Surface



Left: Diagrammatic arrangement of structures, water, and planting based on the plan and painted reliefs of incense trees and cattle from the funerary temple of Queen Hatshepsut at Deir el-Bahari.

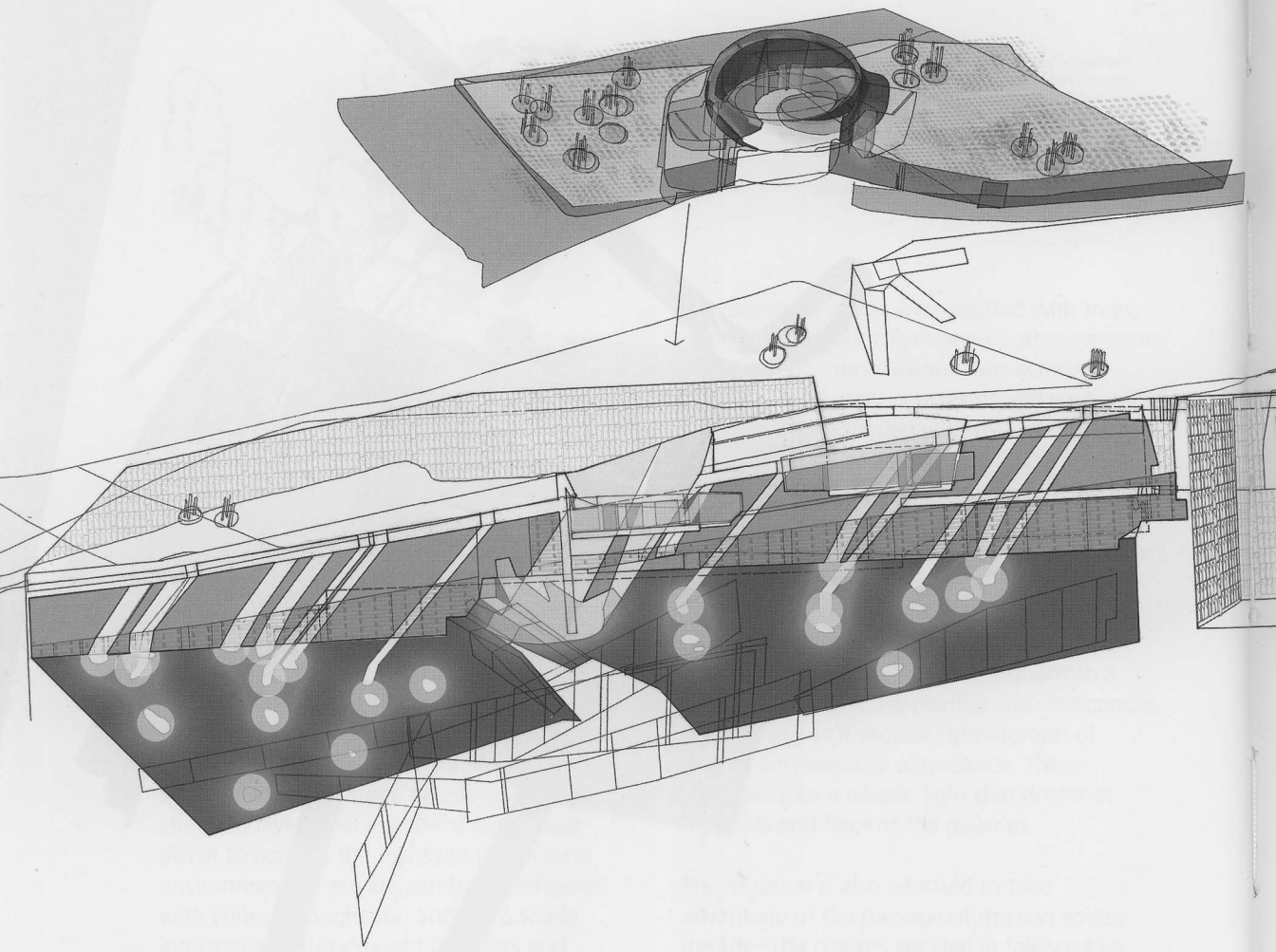
Water was a fundamental feature in ancient Egyptian garden design. Canals cut into the gardens fed water into the orchards and planting beds. Trees were planted in pits cut into the ground of inner gardens so they could each be watered. Water for refreshment was provided in pools. To aid access, these had stepped edges that were revealed as the water level dropped.

The site for the Grand Egyptian Museum is manipulated as conceptual archeology. A "deep surface" is laid into the desert geology, puncturing, excavating, and compressing the ground around vast galleries for the museum's collection of Egyptian antiquities. The three subterranean galleries are connected by chasms for ventilation, circulation, and division of the collection. The landscape skin and roof structures are merged into stratified layers and interstitial spaces laid down to combat the extremes of the local environment. These are carefully configured with zones of bright sun and deep shade, interspersed with draught corridors and plenum spaces. Roof structures, which peel up from the ground, generate locally accelerated wind flow and evaporative cooling.

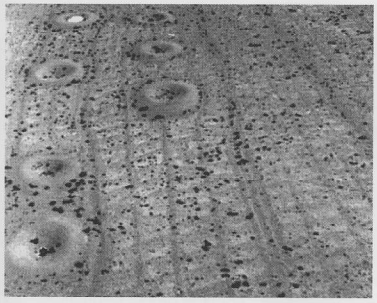
The design responds to Egypt's indigenous landscape and its traditions. Ancient Egyptian gardens created synthesis between building and landscape using changes in levels, terraces, and viewpoints. Gardens were plotted with trees, groves, and pools in symmetrical arrangements. Environmental modification was achieved with unroofed inner courtyards and sunken atrium gardens shaded with tree canopies and vine pergolas. The augmented landscape—a blooming and watery condition—is in living and verdant contrast to the desert. The museum's vast roofscape is flooded with water; irrigation channels for the roof plate "fields" fray into the surrounding dunes, occasionally allowing sunlight to filter through them to the museums below. The water drains to a shallow delta which is planted with indigenous flora, acting as a vegetal chronograph of diurnal and seasonal abundance. These wells produce a caustic light that drenches the walls and floor of the galleries.

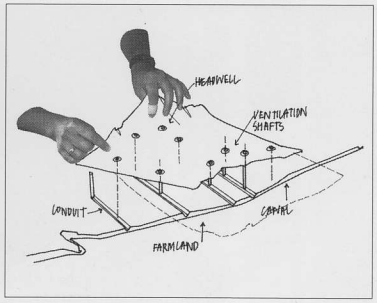
The museum is also adorned to take advantage of the passage of the sun across the site. The chasms are clad in faience tiles, a glazed material that replicated the effect of precious blue-green stones. The Egyptians called it *tjehnet*, meaning "that which is brilliant," and its surface gleams and glistens with a light that became a metaphor for life and eternity. The tiles are faceted to reveal an array of shadows and shimmering reflections at dawn, noon, and dusk.

The competition for the Grand Egyptian Museum provided an extensive and exposed sand dune landscape as the site for the relocated Museum of Egyptian Culture. The model employs a painted two-dimensional glass surface to represent the existing site and the augmented, or "artificial," landscape. An aperture in the painting (through which the roofscape and delta is viewed) is modeled with patinated bronze panels.

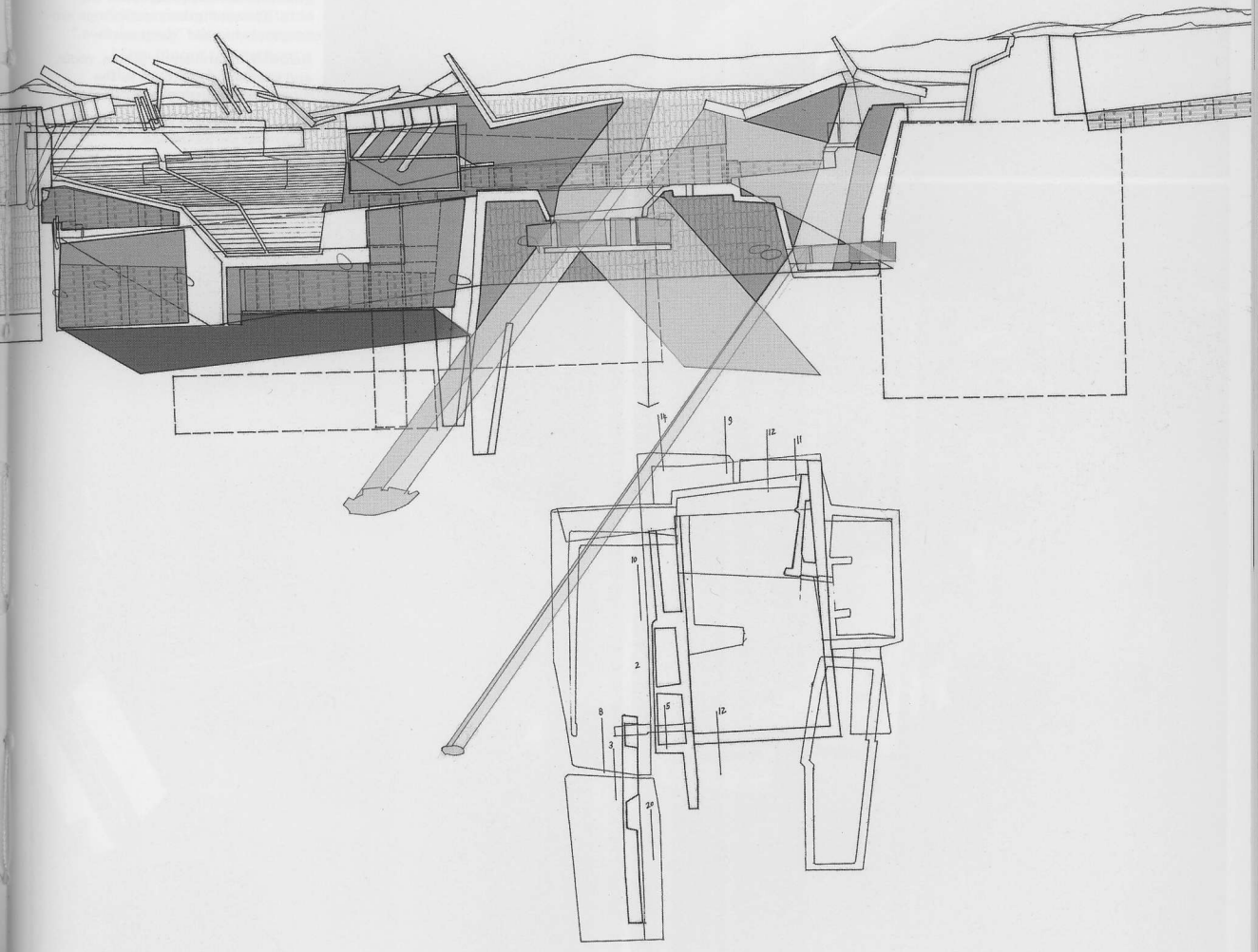


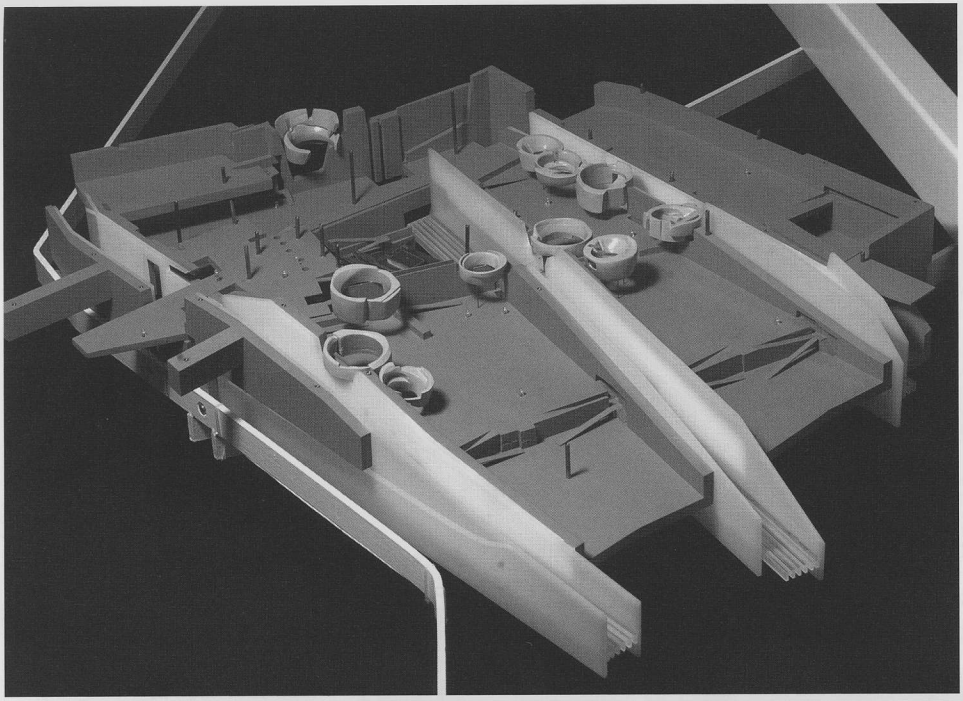
Section through the museum galleries, auditorium, and service spaces shows the "deep surface" penetrated by light via cuts in the irrigated plate and through the sunken workshops suspended above the museum floor.





Qanats are an ancient water-management system typical in desert regions that allow large quantities of water from underground aquifers to be delivered to the surface without the need for pumping, exploiting ground water as a natural resource. The surface is pockmarked by vertical shafts that lift cooled air from the *qanat* tunnels to the surface, cooling the air above ground.

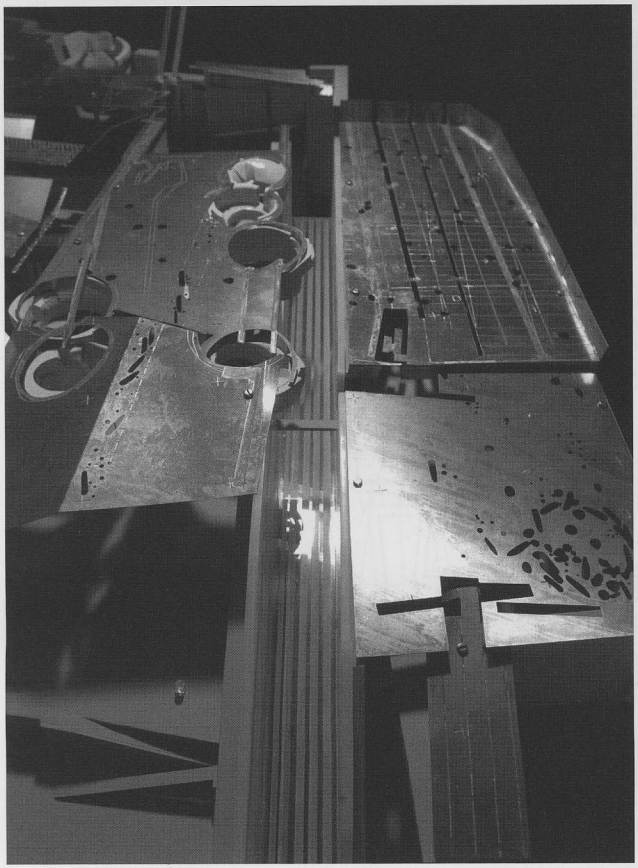




Left: Model with augmented landscape removed. The main galleries are exposed below the skin. Eleven sunken workshops are suspended in the "deep surface."

Below: The landscape plates, roofs, and gardens contribute to the museum's environmental strategy.

Right: Diagram of the museum's technical performance.



A: Chasms (external public areas) chronographically regulate light and shade

B: Tiled linings to chasm walls. Faceted tiles have a partial faience face to reflect the midday sun. Unfinished matt facets absorb and diffuse solar energy at dawn and dusk.

C: Excavated "deep surface" gallery spaces and circulation

D: Water-chilled draught corridors and service tunnels

E: The vegetal chronograph, a diurnally and seasonally changing landscape of blossoming vernacular planting. Varieties of water lilies bloom throughout the day, the blue from morning to midday and the white from late afternoon to the following day.

F: Final stages of the far-reaching *qanat* network. Networks of this kind bring life to an otherwise uninhabitable desert.

G: Cisterns

H: Irrigated "flood plain" gardens

I: Sunken and shaded workshop courtyards pierce and puncture the augmented landscape.

J: Evaporative cooling from irrigated landscape to museum spaces below (the Ancient Egyptians hung wet mats outside as cooling devices).

K: Mass temperature is controlled by constantly regulating the flow of water in the irrigated landscape and therefore the overflow of water down the chasm faces and floors.

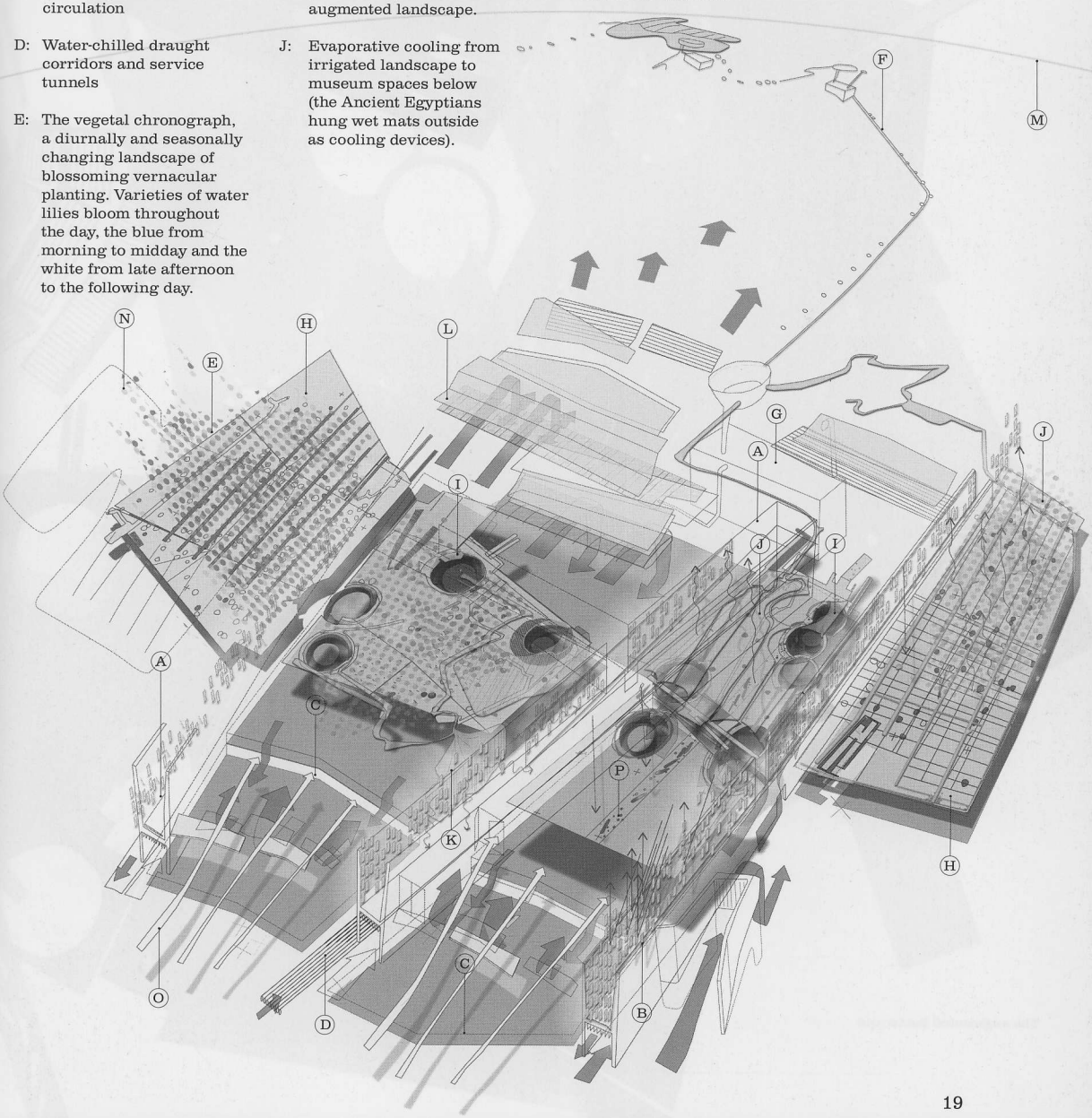
L: Profiled roof surfaces, with "wet blankets" to the internal faces, provide ventilation of thermally modified air to the main body of the museum.

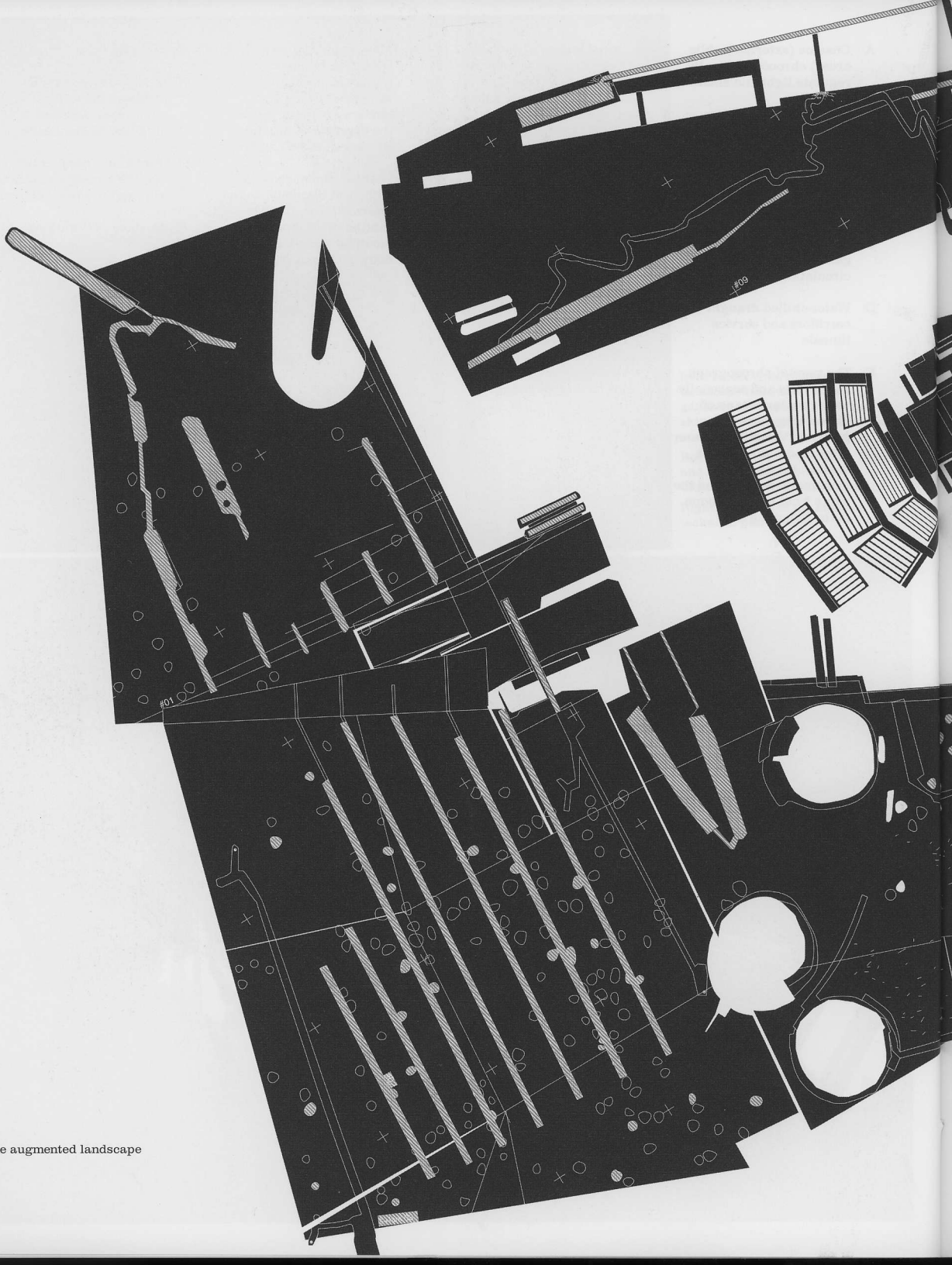
M: Horizon

N: A frayed edge exists between the natural dunescape and the augmented landscape.

O: Prevailing wind draws out the museum's stale air through profiled surfaces.

P: Surface perforations

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Building a Restless World

Gillian Rose

It has been the case for some time now that the work of making interventions in the world has to conceive of itself as precisely that: intervening in a world. Our sense of place has gone global. So interventions have to happen not in the local, or at least not only in that, but in a world stretched out and strung around, a world patched together by a wide range of differentiated, variable, and erratic processes in which the human and the non-human are hard to distinguish. More people are pushed and pulled into being on the move than ever before; viruses mutate and global pandemics threaten; the worldwide web provides shelter for a proliferation of voices and images; neoliberal economic policies meet resistance of all kinds; climate change offers both devastation and new ecological niches; violence proliferates and a new generation of commentators have been both horrified and thrilled by what they can see of how the world has globalized.

For many, this extraordinary globalizing has been met with an excitable, not to say hyperbolic, response. Mike Davis hails ecological disaster, Jean Baudrillard sees a world swallowed by simulacra, Frederic Jameson frames globalization as the shadow play of the late capitalist economy, Paul Virilio plunges into its speed and militarization. We are dazzled by its information and image overload, which according to Guy Debord is nothing other than our own alienation. Time and space are both compressed in distracting ways, according to David Harvey. The dizzying rush of this world has no use for monuments, apparently, other than those celebrating the economic and political arrangements of this new world order. The durability of monuments from before this world came into being can only invoke irony and hauntings in these transforming times. Rather, the world is now spectacularized. It appears that Hollywood blockbusters and contemporary artists are best placed to diagnose our condition, and we move between the multiplex and the art gallery when we want to find the world reflected.

But it seems that my own writing here has been seduced by the rhetoric it refers to, and I need to be more careful. In taking more care, it is also necessary to avoid positing an alternative to this vision of global madness which is simply its flipside: an equally promiscuous myth of utopic stasis, where all is local, time stands still, and conflict is unknown. This utopia is sought in any number of places and in any number of ways. Sometimes it is imagined in cities, dreamt of as cosmopolitan places where differences mingle convivially. Sometimes it takes the form of national imagined communities, with boundaries holding fast against immigrants, refugees, viruses, ideas. But most often, this safe place is imagined as rural. Raymond

Williams, among others, has traced the emergence and durability of this peculiarly English dream of the countryside as a stable, traditional place where nothing much changes except the seasons. It is a dream that increasing numbers of Brits are attempting to realize abroad rather than at home, but this is only testimony to its enduring seductiveness: the countryside imagined as a garden, enclosed, nurtured and nurturing. Of course, this dream of unchanging tranquility is as much a fantasy as its dystopic inverse, with its urbanized scenario of doom and revenge.

Because, of course, everything is on the move, everything is changing, and much of it always has been. Mobility and dynamism are the norm, and they always have been. The questions this prompts are: What is on the move? How? Why? And with what effects? What sort of geographical imagination can help us engage in this world? We are used to maps of the world, to globes, to photographs of the Earth from space. They all offer versions of the world as a plane. All that there is can be located on a two-dimensional grid: everything has a place and only one place; no two things can be in the same place. This vision of the world was slowly pieced together as it was explored and annexed by mostly colonizing Europeans between the sixteenth and eighteenth centuries. It is a modern vision of the world, in which all is visible, knowable, categorizable—as well as one that erased all signs of its own violent and mobile production. But it is also a vision of the world that arguably no longer holds, or at least only holds in quite local circumstances. That European hegemony over global mapping has been fundamentally challenged. The geographical imaginations we need now to understand something of how the world is globalized are much more nuanced and less straightforward. There are no all-enveloping planes any more. Rather, we need more elaborate spatial vocabularies to describe the many registers and modalities through which globalizing processes are at work.

For example, some aspects of globalization might best be indicated by putting the terms *flow* and *territory* together. Some kinds of globalizing mobilities might best be thought of as flows, when things physically move from one place to another and their path, even if convoluted or mediated, can somehow be mapped. Flows of people, commodities, carbon, and capital trace intricate global cartographies. So too do birds, seeds, and viruses. And so too do continents in their grand drifts around the world (although they "drift" only in geological time; in our historical time, their convulsive jerks are much more violent and disruptive). Flows also congeal, though they run in particular patterns, are halted

at certain boundaries, and are orchestrated from specific, bounded locations (flows of international capital, for example, depend on the social arrangements of very particular places for their mobility: the financial districts of certain world cities and offshore tax havens). Particular places will show their own specific symptoms of this dynamism which changes their geography, as flows impinge on what felt like more or less stable territories or disrupt yet again territories that felt like they should be stable.

Indeed stability might best be sought in a place-specific sense of rhythmic change, rather than in a denial of change through dreams of static and enclosed places. Richard Mabey has argued this, in his account of becoming well again by experiencing (and writing about) a change of location and the seasons of the year in that new place.[4] The seasons, indeed the days and minutes, carried the dynamism of that new place, as plants shooted, blossomed, and died back, as migrant animals came and went, and as his house responded to heat, wet, cold, and wind. Mabey's account of becoming well also offers another argument. As he listens, looks, and thinks about his embeddness in the world, Mabey suggests that a sensitivity to the environment needs nurturing and is not antithetical to analysis and representation. Indeed, he suggests that mediated responses to the non-human world are an essential part of being human. There is a need, he says, for a mediated responsiveness to the flows and territories of our globalized world. Mediation gives us pause as well as pleasure, perhaps, or discomfort. Mediation's hesitations are necessary interruptions in our relation with worldly things. Those mediations might take the form of a diary, a house, an artist, or a memory—or kites, ducting systems, platform emplacements, or a camera obscura. Pausing over these things to reflect on those relations can perhaps help us to think beyond the two responses to globalization with which this essay began. We do not have to be overwhelmed by its force, nor do we necessarily need to seek refuge in naïve relations with where and who we are. Being invited to think about the relations we have with the world is a moment in which those relations might change, however fleetingly.

Then there are those other geographies. Not of flow and the territories they interrupt, but of distances and the proximities that striate them. These can also be the geographies of conventional discussions of globalization: alliances between those distant in physical terms but brought together by political struggle, for example, or the emotional closeness of families scattered by migration, or the cultural negotiations of diasporic identities. But these geographies can also

be more surprising. A flash of vivid memory interrupting a news report; a ghostly sighting; a persistently awkward place; a photo that won't go away; a sense of loss or surfeit; a half-remembered caress. Strange, passing, and not always predictable, these moments can also come at us from outside. A flash of light, an unexpected reflection. A wall of light baffles, the unnecessary beauty of frozen water, the pleasures of sand and wind, a kite playing with the wind. Being disturbed by such surprises may not always be pleasurable, of course, just as moments of reflection on relations with the world may not be. But it does seem that they are as much part of this world we inhabit as are the more evident flows in which we are entangled. They might act as reminders of that entanglement. Interventions into that world then, if they wish to settle however temporarily, would do well to evoke them too.

The interplay of territory with flow, and proximity with distance, are some of the geographies that speak to current processes of globalization. They suggest that interventions into that world thus globalized should engage with those geographies if they are to be effective. Landscapes are on the move all around us, and so too are their unexpected excesses. Interventions that play with both of these are likely to be those that resonate most in the contemporary world.

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