

1

I would like to thank Marina and Michael for inviting me to talk to you today, and later, join you for a review of students' work. They suggested that I might speak in connection with a text on the garden, from my book *The Public Interior as Idea and Project*, and I will do that, and link it in to notions of the original garden, at least that which has been so prominent in European and North American minds, as has reverberated in our imagining of the city in modernity, and how it might be significant for those thinking about the imagining of the city now and onwards.

2

That book was the product of a series of lectures given to students at TU Delft, in the Netherlands, about imagining the public interior in which people might consider themselves as part of a public, being themselves among others and other selves in public, perhaps imagining their own agency. When I was asked to consider how one might discuss the public interior, I saw that one might describe them as articulating a set of tendencies, fictions and patterns, and perhaps these were motifs that their designers had imagined themselves and used to make projects and their interiors communicate to those that would use them. These tendencies were the Garden, the Palace, the Ruin, the Shed, the Machine, and the Network. And it seemed that the Garden was especially important to begin with, because it was about beginnings.

*Mark Pimlott*

*The Public Interior as Idea and Project, 2016*

3

In that way, it is tied to the arguments within this book, *Without and within*, which drew a relation between the methods of colonisation and territorialisation of the American West with the sprawling 'continuous interiors' that characterise what Marc Augé called 'non-places', from the mall to the airport and museum. In many ways, this book had to do with beginnings, imagining beginnings, and the construction of fictions and representations that legitimated the American project, which, through the relentless neo-colonialism of neoliberal capitalism, has created, in the words of Peter Sloterdijk, a 'world interior of capital'.

*Mark Pimlott*

*Without and within. Essays on territory and the interior, 2007*

4

And so, of beginnings, and the Garden, we know our human story begins long before this other story in central Africa, and that migration, and conflict, are central to it. Perhaps that migration, that wandering from a common ancestral point of origin caused a longing for that place's idealised qualities, when all was one, and was everything. In this beautiful painting by Jan Breugel the Younger, everything is fecund. The trees grow many kinds of fruit, all the animals live together in harmony, the forest is rich and deep, and in the distance, perhaps overwhelmed by the abundance of this earthy paradise, are two humans, Adam and Eve, one drawn from the other, its stewards, who are commanded to be part of it all.

*Jan Breugel the Younger*

*Paradise on Earth c 1620*

5

A few years earlier, Jan Breugel the Elder, in collaboration with Peter Paul Rubens, paints Adam and Eve in Paradise, the original garden of Judaism, Christianity and Islam, surrounded by all the creatures that God has entitled Adam to give names, identifying them and making discrete, at that fateful moment in which they partake, following the suggestion of Satan, who has taken the form of a serpent, of the fruit of the Tree of Knowledge, of which they have been forbidden. For only God is to have Knowledge, to protect the innocence of Man, to maintain Man's oneness with all of Creation.

*Jan Breugel the Elder, Peter Paul Rubens  
Adam and Eve in Paradise c 1615*

6

Paradise, as the Garden of Eden, was described as being at the intersection of four ancient rivers at the centre of the World, and, in Islamic telling, a walled garden, a hortus conclusis, a perfect interior, the harsh world, the hinterland, the wilderness, without. Quite apart from providing a template for rugs, Eden as earthly Paradise (a representation of the heavenly Paradise, a realm without limits), is a template for an ideal condition of living and being for all creatures great and small.

*Persian rugs with the gardens and four rivers of Paradise c 1700*

7

A state of being in which all are enjoined in perfect, and what was intended to be, everlasting harmony. It is also the first home of language, which is used to render the dwellers of the garden of Eden distinct from each other. They fill the sky and the earth. Adam and Eve, despite reports, are naked.

*Plate from John Ogilby Bible  
Cambridge 1660*

8

But they ate of the fruit of the Tree of Knowledge, and so lost their innocence, and breached the contract between themselves and the Creator who created them, and approached the condition of God, and so were expelled from Eden, this perfect representation of Paradise on Earth, and were cast out into the World, the hinterland, the wilderness, forever, to delve and weave, to survive. This is a terrible moment: Man is no longer protected, no longer loved, no longer at one with the World, but yearning to be reunited with it, and with God's love, which must be earned. This longing is manifest, through the ages, in Edenic nostalgia.

*Lucas van Leyden  
Expulsion from Paradise 1524*

9

This nostalgia seems to preoccupy the theorists of the Enlightenment, who imagine the origins of architecture within the brutish sylvan scenes that follow the expulsion from the Garden, in which Man is obliged not only to find shelter, but to construct shelter, and to render the moment of its idea significant. The idea of the first construction, which exercised Vitruvius himself, becomes a focus of Enlightenment imaginings. In the

frontispiece to Abbé Laugier's *essai*, a temple-like structure is improvised, coaxed out of the living wood. The goddess in the foreground is supported by the elements that, through processes of representation, this primitive structure will come to realise.

*Abbé Marc-Antoine Laugier*  
*Essai sur l'architecture 1753*  
*Frontispiece of second edition, Charles Eisen, 1755*

10

The architect Gottfried Semper, while exiled in London, seeing a model of a 'Caraïb hut' at the Great Exhibition of 1851, comes to understand the principles of the first architecture, identifying four primary elements: the plinth; the hearth; the frame; and the enclosing partition, or *wand*. The last element, the legible enclosure of the structure, separates the interior from its environment, and communicates to it. It maintains, from the relation established by Laugier, a distinction from the wilderness, another intermediary that Man has been obliged to devise after the Fall, the expulsion from Eden, like the plough, and woven clothes. Here, the house's interior is clothed, is clad (*bekleidung*), an original intermediary between Man and the World.

*Gottfried Semper*  
*Caraïb Hut*  
*Die vier Elemente der Baukunst 1851*

11

Vitruvius imagined such a condition; how some form of structure, to be repeated and to become a normative method and expression, might have been; later, Viollet-le-Duc would speculate on the basis of Vitruvius's speculation. Trees would be coaxed, much like the illustration to Laugier's *essai*, into forming a natural *tīpī*.

*Eugène-Emmanuel Viollet-le-Duc*  
*'Sont-ce les hommes?'*  
*Histoire de l'habitation humaine, depuis les temps préhistoriques jusqu'à nos jours 1875*

12

Some residue of this idea finds itself even within architecture that might describe itself as non-representational, as anti-fictional. Peter Zumthor's chapel of compacted earth in farmland near Köln, reconstructs the improvised *tīpī* of wooden piles, sets earth around them, and burns them, creating this interior that suggests it might be an *ur*-interior.

*Peter Zumthor*  
*Bruder Klaus Kapelle*  
*Wachendorf, 2007*  
*Photo Hélène Binet*

13

These early attempts to protect oneself against the harshness of the world are bound up with creating interiors, from the shelter for an individual or families to those for a whole social group, and ultimately to a whole settlement. The Roman military colonial settlement was claimed from a place in the world through a set of rituals, one of which was dividing its interior from the world without through the ploughing of the city walls, with a pair of oxen, male and female. An ordered gathering of dwellings, institutions and

temples would be within the walls, the world, upon which the settlement would exert some control, without.

*Cutting the sulcus, from Joseph Rykwert, The Idea of a Town, 1976*

14

The settlement of colonies of imperial powers in the age of colonisation followed a similar template. Within, an imposed and regular order in all respects; without, chaos. The English colony of Savannah, Georgia (named after King George III) is set out in a clearing of the wood on the Atlantic coast. The space outside the clearing is that of the forest, of the other. The clearing's object is limitless expansion, more clearing, and the elimination of the forest, the wilderness, the hinterland, its darkness, its denizens, the other. For the Garden to exist, to be reconstituted, the Garden must be destroyed.

*Savannah, Georgia  
The settlement in 1735*

15

This is inscribed in an act of legislation in the United States of America, in the Land Ordinance of 1785 devised by Thomas Jefferson, diplomat, surveyor, amateur architect, primary author of the Declaration of Independence and third President. It was a system: of surveying, claiming and partitioning of land unseen—one might imagine the wilderness, hinterland and domain of the other—using a grid that was indifferent to local circumstance and condition, and applicable to all units of consideration, from the size of a territory to that of a township, its sections and divisions within, and even the dimensions of materials used to build structures within. The system was anti-hierarchical and apparently value-free. But it was pitted against that which was there, and would be used to claim all the space of the unknown and unseen continent as an interior. That governmental department responsible for this vast space and its resources became the Department of the Interior.

*Thomas Jefferson  
The Land Ordinance, 1785*

16

The interior, the domain of the other, was inhospitable, yet it contained vast natural resources from which all manner of value could be extracted. Some, like the photographer, recognised its difference, its value as the World of Others. And with that, like Arcady, the land of autochthones older than the moon, comes the burden of myth.

*Timothy O'Sullivan  
Sage Brush Desert, Ruby Hills (Nevada) c 1865*

17

The West, still a vague terrain in the 1850s, captured the imagination of the American city. Frederick Law Olmsted, who worked in mining enterprises in California, designed with Calvert Vaux a park for Manhattan, in a space designated among newly divided land in the north of the island, along a grid. The space would be arranged as a wild park, resembling and 'picturing' the indigenous landscape of the island, with an infrastructure of water reservoir, roads, concealed carriageways, and fields. Central

Park provided an image of the American hinterland in what would become, through the miracle of property speculation, the midst of the city.

*Frederick Law Olmsted, Calvert Vaux*  
*Central Park. New York 1857-1863*

18

The imagery of the park evoked the American hinterland, and, with the city growing all around it, with property prices particularly elevated around the edges of the park, it would serve to legitimate the American project, which went hand in hand with American (European) expansion into the World of Others. It must be said that expansion was dependent upon a war of genocide against indigenous nations. Resource extraction enabled by strategic railway infrastructure and accompanying property speculation and rampant urbanisation (which one might see in this era as processes of colonisation).

*Frederick Law Olmsted, Calvert Vaux*  
*Central Park. New York 1857-1863*  
*Photo Geoffrey James, 1991*

19

Olmsted, as a director of the Mariposa Mining Company, had seen the Yosemite Valley in California, and actively campaigned for its protection (from mining). It became the country's first National Park in the mid-1860s, precisely at the time the country was being surveyed for all forms of speculation and extraction, by mining interests, the railway, and, crucially, the military. Carleton Watkins was one of several photographers commissioned to accompany the surveys and use photography to provide both scientific information and material to encourage investment from East coast cities, and speculators worldwide. The images made by Watkins and others served as a form of propaganda.

*Carleton Watkins*  
*First view of the Yosemite Valley from the Mariposa Trail. 1865-1866*

20

Watkins's images of Yosemite in particular were to serve an even more significant role: they were visible evidence that the Garden of Eden lay indeed in territory that was rightfully the domain of white, European settlers, whose 'manifest destiny'—to use the rhetoric and policy of John O'sullivan—was to occupy the entire continental interior. Although the notion was officially repudiated this notion reinforced the idea that 'god's country' was for white Americans and European settlers, and not for indigenous nations, who would be nearly exterminated in long 'Indian wars'.

*Carleton Watkins*  
*Yosemite Valley 1865-1866*

21

The imagery of Eden and its recovery have, of course, driven the impulse to create gardens, and landscapes as Edenic settings. The discovery and then canonisation of Yosemite appeared to justify the American project of colonisation, attaching all developments to an Edenic fantasy. Among the earliest suburbs was Llewellyn Park, in

Orange, New Jersey, which concealed houses within elaborate and full planting, as though occupants were in fact dwellers within an earthly paradise.

*Alexander Jackson Davis*  
*Entrance to Llewellyn Park*  
*Orange, New Jersey 1853*

22

Olmsted became an urban landscape designer, responsible for many city parks across the United States (and even Montréal, where I am from), whose object was to use nature as necessary infrastructure to keep cities healthy, as democratic social space, and as imagery. Here, in Riverside, a new and wealthy suburb of Chicago, streets were arranged in the manner of bridle paths, with landscape coursing through the development, rendering the whole apparently unified with an original natural setting. The straight line is the train line connecting Riverside and further developments to the centre of the rapidly growing city, which has now absorbed Riverside in its entirety.

*Frederick Law Olmsted*  
*Riverside. Near Chicago 1869*

23

The design of Riverside made clear that the suburb was a dependence of the city; that it only needed to provide some elements of a settlement, because these would be found in the city. It illustrated the principle of a dispersed city, and an urban network of interdependent fragments. This tendency was embraced and developed as a form of urbanism by Ebenezer Howard, whose notion of garden cities was not only in the design of its components, in which elements are organised (diagrammatically, at least) in a concentric circular pattern with a torus-shaped Crystal Palace at the centre, but as a regional and national network of co-dependent quasi-urban entities connected by rail lines. It should be noted that these connections were for goods only. The populations would remain within the utopias suggested by the fusing of garden and city, atomised in a territory in which neither city nor not-city existed: the entire territory was put to use.

*Ebenezer Howard*  
*Garden Cities of To-Morrow 1901*

24

This ultimately became the urban 'model' for post-war (after 1945) America, whose eastern cities had apparently intractable problems of overcrowding and poor infrastructure. The New Deal of the 1930s, which envisaged the development and exploitation of natural resources as a means of redistributing the population, along with the pre-war efforts to imagine a mobility infrastructure to serve this, along with a post-war economic and social policy to encourage regional and suburban development, individual mobility and mass consumption, led to a new regional urban model that closely resembled the Garden City structure, with a trace of its utopian promise.

*'The Pretzel' New York 1936-1937*  
*From Siegfried Giedion, Space, Time and Architecture 1941*

25

I say a trace, because these developments were neither Llewelyn Park nor Riverside in character. Houses were mass-constructed, consumer products, filled with consumer products, connected to regional cities via automobiles and motorways. There are very long stories connected to all these things, which we do not have time to consider. However, the notion that each house occupied the American landscape—God’s country— and therefore each plot of land could contain a fragment of Eden, was a very powerful incentive (along with very favourable credit arrangements for families of GIs—returning American soldiers, who needed to be reintegrated into society) for occupying these relentless and frequently characterless realms. Consumption, of course, ultimately encouraged private and collective dreamworlds, reinforced by the mediated imagery of advertising, film, and then, television.

*Tract housing, Los Angeles 1960s*  
*William Garner, photographer*

26

This new garden, the metropolitan region, was criss-crossed by motorway infrastructure, and, at strategic points in which a maximum population could be gathered by car, regional shopping centres, distinct from commercial districts of urban centres, were built. The Austrian emigré architect Victor Gruen, understanding that the extreme conditions of the continental climate made shopping in the open air unpleasant much of the year, designed an air-conditioned indoor mall, the Southdale Centre, outside Minneapolis. It was to be the first of many. Gruen’s own thoughts about the form of the city, articulated in his book, *The Heart of our Cities*, echoed those of Ebenezer Howard.

*Victor Gruen. Southdale Center.*  
*Edina, near Minneapolis, Minnesota 1956*

27

The interior of the mall was meant to evoke a village square, the boundaries between shops and the walking routes, imagined as streets, as loose as possible, to allow easy consumption (the realisation of desire) and a sense of freedom. The space also resembled the lobbies of new corporate office buildings, where the white-collar husbands of families would commute to work. Note in this ‘village square’ the fragments, tokens, of the natural world, tamed for suburban consumers.

*Victor Gruen. Southdale Center.*  
*Edina, near Minneapolis, Minnesota 1956*

28

The mall, as it developed throughout the 1960s and 1970s, suggested that it might contain the world. This was a promise of the Crystal Palace, which we will turn to shortly, whose object was to create complete attachment of consumer to objects of desire. In many cases the imagery of the Crystal Palace, a hypertrophied glasshouse and arcade, was quoted directly. The name ‘galleria’ comes from the most celebrated of the Crystal Palace’s ‘children’, the Galleria Vittorio Emanuele II in Milan, which we will also turn to shortly.

*The Galleria, Houston.*  
*Gerald D Hines, developer 1970*

29

Here, another relative of the European typology in Toronto. The vaulted glass roof is both shelter from the elements, a glass house for life within, a space vaguely associated with the natural world, and the Edenic condition of oneness with it.

*Eberhard Zeidler, Bregman and Hamann  
Eaton Centre, Toronto 1977*

30

Of course, the motif becomes stretched to the point of being ludicrous. The large space frame of what was the largest indoor mall in the world, the Mall of America, is proposed as a park, an amusement park of consumption, filled with trees, for the pleasure of consumers, again reinforcing a false bond with the Edenic condition, all in aid of 'freedom', and an idea of self-realisation through consumption that is so profoundly connected to it.

*Jon Jerde  
Mall of America, Bloomington,  
Minnesota 1992*

31

The state of American urbanism and the American city was very well understood by Kevin Roche, who designed with John Dinkeloo, the headquarters of the charitable Ford Foundation in Manhattan. He saw the city as a dispersed phenomenon, with the motorway and communications systems tying the whole together. He also saw an absence of the natural world in the city.

*Roche and Dinkeloo  
Ford Foundation  
New York 1963-1968*

32

The headquarters were therefore designed to contain a fragment of the indigenous landscape, its terraced atrium planted with native trees, which would serve as a resource for those working in the building, and those of the public who were encouraged to cross the site, as though the atrium was a public space and rest within for a while. Eden co-opted for an experience resembling that of the suburban ideal, in the city's centre.

*Roche and Dinkeloo  
Ford Foundation  
New York 1963-1968*

33

The offices arranged around the atrium were executive suites, each imagined as a glass pavilion suspended over the garden. Their arrangement on each floor, with a loose street system connecting them, was redolent of suburbia as Davis and Olmsted had imagined it.

*Roche and Dinkeloo  
Ford Foundation  
New York 1963-1968*



34

The motif was powerful. As the city centres emptied of white working class (blue-collar) and white-collar workers and their families, caused by the provisions of suburbia and the unresolved issue of civil rights for Black Americans, the white-collar workers needed to be encouraged to keep commuting to the centre, and the office atrium, plant-filled and accommodating the condition of the familiar (and safe) suburban mall, assumed the imagery of Edenic suburban idyll that the suburbs themselves dreamed of.

*Hugh Stubbins and Associates*  
*Citicorp Building, New York*  
1976-1978

35

In all of this, the underlying fiction of the American space as garden of Eden was maintained by the grid's anti-hierarchical yet inescapable organisational logic. This is the reality and image of where the white-collar suburban dweller worked, and no amount of suburban 'mollification' could truly conceal it. The grid bound the whole system and its dreams together, forming city and landscape alike.

*Skidmore Owings and Merrill*  
*Union Carbide Headquarters, New York 1960*

36

The Italian architects/critics Archizoom, most notable among them Andrea Branzi, proposed an impossible project, No-Stop City, that had already been realised. A monumental project of apparently infinite dimension, the interior of each floor of a very deep grid was used for different aspects of life. Here, an original couple occupy a landscape that is interior, populated with various services and necessary consumer goods infrastructure, as well as streams, and lawns, and bushes. They understood the operations of the American mythic system completely, as well as the logic of the country's own variety of laissez-faire capitalism.

*Archizoom*  
*No-Stop City 1969*

37

Their colleagues Superstudio, prominent among them Adolfo Natalini, also understood the nature of it all. Their garden, resembling a desert, was gridded like the American landscape, infinite, with human needs realised by simply plugging into the ground, as though it was a raised floor. The Utopia of the Garden would be realised through technology.

*Superstudio*  
*Continuous Monument, A Walk from A to B 1967*

38

In a way, this system of endless use and adaptability, distanced from human experience but available for human exploitation, was what the Land Ordinance offered. It cast a net over a complex set of conditions and others and eliminated all difficulty with the affordances of its programme.

*Thomas Jefferson*  
*The Land Ordinance, 1785*

39

I wish to return to Europe, and the European thread within modernity, running in parallel with developments in the United States, which imagined the garden—again, Edenic—as a figure that could be brought into the metropolis. Unlike the experience of the United States, tied to a system that required representations of an original nature to sustain its fantasy, representation played a more central role, one that was fused with technological developments. The Crystal Palace, designed by Joseph Paxton for the Great Exhibition of 1851 in London, on a site in Hyde Park, was a giant glasshouse, intended to both disappear, and contain everything. Here, an enormous tree is simply held within the body of the Palace.

*Joseph Paxton*  
*The Crystal Palace, London 1851*

40

The interior suggested it merged with the park—wasn't the park contained within it?—and as the Crystal Palace contained artefacts from all over the world, including the Carib hut at half-scale seen by Gottfried Semper, it became a whole world, a representation of the world and all its peoples, an image of nature articulated by, indeed enabled by technology, in this case in mass-produced iron and glass.

Joseph Paxton

*The Crystal Palace, London 1851*  
*Dickenson's Comprehensive Pictures of the Great Exhibition of 1851 (London, 1854)*

41

It was a promise delivered by evocation. The entrepreneur Aristide Boucicault was at the Crystal Palace and it inspired him to create a great warehouse or bazaar for consumer goods—a grand magasin—in which everything could be on display in a completely open environment under glass. He opened Au Bon Marché in 1852, a year after the exhibition, and eventually, the design by Boileau and Eiffel was built in 1874. a Crystal Palace of consumption. It is important to realise that the architecture of the space evoked the idea of the Garden without actually using the Garden. It was implied by the imagery of the glass house.

*Louis August Boileau, Gustave Eiffel*  
*Au bon marché, Paris 1874*

42

It would be a very useful motif. The medieval core of Milan was re-planned so that the spiritual centre of the city, the Duomo, could be linked to its new cultural centre, the teatro del' la scala, and a new street system, of palatial proportion and expression, was sheltered by a vaulted glass roof. This truly was a hypertrophied arcade, the streets within kept under glass as though species of exotic plants.

*Giuseppe Mengoni*  
*Galleria Vittorio Emanuele II*  
*Milano 1861-1877*

43

At the crossing of its streets, images of the continents in the four tympani. The space was at the centre of the world, the glass roof sheltering the street, tempering the environment, creating a fantasy of a blessed city. The symbolism of this crossing can be seen as tied to the four rivers of Paradise, also at the centre of the World.

*Giuseppe Mengoni*  
*Galleria Vittorio Emanuele II*  
*Milano 1861-1877*

44

Even now, it is seen as the protected centre of the city, despite being overwhelmed by consuming tourists, for whom it suggests the 'freedom' of self-realisation, in the greatest of shopping malls.

*Giuseppe Mengoni*  
*Galleria Vittorio Emanuele II*  
*Milano 1861-1877*

45

I want to briefly turn to the form of the European metropolis in modernity as bearing marks of the Garden upon its conception and fabric. Here, the Paris of Louis Napoleon II and Georges-Eugène Haussmann, as a body cut through to create a complete infrastructure of administration, control and imagery. The black lines are clearings in the urban fabric of a city whose avenues were already redolent of evocations of the landscape, whose internal royal parks recalled those of royal and aristocratic properties in the provinces. Two landscapes, the Bois de Boulogne, and the Bois de Vincennes, would be co-opted as parks, retaining aspects of their wildness, while new parks would be added to the existing system (Jardin des Tuileries, Jardin de Luxembourg) that would develop images of nature, none more so than Parc des Buttes-Chaumont, built on a scrap heap.

*Paris, with interventions in the urban fabric by Louis Napoléon II and Baron Georges-Eugène Haussmann*

46

A city, as photographed by Daguerre, that still bore traces of an idea of the Garden. Even Laugier referred to the city as being a kind of forest riven by paths.

*Louis Daguerre*  
*Boulevard du Temple, Paris, 1838*

47

To deliver Paris as a complete system, it had to be destroyed, its dark glades exposed to the light.

*Demolitions of the urban fabric by Georges-Eugène Haussmann, 1850-1871*

48

The imagery of the new boulevards worked on the principles of the old avenues: they were routes to the countryside, except they never got there. They simply reinforced movement within the system, while maintaining the dream of the *paysage*.

*Paris, new avenues Georges-Eugène Haussmann*  
*Avenue Foch*

49

In the case of Barcelona, which itself had made a major expansion northward to Gracia with a boulevard, Paseo de Gracia, the expansion plan devised by Ildefons Cerdà imagined a condition in which there would be no more countryside. The city would absorb it at a density and in a form not like the city (and not like the country). This urbanización, a dense and constructed version of Jefferson's continental interior delivered by the grid, would create a new kind of citizen, one delivered from the city and the void of the natural world alike. But that is another story.

*Ildefons Cerdà*  
*Barcelona ensanche plan 1859*

50

Eventually gobbled up by Cerdà's ensanche, the paseo de Gracia began its life as an allée or avenue of trees leading from the old centre of Barcelona to the hill village of Gracia. Here, one sees the streets of the ensanche overlaid in red.

*Barcelona, Paseo de Gracia*

51

The memory of the allée is imprinted onto the Paseo, as are its dreams of a walk into the countryside. It is a remarkably persistent image.

*Barcelona, Paseo de Gracia*

52

Finally, I want to turn to London, which may be more familiar to you. The Vauxhall Pleasure Gardens could be visited with a purchased ticket. It was a place for people to gather, to meet, anonymously, throughout the day and the night. It was organised like a park, with pathways and glades and pavilions for entertainments and refreshments. And the freedoms of association it offered were tied to the freedoms perceived as inherited from the original garden, from which we all had been expelled. We could, here, reclaim a kind of innocence while behaving badly.

*Vauxhall Pleasure Gardens*  
*London, c 1660*

53

You can see that behaving badly looks quite gentle; but the possibility of encounter beyond those allowed by social conventions of the interiors of city and country alike was enabled by the evocations of the Garden itself, evocations which all gardens share.

*Vauxhall Pleasure Gardens*  
*London, c 1660*

54

The Danish architect Steen Eiler Rasmussen, author of *Experiencing Architecture*, an important text of the 1950s, wrote *London: the Unique City* in 1934. It is a story about the fabric of the city, about the way things are made, about the city's material culture, its ideas as embedded in its very material. There is a beautiful passage in this book, which is very richly illustrated, in which London is regarded as a landscape, its various villages bound together by paths, informed by topography and very old ways of movement. In this, the naturalistic motifs of parks, such as Hampstead Heath and Hyde Park, allow the pastoral to be integral to the grain of the city, or at least its idea.

*Steen Eiler Rasmussen*  
*London: the Unique City, 1934*

55

And the presence of this idea finds itself in the least expected places, and indeed, the book makes this plain through the juxtaposition of its imagery: the brick lined lanes of industrial areas and warehouses placed next to the leafy park and bottled utopias of Kew Gardens, itself a kind of collection of various fantasies of a 'world' garden, with its pavilions by William Chambers, who also speculated on the constructions of the first architecture.

*Steen Eiler Rasmussen*  
*London: the Unique City, 1934*

56

I end with a *guinguette*. There were many of these outside Paris when it was still a walled city. One could drink and dance in these gardens just outside the city walls at all hours. They were not subject to the rules or laws of the city, so one could feel and behave quite freely. And how apt that is that it should occur in a kind of pleasure garden, evoking the innocence and freedom of a time before the Fall.

*Eugène Atget*  
*Guinguette, Paris c 1915*

57

My own tribute to the *guinguette* and its promise of freedom was erected here in Birmingham. Or there, as I have not visited for a long time. This was meant to be a little place of release under the motorway flyover near New Street Station, which separates one part of the city from another. I made it due to the suggestion of a little crop of trees just visible under the flyover from the side of the railway station, by the signal box. Was there a glade there, beyond the city? I thought. And might I behave freely there for just a little while, and find something of myself?

*Mark Pimlott*  
*Guinguette, Birmingham 2000*

58

Heaven knows that is what we need. Moments of feeling free, and protected, and everything at peace. We seek redemption in the Garden.

*Mark Pimlott*  
*Łódź PL 1994*

61  
/end

