

Project Summary

We live in an age of ‘novel’ sustainable solutions: ecological simulations, operable facades, gold certifications, and carbon offsets. Perhaps shifting our gaze to the past may offer a precedent for meaningful change.

The Garden of Castoffs is constructed from the intellectual and physical detritus of our collective past; it challenges both the individual ego of the designer and the rampant extraction of materials from our bleeding earth.

Instead of a direct translation of the designer’s imagination (ego), the shape of the garden re-purposes a sketch from an archived patent dated 1930 (see figure 2a), originally developed to increase the conduction efficacy of electrical wiring in a conductor. The sketch is reincarnated in a new context as a series of garden walls.

The walls are built of concrete recycled from nearby construction/excavation sites. Standing at a height of 150cm, visitors are invited to walk through the walls and experience the tactility of valueless debris, represented as valuable artifacts. The finish walls, painted in a monochromatic white, acquire new life and meaning.

The walls float in a field of native grasses and wildflowers, with swathes of joe pye weed and paper birch providing intermittent shade.

Plant List:

(3) 50mm CAL Paper Birch *Betula papyrifera*
(Size per Plot) Part-shade Native Wildflower/Grass Mix: *Lobelia siphilitica*, *Aquilegia canadensis*, *Canada Anemone*, *Tall Penstemon digitalis*, *Actaea racemosa*, *Eurybia divaricatus*, *Symphotrichum lateriflorum*, *Eurybia macrophylla*, *Geum canadense*, *Clintonia borealis*, *Cornus canadensis*, *Deschampsia cespitosa*, *Carex grayi*, *Elymus hystrix*
(50% QT / 50% GAL) Joe Pye Weed *Eupatoriadelphus fistulosus*

Figure 1a: Garden Plan

- 1: Garden Walls
- 2: Recycled Concrete Artifacts: (a) chunks; (b) blocks; (c) panels
- 3: Paper Birch
- 4: Native Grass/Wildflower Meadow
- 5: Decomposed Concrete Aggregate Garden Path

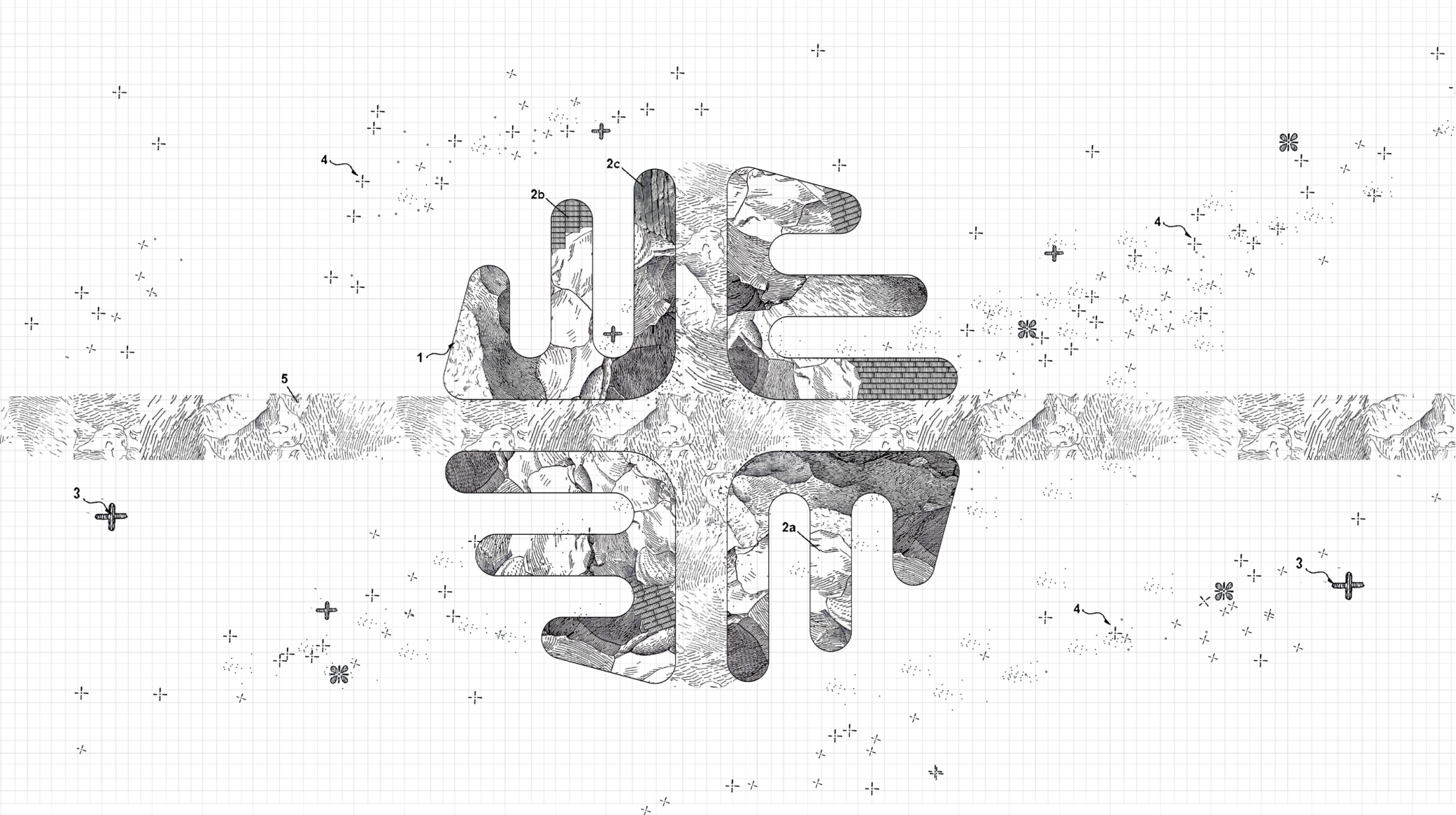


Fig 1a

0 1 2m

Figure 2a: Original Patent Drawing¹
The design results from an observation and re-assembly instead of through a direct translation of the ego.

Figure 2b: Garden Perspective:
Figure 2c: Garden Axonometric
Four seemingly unique shapes can all be reinforced with a single continuous formwork.

Figure 2d: Garden Elevation
Multiple types of concrete artifacts are assembled into the landscape walls and cast together with supplemental concrete fill.

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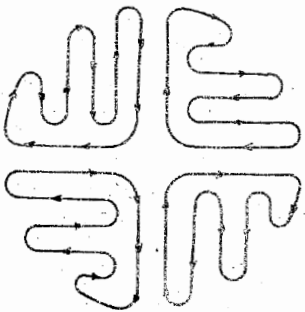


Fig 2a

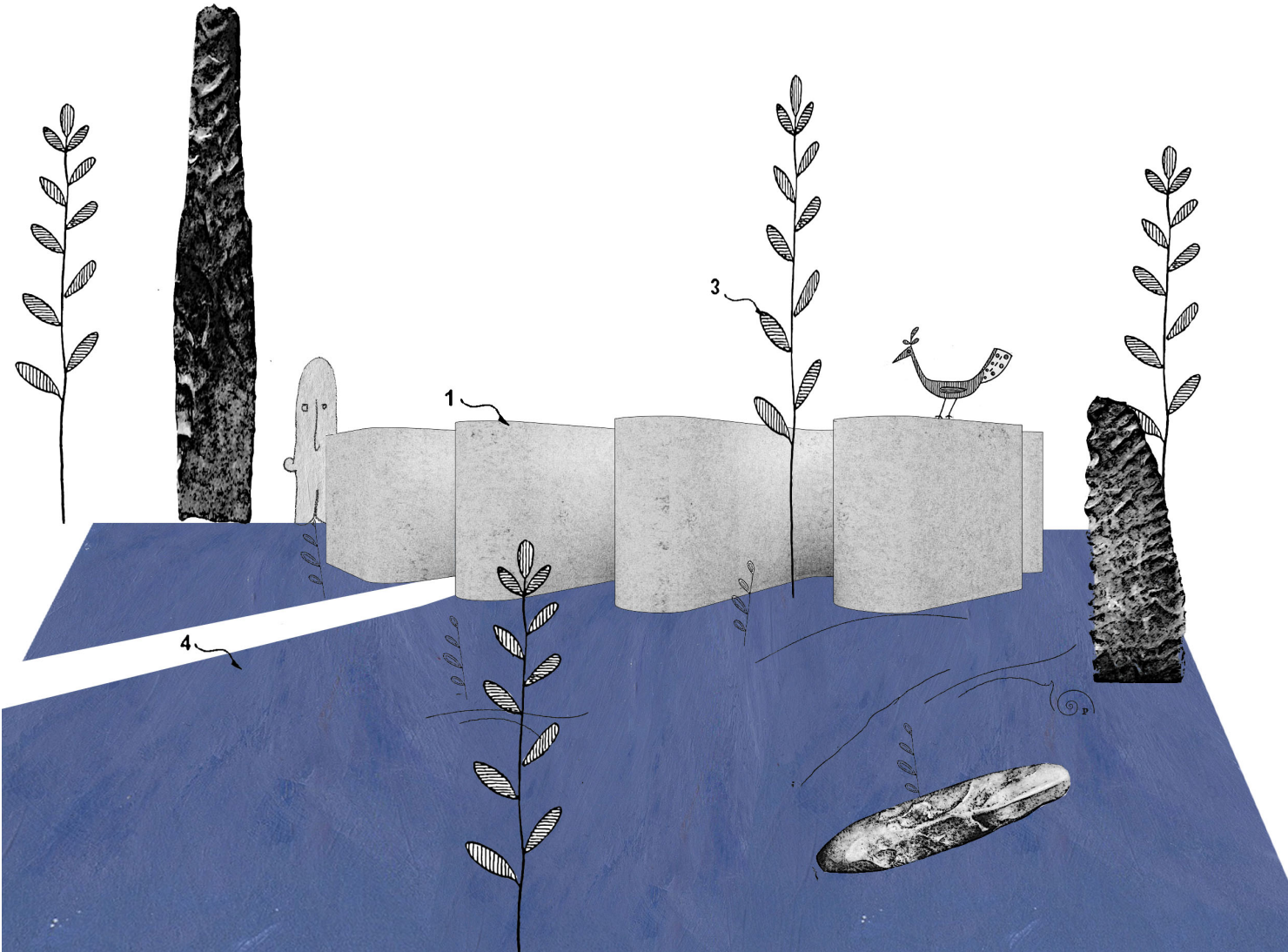


Fig 2b



Fig 2c

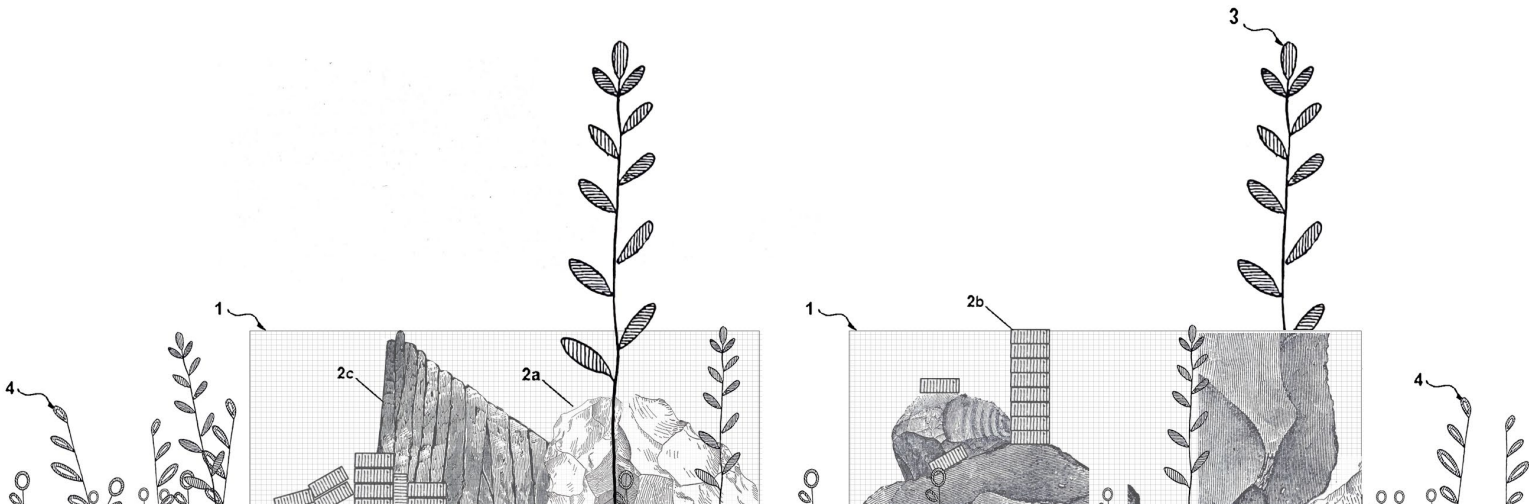


Fig 2d