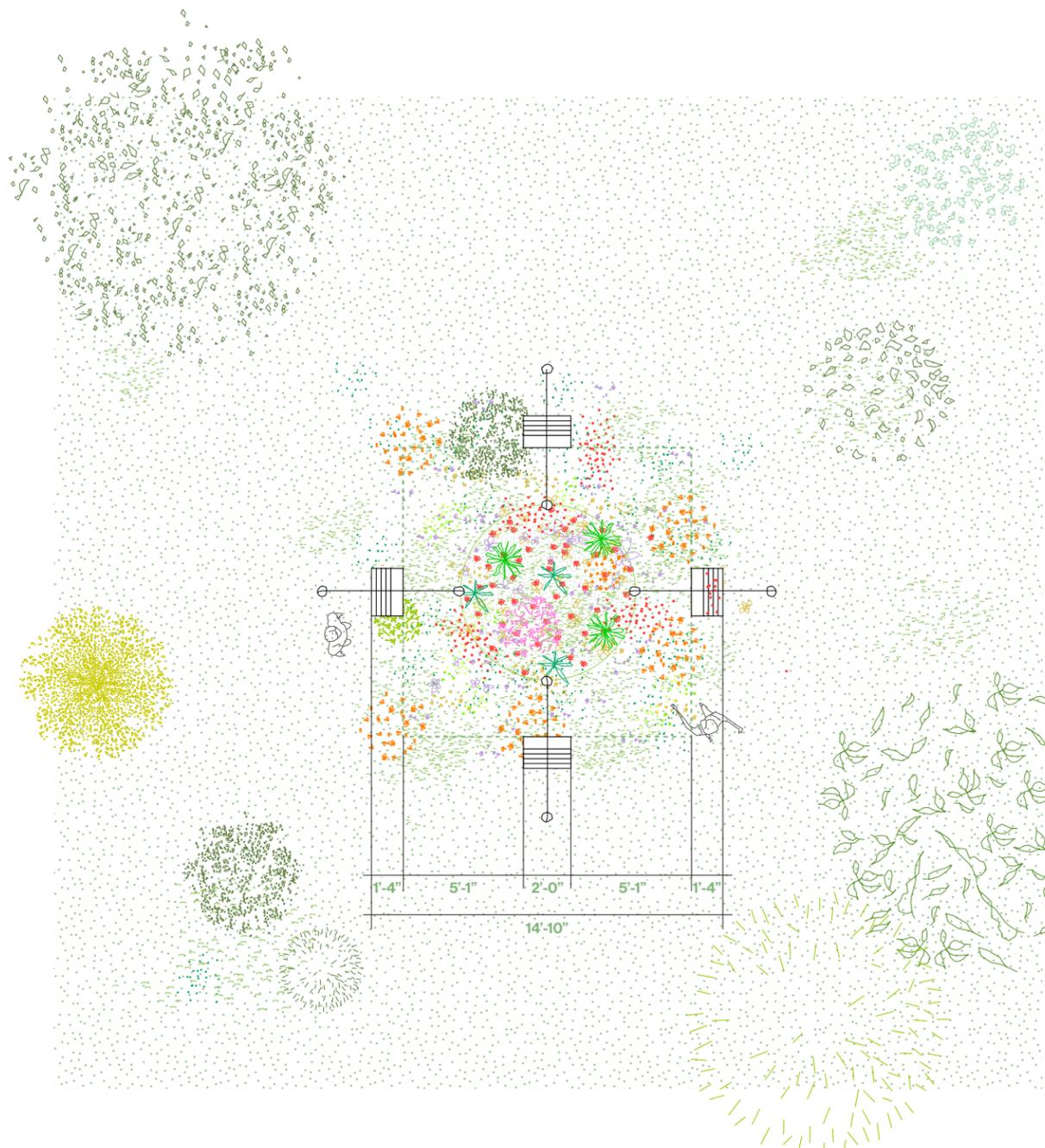
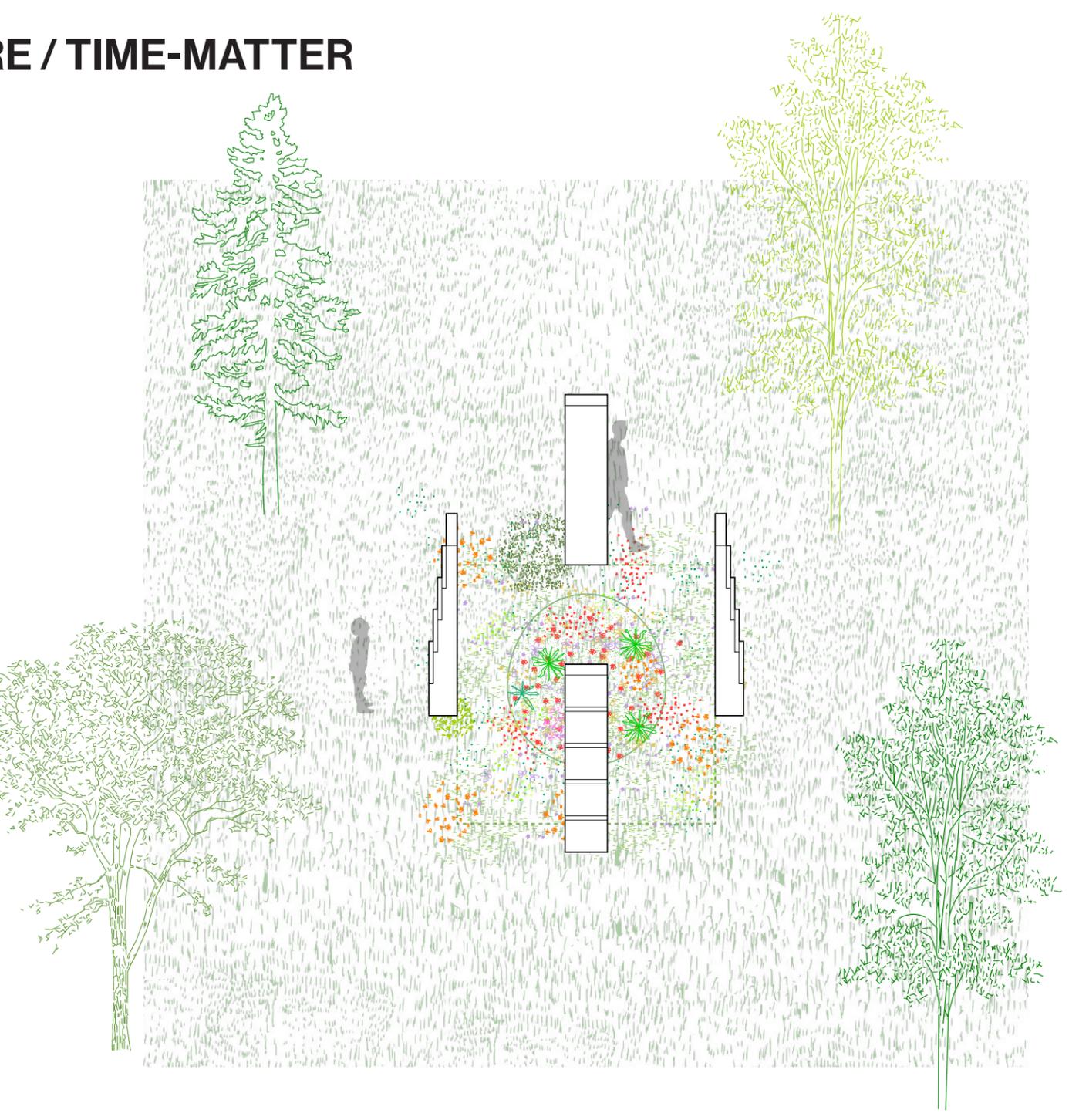


TEMPS MATIÈRE / TIME-MATTER



The garden stages an encounter between architecture's will to order and the unruly intelligence of nature. Drawing from Jane Bennett's notion of vibrant matter, it proposes that design is not an act of control but of attunement—an invitation to observe the slow negotiations between material, weather, and time.

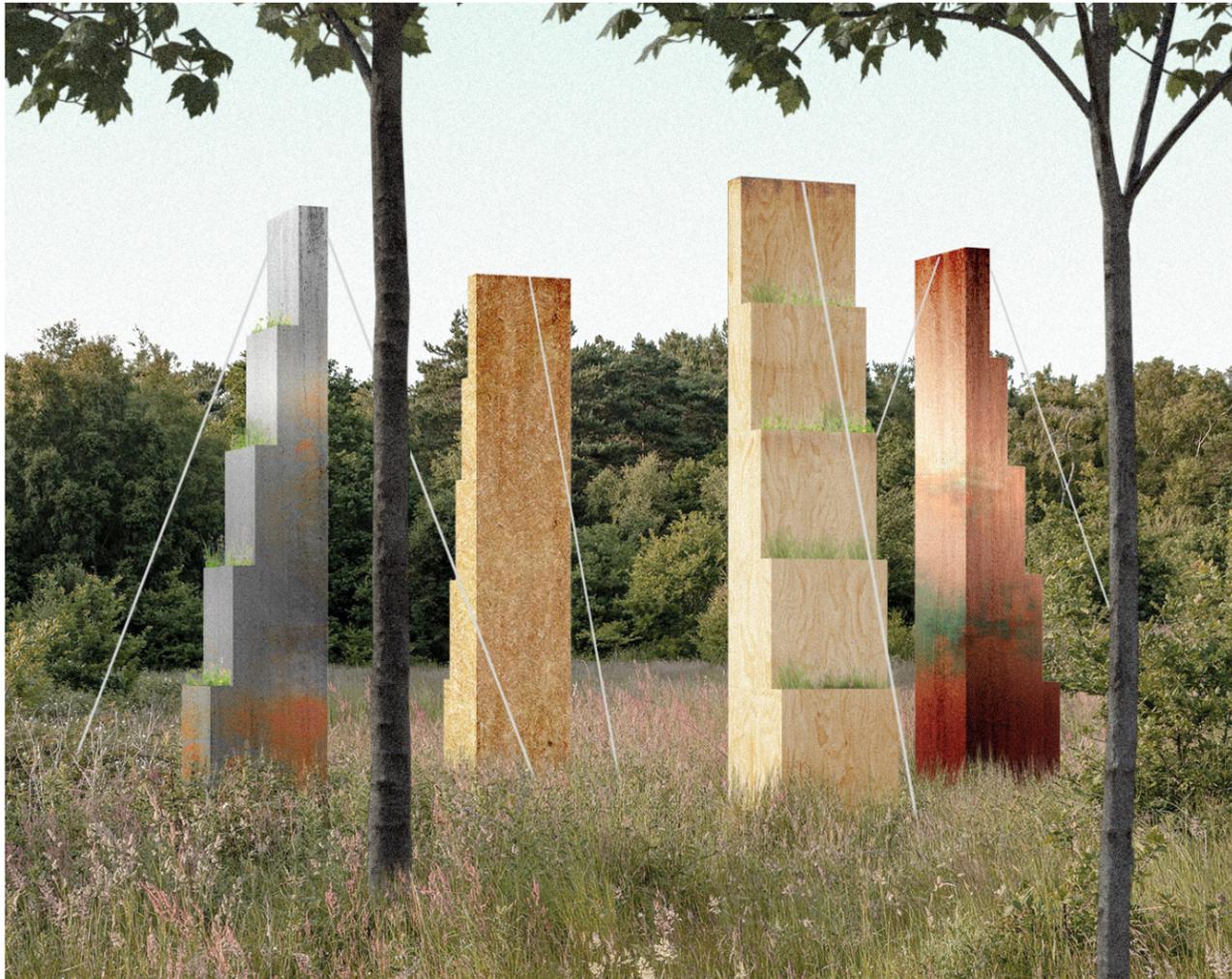
Four stepped columns of differing materials—wood, steel, copper, and concrete—are arranged to trace the outline of a square. This geometry, precise yet porous, marks the architect's impulse to define space. Within and around it, nature exceeds its bounds: grasses rise, wildflowers spread, moss creeps up the columns. Over the summer, each surface records its own transformation—wood grays and cracks, metal rusts, copper greens, concrete stains—creating a living index of entropy.



Visitors move among these shifting monoliths, encountering the temporal life of matter made visible. The square remains a ghost of order, but its edges dissolve into the growing field. What began as composition becomes collaboration, revealing that despite architecture's efforts to contain it, nature always completes the design.

Suggested Plants:

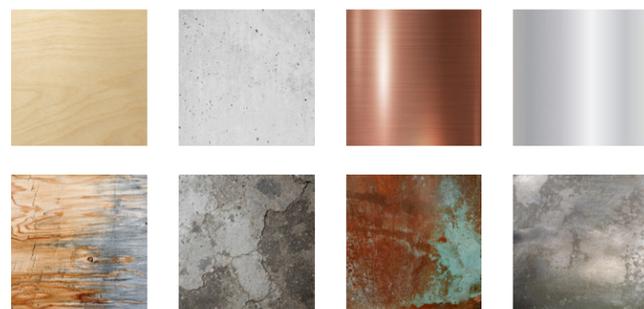
- Purple Coneflower
- Black-eyed Susan
- Yarrow
- Butterfly weed
- Stonecrop Sedum
- Northern Bedstraw
- Hostas
- Catmint
- Lupines
- Flax



Overall view of the garden; showing time and matter as co-authors of form.

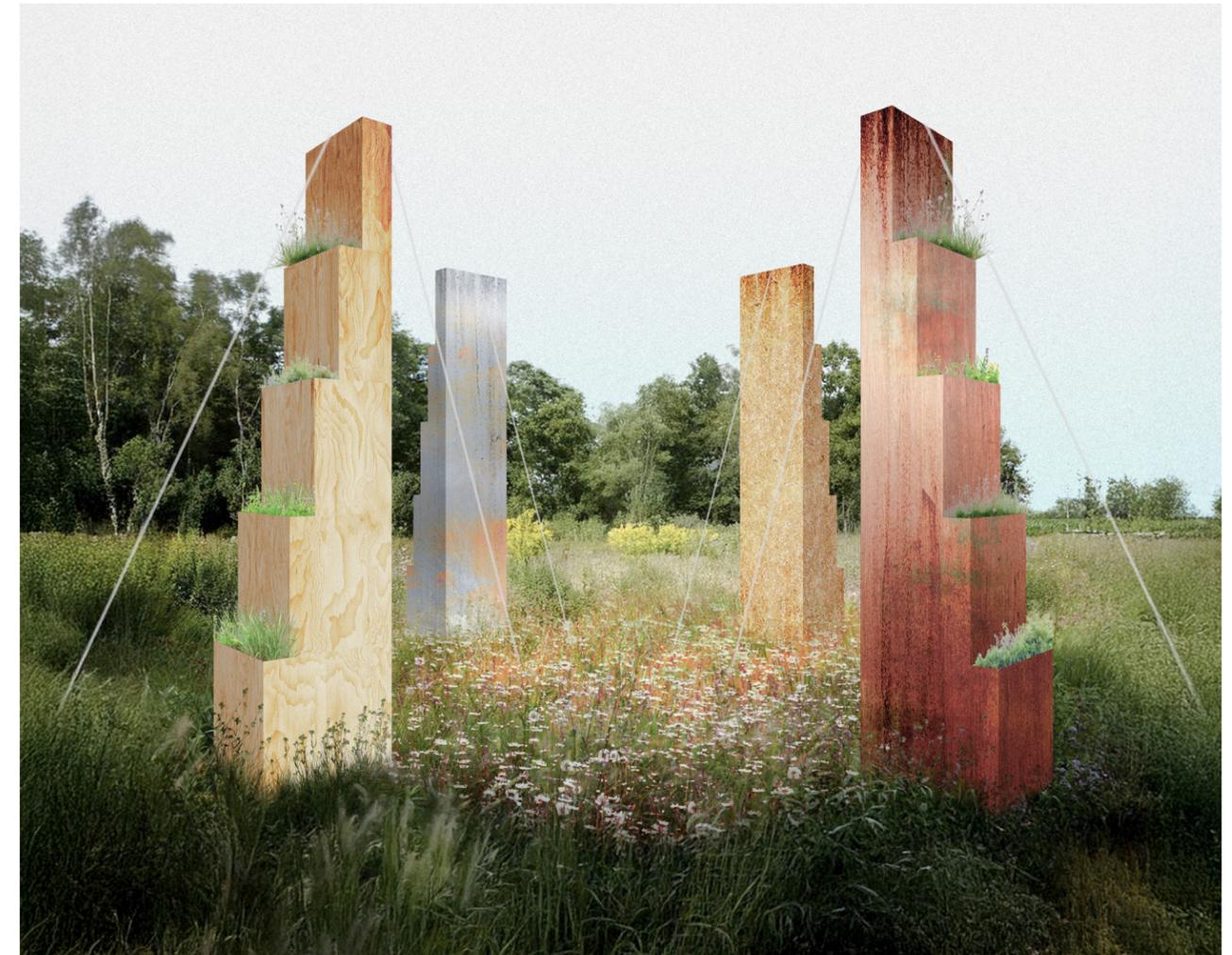
Temps Matière / Time-Matter stages an encounter between architecture and the elemental forces that reshape it. A square of vertical forms frames a living field where nature exceeds design. Each column acts as a temporal register of vibrancy and decay, tracing the slow collaboration between weather and matter.

Over the season, surfaces shift, corrode, and soften, revealing that time is the true architect.



Weathering / an index of time written through the metabolism of materials.

Each material body becomes a comparative cartography of transformation—cracking, rusting, bleaching—its surface inscribed by weather.



View of experience entering the garden; showing the center mound of plants expanding beyond the bounds of the imposed order of the architects' implied square.



Re-wilding — the square is an act of order; the mound, its undoing.

Nature exceeds the geometry that seeks to contain it. Grasses, moss, and wind slowly redraw the plan, revealing the futility, limits—and beauty—of control.