a giant's quiet decay:

The Latency of Superior North

by

Heather Kathleen Brown

A thesis
presented to the University of Waterloo
in fulfillment of the
thesis requirement for the degree of
Master of Architecture

Waterloo, Ontario, Canada, 2012

© Heather Kathleen Brown 2012

author's declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

abstract

Deindustrialization has invariably altered modern cultural conceptions of control over nature. The terrain remaining after decades of resource exploitation is composed of deep voids and fissures that reside physically, psychologically, and theoretically in-between the accepted realms of culture and nature. This thesis explores the perversion and dissolution of these two opposing realms within the sublime and fantastical derelict landscape of a declining town. Deindustrial voids are considered as both barrier and bridge; serving as persistent symbolic reminders of the volatile and hubristic relationship between culture and nature, and offering potential reconnection to the natural landscape of a city's foundation.

Reacting to collective nostalgia through memorialisation, totemism, and erasure, typical design interventions continue to prioritize cultural domination and emphasize the designer as creator in order to reassert control over the chaos of deindustrialization, often resulting in placeless infilling of the void. Ideas of extimacy, alterity, and ruination, with influences from the fields of industrial archaeology and landscape architecture, ground contemporary reactions to the deindustrial void and explore the role of landscape in the creation and fragmentation of ideas of place for the dissolving North American industrial city.

Both inspired and situated within the declining former town of Fort William, Ontario, this thesis surveys an abandoned industrial corridor that encircles the town, severing it from the liminal water's edge and landscape beyond. Viewed as a palimpsest, this site is considered beyond its most recent industrial usage to expose a place-specific natural/cultural terrain comprised of material and immaterial layers of evolution and exploitation.

This thesis positions the architect as perceiver, hoping to inspire sensitivity, pause, and reflection and resists ideas of forced transformation as a means of outwardly expressing progress. It immerses itself within the in-between places that blur preconceived boundaries – natural and cultural, past and future, controlled and chaotic – in order to encounter the inherent existential qualities of a site in transition.

What happens after a place has been exploited, isolated, and neglected? What occurs when that place is bound – confined – by impenetrable voids of dereliction? Its core, slowing diffracting, with no opportunity to perceive outward – beyond the derelict terrain to the boundless expanses of earth and water that have perpetuated its vitality.

And what then, if for a moment, this decaying place is given a view beyond these boundaries?

acknowledgements

I would like to thank my supervisor Philip Beesley, for his insturmental influence, thoughtfulness, and enthusiasm throughout the entire process of my thesis exploration.

I am grateful for the valuable insight, consideration and involvement of my committee members Robert Jan Van Pelt and Rick Haldenby. Additionally, I would like to extend my gratitude to Rick Andrighetti for his continued investment and careful examination of my work.

I would also like to thank my external reader Michael McClelland his interest and participation in this process.

Thank you to the residents of Thunder Bay - for their interest and their reflections - and in particular to Nolan and the Schmerk Family for providing me a welcoming home away from home during my visits up north.

To all of my friends and colleagues at the School of Architecture - thank you for making the last ten years entirely unforgettable!

I would like to express my sincere gratitude to my family. Thank you Mom and Dad - Dennie and Mike - for your unwavering support and continuous faith in me throughout all of my endeavours. To Katie, for your confidence and persistant interest, and to Christopher for your reasurrance and diligence, in this process and in your editing.

Finally, I would like to thank Liam - for all of our late night discussions and debates, for your admirable determination when accompanying me on site visits, for your unending patience and optimism, and most impotrtantly of all, for your ability to know exactly when I just need to hear a Beach Boys song played on your guitar.

And of course, thank you to Franklin and Juicebee for making every day a little bit softer and sweeter.

for those who desire to pause at the edge and traverse its depths

table of contents

list of illustrations xiii
foreword xxiii
prologue 1

part one landscape of affluence
1.1 cultural & natural divergence 25
1.2 industrial prosperity 33
1.3 [*traversing ambiguous grounds*] 51
1.4 foundations 57

part two landscape of alterity
2.1 industrial dissolution 87
2.2 derelict terrain 95
2.3 [*confronting industrial ruins*] 107
2.4 fragmentation 113

part three valuation of the void
3.1 nostalgic exploitation 135
3.2 approaching abandonment 151
3.3 [*unearthing an ancient shore*] 159
3.4 stratification 165

epilogue 210
references 215
appendices 223

list of illustrations

page	*figure*	*description and source*
xx-xxi	0.01	Photograph by author
xxix	0.02	Rendering by author
1	0.03	Photo collage by author
2-3	0.04	Section by author
4	0.05	Map by author
6	0.06	Map by author
7	0.07	Map by author
8-9	0.08	Map by author
10	0.09	Photograph; https:/picasaweb.google.com/frankwilson47/StreetCharacterOfVictoriaSimpsonMaySt#;
10	0.10	Photograph; https:/picasaweb.google.com/frankwilson47/StreetCharacterOfVictoriaSimpsonMaySt#;
11	0.11	Photograph; https:/picasaweb.google.com/frankwilson47/StreetCharacterOfVictoriaSimpsonMaySt#
11	0.12	Photograph; https:/picasaweb.google.com/frankwilson47/StreetCharacterOfVictoriaSimpsonMaySt#
12	0.13	Photograph; https:/picasaweb.google.com/frankwilson47/StreetCharacterOfVictoriaSimpsonMaySt#
12	0.14	Photograph; https:/picasaweb.google.com/frankwilson47/StreetCharacterOfVictoriaSimpsonMaySt#
13	0.15	Photograph; https:/picasaweb.google.com/frankwilson47/StreetCharacterOfVictoriaSimpsonMaySt#
13	0.16	Photograph; https:/picasaweb.google.com/frankwilson47/StreetCharacterOfVictoriaSimpsonMaySt#
14	0.17	Historic Photograph; Mauro, *A History of Thunder Bay*, 175.
16	0.18	Photograph by author
18	0.19	Photograph by author
22-23	1.01	Historic photograph; Mauro, *A History of Thunder Bay*, 141.
24	1.02	Painting; http:/canadianheritage.org/reproductions/10037.htm;
26	1.03	Painting; http:/4.bp.blogspot.com/-okSit08-Wxk/TbDMCFO2TlI/AAAAAAAAAEI/fVGWTApRhic/s1600/MonkSea.jpg;
28-29	1.04	Map: http://historic-cities.huji.ac.il/germany/trier/maps/munster_lat_1550_trier_b.jpg;
30	1.05	Painting; http://www.artgalleryartist.com/pieter-bruegel-the-elder/painting/hunters-in-the-snow2.JPG;
32	1.06	Postcard; http:/images.maritimehistoryofthegreatlakes.ca/990/data;
33	1.07	Etching; http:/www.flickr.com/photos/rockypix/240154637/in/set-7215760518;
33	1.08	Historic photograph; *A photo of the McArthur Contract of the TransContinental Railway near Kenora, Ontario*; http:/images.ourontario.ca/gateway/56402/data;
34	1.09	Map; Andreae, *Lines of Country,* 164.
35	1.10	Drawing; http:/www.historycooperative.org/journals/sia/32.2/fahlman.html;

page	*figure*	*description and source*
36	1.11	Painting; http:/www.19thcenturyart-facos.com/artwork/iron-rolling-mill;
38	1.12	Historic photograph; http:/hotrodsandjalopies.blogspot.com/2010/12/winter-in-fort-william-and-port-arthur.html;
39	1.13	Map; http:/maps.chass.utoronto.ca/cgi-bin/files.pl?idnum=1167&title=+1901;
40-41	1.14	Section by author
42	1.15	Painting; http:/questroyalfineart.com.betasites.soundst.com/4843/sublime-landscape.html;
42	1.16	Painting; http:/www.the-athenaeum.org/art/full.php?ID=8422;
43	1.17	Painting; http:/upload.wikimedia.org/wikipedia/commons/a/a3/Thomas_Cole,_The_Oxbow.jpg;
43	1.18	Painting; http:/history-of-art.blogspot.com/2005/11/19th-century-landscape-eye-in.html;
44	1.19	Painting; http:/centralpark.org/wp-content/uploads/2010/11/Bachman-central-park_md.jpg;
45	1.20	Painting; http:/www.museumsyndicate.com/item.p?item=15670;
46	1.21	Painting; http:/upload.wikimedia.org/wikipedia/commons/3/35/Rain_Steam_and_Speed_the_Great_Western_Railway.jpg;
50-51	1.22	Photograph by author
53	1.23	Rendering by author
56	1.24	Diagram by author
56	1.25	Section by author
57	1.26	Map by author
58	1.27	Historic map; Mauro, *A History of Thunder Bay*, 18.
59	1.28	Painting; William Armstrong, National Archives of Canada, C-40358
60	1.29	Drawing; http:/www.canadianheritage.org/reproductions/20251.htm;
61	1.30	Painting; *Lake Superior shoreline watercolour, 1630*; http:/www.canadianheritage.org/
62	1.31	Drawing; National Archives of Canada / C-83143
63	1.32	Painting; http:/ve.torontopubliclibrary.ca/capturing_canada/JRR_2319.html;
64	1.33	Drawing; *A drawing attributed to William Armstrong, 1873, of the Roman Catholic Mission on the Kaministiquia River, Mission Island, Fort William, Ontario*; http:/images.ourontario.ca/gateway/56191/data;
65	1.34	Historic photograph; Mauro, *A History of Thunder Bay*, 20.
66	1.35	Historic photograph; http:/collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3310207&rec_nbr_list=2083192,2074167,2078167,3310207,3073100,2896120,2079320,2080370,2078520,2072740;
67	1.36	Historic photograph; http:/images.ourontario.ca/gateway/2285539/data;
68	1.37	Historic photograph; http://images.ourontario.ca/gateway/56649/image/122501

page	*figure*	*description and source*
68	1.38	Historic photograph; http:/images.ourontario.ca/gateway/2263562/data;
69	1.39	Historic photograph; http:/images.ourontario.ca/gateway/2286123/data;
69	1.40	Historic photograph; http://images.ourontario.ca/gateway/2407532/data
70	1.41	Historic photograph; http:/images.ourontario.ca/gateway/2289893/data;
71	1.42	Historic photograph; http:/images.ourontario.ca/gateway/1709610/data;
71	1.43	Historic photograph; http:/images.maritimehistoryofthegreatlakes.ca/976/data;
72	1.44	Historic photograph; http:/images.ourontario.ca/gateway/2281126/data;
72	1.45	Historic photograph; http:/images.ourontario.ca/gateway/2296466/data;
73	1.46	Historic photograph; http://images.maritimehistoryofthegreatlakes.ca/906/data
73	1.47	Historic photograph; http:/images.ourontario.ca/gateway/2288897/data;
74	1.48	Historic photograph; http:/collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3310206&rec_nbr_list=2833389,2896069,2065869,2833399,2070083,2079273,2078322,2833566,3310206,2833561;
74	1.49	Historic photograph; http:/collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_
75	1.50	Historic photograph; http:/images.ourontario.ca/gateway/2263564/data;
75	1.51	Historic photograph; http:/images.ourontario.ca/gateway/2296663/data?n=16;
76	1.52	Historic photograph; http:/images.ourontario.ca/gateway/2282778/data;
77	1.53	Historic photograph; http:/images.ourontario.ca/gateway/1709582/data;
78	1.54	Historic photograph; http:/images.ourontario.ca/gateway/2323426/data;
79	1.55	Historic photograph; http:/images.ourontario.ca/gateway/2281088/data;
84-85	2.01	Photograph by author
86-87	2.02	Diagram; Andreae, *Lines of Country,* 68-69.
88-89	2.03	Photograph by author
90	2.04	Painting; http:/therig.files.wordpress.com/2007/10/image501.jpg;
92-93	2.05	Photograph by author
94	2.06	Painting; http://www.artistdaily.com/cfs-filesystemfile.ashx/__key/CommunityServer.Components.ImageFileViewer/CommunityServer.Blogs.Components.WeblogFiles.artistdaily/0385.anselm_2B00_kiefer_2C00_3.jpg_2D00_550x0.jpg
96	2.07	Photograph by author

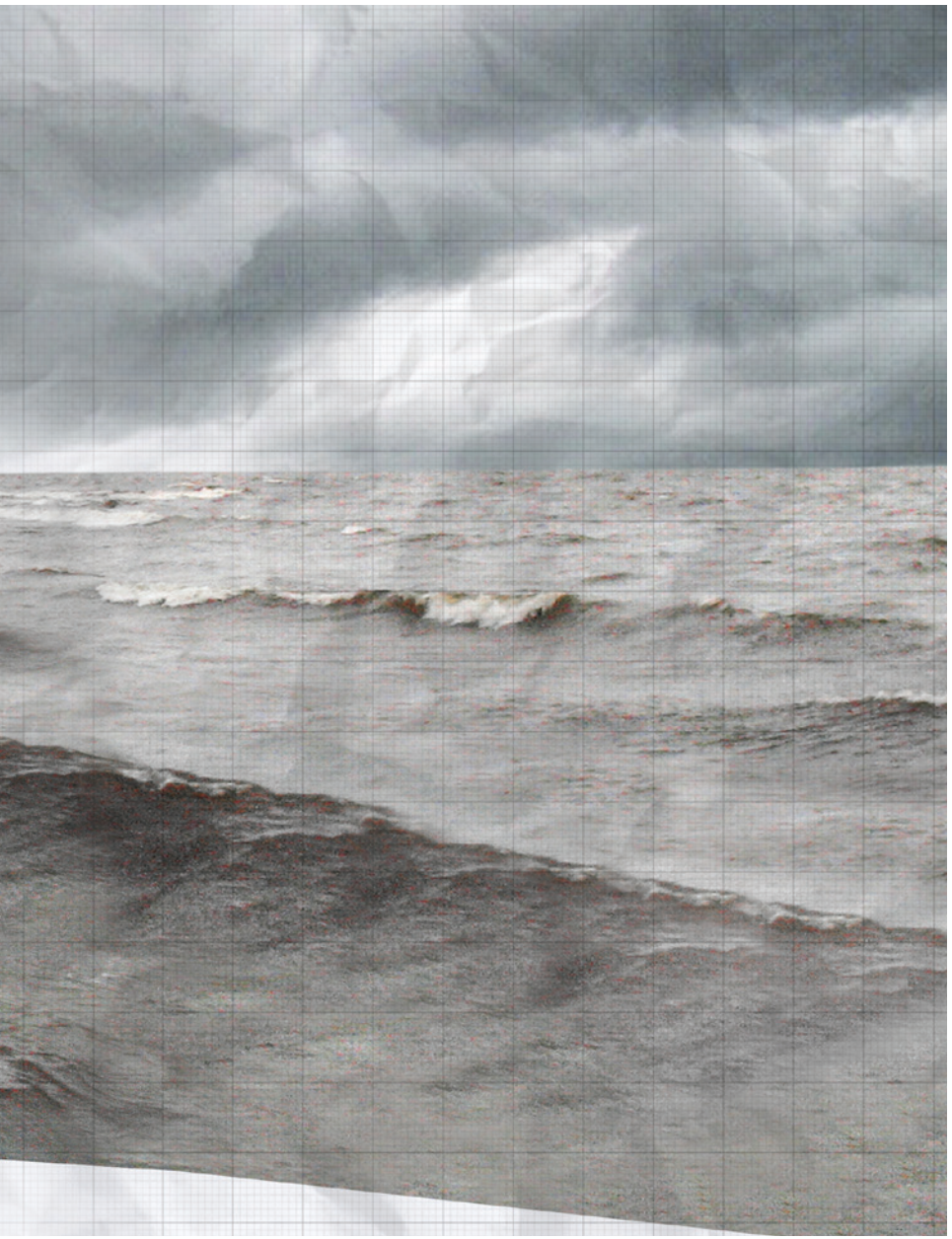
page	*figure*	*description and source*
98	2.08	Painting; http:/www.nlm.nih.gov/dreamanatomy/images/1200%20dpi/IV-A-01.jpg;
99	2.09	Painting; http:/www.wikipaintings.org/en/salvador-dali/the-disintegration-of-the-persistence-of-memory;
100	2.10	Painting; http:/narratingwaste.wordpress.com/category/performance;
100	2.11	Painting; http:/narratingwaste.wordpress.com/category/performance;
101	2.12	Photograph by author
102	2.13	Drawing; http:/2.bp.blogspot.com/_vlzyCdyw6CI/S_LQB4IS7bI/AAAAAAAAAWo/gOuhgLNX2dw/s1600/FlayedMan.jpg;
103	2.14	Painting; http:/www.artchive.com/artchive/b/bruegel/mad_meg.jpg;
103	2.15	Photograph; http:/www.marchandmeffre.com/detroit/index.html;
106-107	2.16	Photograph by author
109	2.17	Rendering by author
112	2.18	Map by author
114-115	2.19	Photograph by author
116	2.20	Map by author
118	2.21	Map by author
118	2.22	Map by author
120	2.23	Photograph by author
120	2.24	Photograph by author
120	2.25	Photograph by author
120	2.26	Photograph by author
121	2.27	Photograph by author
121	2.28	Photograph by author
121	2.29	Photograph by author
122	2.30	Photograph by author
122	2.31	Photograph by author
122	2.32	Photograph by author
122	2.33	Photograph by author
123	2.34	Photograph by author
123	2.35	Photograph by author
123	2.36	Photograph by author
123	2.37	Photograph by author
124	2.38	Photograph by author
124	2.39	Photograph by author
124	2.40	Photograph by author
124	2.41	Photograph by author
125	2.42	Photograph by author

page	*figure*	*description and source*
125	2.43	Photograph by author
125	2.44	Photograph by author
125	2.45	Photograph by author
126	2.46	Photograph by author
126	2.47	Photograph by author
126	2.48	Photograph by author
126	2.49	Photograph by author
127	2.50	Photograph by author
127	2.51	Photograph by author
127	2.52	Photograph by author
127	2.53	Photograph by author
132-133	3.01	Photo collage by author
134	3.02	Painting; http:/collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=2898308&rec_nbr_list=2833394,2895614,2833427,507794,2898308,2080069,2895609,2079113,2065811,3398255;
137	3.03	Postcard; http:/www.etsy.com/listing/67900873/north-shore-of-lake-superior-postcard;
138	3.04	Photograph; http:/media.photobucket.com/image/canada%20malting%20silos%20toronto/achender/toronto/IMG_4190.jpg;
142	3.05	Photograph; http://www.portseattle100.org/images/properties/t86/P25%20Hanford%20St%20Grain%20implosion%201971.jpg
144	3.06	Photograph; http:/wvs.topleftpixel.com/07/04/18;
146	3.07	Painting; http:/arthistory.about.com/od/from_exhibitions/ig/Color-Chart/cchart_08.htm;
147	3.08	Photograph; http://lukemcreynolds.com/files/wallpaper/Markham-suburbsid.jpg
148	3.09	Photograph by author
150	3.10	Painting; http:/www.dailyartfixx.com/2011/03/18/manabu-ikeda-mixed-media;
152	3.11	Plan; http:/www.e-c-o-l-e.com/classics/koolhaas;
154	3.12	Photograph by author
158-159	3.13	Photograph by author
161	3.14	Rendering by author
164	3.15	Painting; http:/www.amycaseypainting.com/2011.html;
167	3.16	Rendering by author
169	3.17	Rendering by author
170	3.18	Photograph; http:/thewordguy.wordpress.com/2010/06/23/palimpsest-pael%C9%AAmp%CB%8Cs%C9%9Bst;
173	3.19	Rendering by author
180-191	3.20	Rendering by author
201	4.01	Photo collage by author
204	4.02	Engraving; http:/en.wikipedia.org/wiki/File:Flammarion.jpg;

page	*figure*	*description and source*
225	5.01	Map by author
227	5.02	Map by author
229	5.03	Map by author
231	5.04	Map by author
234-237	5.05	Chart by author
238	5.06	Diagram by author
239	5.07	Diagram by author
240	5.08	Diagram by author
240	5.09	Diagram by author
241	5.10	Diagram by author
244	5.11	Map by author
245	5.12	Photograph; http:/www.kreis-re.de/UserImages/70/Die%20Emscher%20in%20Castrop;
246	5.13	Plan; Reed, *Groundswell,* 126.
247	5.14	Photograph; *Topos Issue 69 Reuse 2009,* 95.
247	5.15	Photograph; *Topos Issue 69 Reuse 2009,* 95.
248	5.16	Photograph; http:/www.ruhrburo.blogspot.com;
248	5.17	Photograph; http:/observatoriumrotterdam.blogspot.com/2010_04_01_archive.html;
248	5.18	Photograph; http://www.metalocus.es/content/en/system/files/upload-images/mlobserver15.png
249	5.19	Photograph; http://www.metalocus.es/content/en/system/files/imagecache/blog_content_images/images-lead/mlobserver07.png
250	5.20	Rendering; *Topos Issue 69 Reuse 2009,* 21.
250	5.21	Diagram; *Topos Issue 69 Reuse 2009,* 21.
251	5.22	Plan; *Topos Issue 69 Reuse 2009,* 20.
251	5.23	Photograph; *Topos Issue 69 Reuse 2009,* 19.
252	5.24	Photograph; *Landscape Architecture: Volume 100 July 2010*, 78.
252	5.25	Photograph; *Landscape Architecture: Volume 100 July 2010*, 88.
252	5.26	Photograph; http:/lentilbreakdown.blogspot.com/2010/09/travel-bite-santa-fe-farmers-market.html;
253	5.27	Plan; *Landscape Architecture: Volume 100 July 2010*, 80-81.
253	5.28	Photograph; *Landscape Architecture: Volume 100 July 2010*, 82.
254	5.29	Historic photograph; http:/www.toronto.ca/archives/images/brickworks_large.jpg;
254	5.30	Rendering; http:/www.claudecormier.com/photos/projets/36/621_22.jpg;
255	5.31	Photograph; http:/torontoshootersclub.ca/tag/brick-works;
255	5.32	Rendering; http:/www.holcimfoundation.org/Portals/1/images/holcim_imagegallery/A08NA/A08NAackC-019f.jpg;
256	5.33	Rendering; http://www.archdaily.com/10080/promenade-samuel-de-champlain-consortium-daoust-lestage-williams-asselin-ackaoui-option-amenagement/

page	*figure*	*description and source*
256	5.33	Plan; http:/www.archdaily.com/10080/promenade-samuel-de-champlain-consortium-daoust-lestage-williams-asselin-ackaoui-option-amenagement;
257	5.34	Photograph; http://www.archdaily.com/10080/promenade-samuel-de-champlain-consortium-daoust-lestage-williams-asselin-ackaoui-option-amenagement/
257	5.35	Photograph; http://www.archdaily.com/10080/promenade-samuel-de-champlain-consortium-daoust-lestage-williams-asselin-ackaoui-option-amenagement/
257	5.36	Photograph; http://www.archdaily.com/10080/promenade-samuel-de-champlain-consortium-daoust-lestage-williams-asselin-ackaoui-option-amenagement/

figure 0.01 _ Lake Superior at Fort William



foreword

Thunder rolls, lightning flashes, the giants, terrified, raise their eyes and become aware of the sky. But what did the giants see when they raised their eyes? What does one see vertically and laterally in a dense forest? The mute closure of foliage. The boundless oblivion of the dormant mind. What, then, did the giants see when they raised their eyes? They saw nothing: a sudden illumination of nothingness.[1]

This thesis was not inspired by a particular literary work, architectural theory, or design precedent. While these influences came later, this body of work was initially driven by a personal encounter with the edge of a city in a state of decline - of occupying the space between the dark mourning of a recessing region and the surging vitality of the nature that surrounds it.

What happens after a place has been exploited, isolated, and neglected? What occurs when that place is bound – confined – by impenetrable voids of dereliction? Its core, slowing diffracting without opportunity to perceive outward – beyond the derelict terrain to the boundless expanses of earth and water that have perpetually provided it vitality.

And what then, if for a moment, this decaying place is given a view beyond these boundaries?

Out of the child's first attempts to establish boundaries and walls in nature, followed by the building of walls, hedges, or fences and attended by the gradual development of geometry, architectural organization emerges as an abstraction of natural intuitions, the setting up of axes for vision and movement; vertical lines carried, so to speak, by bodies in forward motion set up depth, both virtually and literally, and thence a space for free movement.[2]

From the foundations of ancient Roman civilization, desire for order has placed boundaries around the cultured, protecting that which is controllable from that which is feared and unknown. The city is defined by these boundaries. But the formation of boundaries also entails the creation of edges – in-between places that belong at once to both, and neither opposing condition.

Drawn to edges, we gaze into the depths of deep canyons, climb to the peaks of mountains to survey the abyss, stand on plinths and cliffs in awe of the seemingly infinite expanse of oceans and lakes, traverse the rocky shorelines of rivers and waterfalls.

While providing practical amenity such as ease of transportation, space for recreation, access to clean drinking water, and production of sewage systems, the presence of water possesses a much deeper significance in establishing the local identity of a place. The lakes, rivers, and oceans that bound a place also form an enduring extension and connection to the distant surroundings, their banks and shorelines acting as mediator, threshold, and gateway between the rigidity of the urban realm and the tumultuous natural world.

Encounter with the water's edge presents a physical and existential threshold – juxtaposing past and future, culture and nature, the known and the feared, the controlled and the chaotic. This edge presents an opportunity to perceive beyond the confines of the city and conversely, for the city to reflect inward to observe its own evolution. At this juncture, culture is momentarily reconnected to the perpetual transformation and continuation of the natural landscape.

> *...the liminal edge between land and water is a site of existential tensions, particularly those pertaining to life, memory, oblivion and death.*[3]

The former town of Fort William, Ontario is devoid of access to its water's edge. Though the town is surrounded by the powerful and sublime Lake Superior and Kaministiquia River, derelict and inaccessible deindustrial voids currently obscure its core from its edges, fracturing the innate connection between city culture and surrounding nature. From the site of a struggling pulp and paper mill west of the town core, east toward the site of the original foundation outpost at the mouth of Lake Superior, the entirety of Fort William's water's edge is completely inaccessible to the public. Though no longer in use, the site is scattered with decaying industrial architecture and artefacts. Lacking access to these lands and these edges, the residents of Fort William cannot experience the layers of its cultural and natural endurance held within the landscape, resulting in an uncertain and fragmented place identity.

the task to be accomplished is not the conservation of the past, but the redemption of hopes of the past, the redemption of optimism in the face of contemporary pessimism.[4]

This thesis does not present a nihilistic view of the current struggles of deindustrialization, nor does it argue for the reconstruction of a lost, pastoral condition. This work does not attempt to propose a deterministic design solution for the derelict sites around Fort William. Rather, it ponders and scrutinizes the chaotic and symbolic deindustrial voids that surround cities, particularly those in decline. It aims to propel dialogue and inspire momentary pause prior to aggressive reaction, in attempt to renegotiate the perceived boundaries between culture and nature.

I have immersed myself within this site, embracing the amplification and hyperawareness caused by isolation, both in the physical traversal and deep study of a place. Individual encounter serves as a vehicle for this exploration. I have imagined passage through the deindustrial landscape and along the river through a series of sectional perspective renderings. Oscillating between turbulent and quiescent, this exploration of meander and pause is intended to thicken and occupy the void. Suspension within the ambiguous deindustrial terrain aims to express the both the physicality and existential qualities of this inaccessible liminal edge. I hope to offer Fort William a new perspective and a renewed appreciation for the inherent adaptability and vitality that defines its cultural and natural histories.

During a trip to Fort William at the very beginning of my thesis explorations, I convinced a friend who lived in Fort William to help me document the Kaministiquia River site. Though Nolan had lived on the Fort William First Nations Reserve his entire life, and drove across the river almost every day, he was almost as unfamiliar with its history and its current state as I was at the time. After three days of exploring the site, photographing its artifacts, and studying century-old documents, he told me that the experience had entirely altered his perspective on his city, that for the first time he felt connected to the place. I hope that this exploration provokes dialogue and inspires others to search for what I have encountered, what Nolan found, and what enduringly resides within the void.

1 Robert Pogue Harrison, *Forests: The Shadow of Civilization* (Chicago: University of Chicago Press, 1993), 4 – *Harrison is referring to Giambattista Vico's fable in The New Science ,1744.*

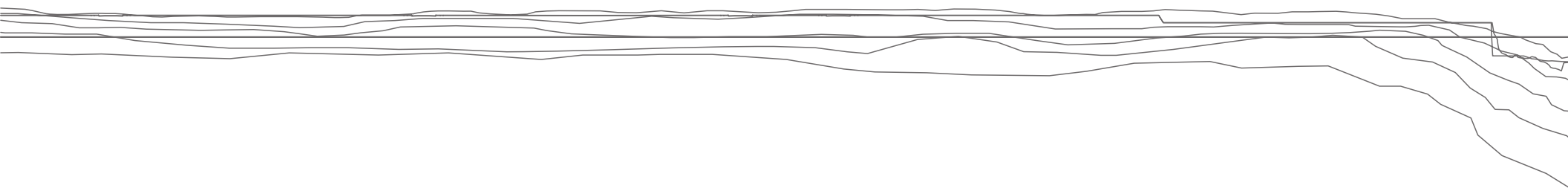
2 Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge: MIT Press, 2000), 4.

3 Amy Lavendar Harris, *Imagining Toronto* (Toronto, ON: Mansfield Press, 2010), 61.

4 Sarah Whiting, ed., "Subjecting the Modern" in *Differences: Topographies of Contemporary Architecture* (Cambridge, Mass.: MIT Press,1999), xv.

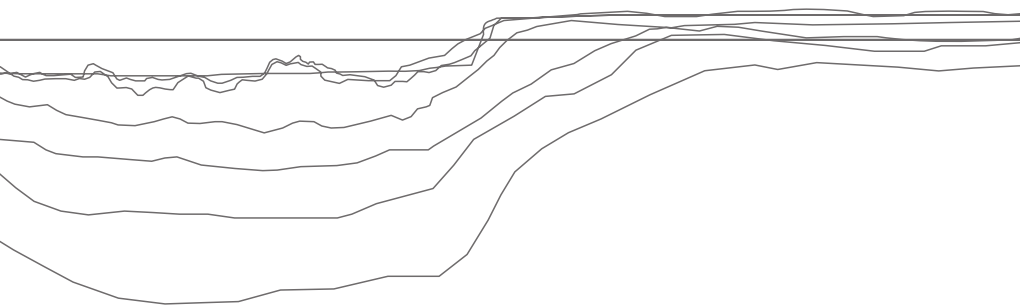
(PREVIOUS)
figure 0.02 _ Highway 61 entry to Kaministiquia floodplain

prologue



(PREVIOUS)
figure 0.03 _ Photo collage

figure 0.04 _ Kaministiquia River basin section



A city might be hidden by landscape, distance, darkness, or atmosphere, or then again there may be some hidden influence at work in the observing subject to render it unseen or unseeable.[1]

0
1000 km

Surveying Northwestern Ontario

Following many decades of functioning as an instrumental shipping port and vital connection between the east and west of North America, the former town of Fort William is in a state of decline. Located on the Northwest shore of Lake Superior in Northern Ontario, Fort William has now been absorbed into the amalgamated City of Thunder Bay. Its expansion and demise is not dissimilar to that of many other foundation outposts in North America.

The vast and fantastical landscape of Northern Ontario was formed by the immense glacial and geomorphic conditions responsible for the creation of the Canadian Shield. Notorious for its shallow soils, rigid bedrock foundation, jagged cliffs and mountains, rich Boreal forest, and immense labyrinth of lakes and rivers, Northern Ontario's landscape has held a long history of inspiration for painters and writers for decades.

Though providing monumental material wealth and continental passage, the region's volatile and unrelenting geographic and atmospheric conditions have also been responsible for great struggle and tragedy. In spite of harsh climatic conditions, physical barriers, and geographic isolation, through two centuries of exploration, speculation, settlement, abandonment, exploitation and cultivation, the town of Fort William has proven persistently irrepressible. Through repeated transitions and regressions, Fort William and its surrounding townships now function as a commercial, educational, medical hub for the much larger regional network of smaller towns and cities in Northwestern Ontario.[2]

Settlement and development in Northern Ontario have been driven by the extraction of resources from the area's fertile and varied indigenous landscape in direct response to supply and demand of the rest of the province and country. While motivating the growth of the region, exploitation has fragmented and obscured residents' connection to the inherent value of the land, perpetuating a perceived division between nature and culture. Ontario's north is rich in natural features, though many northern areas of the province have limited physical and psychological connection to the innate power of the regional landscape.

(OPPOSITE)
figure 0.05 _ Trans Canada highway

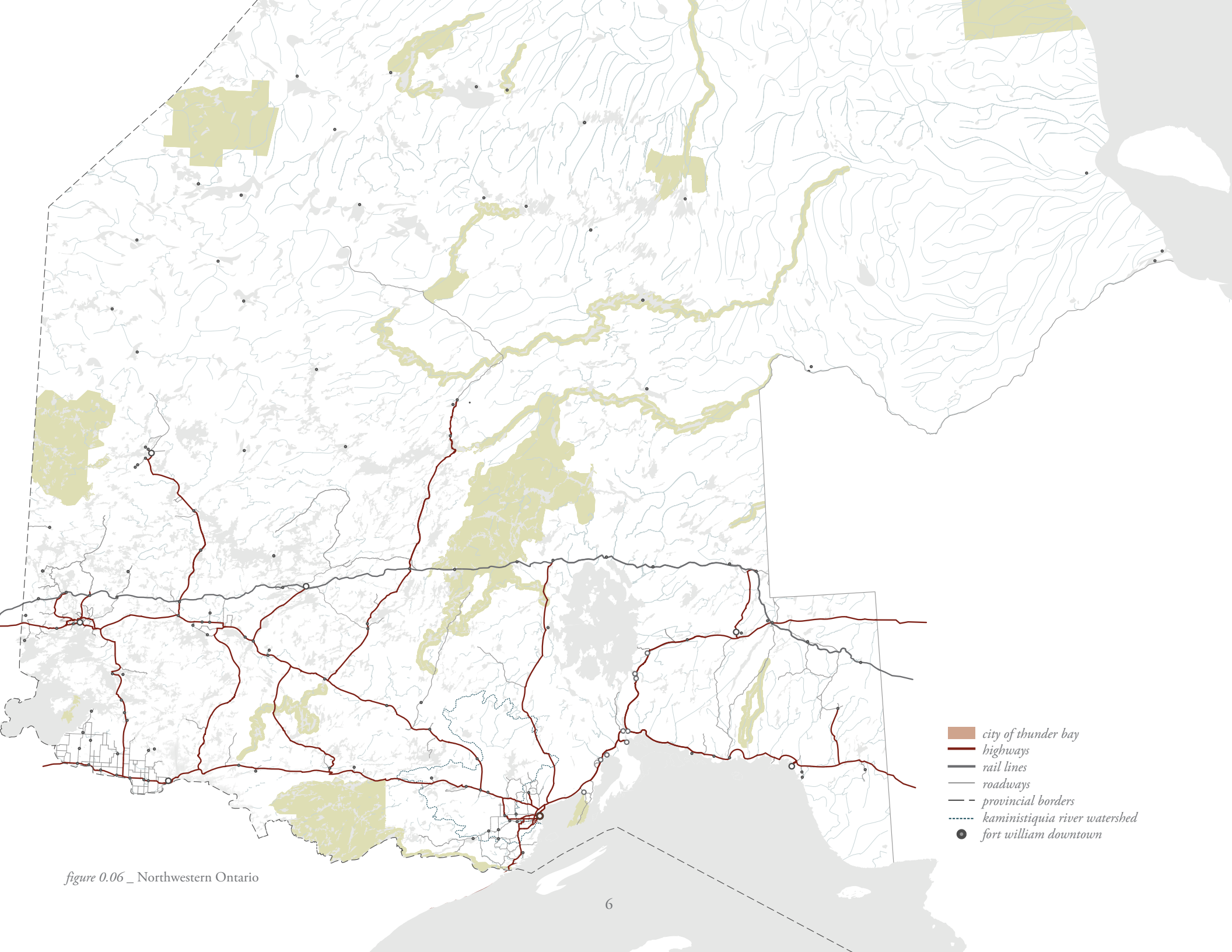


figure 0.06 _ Northwestern Ontario

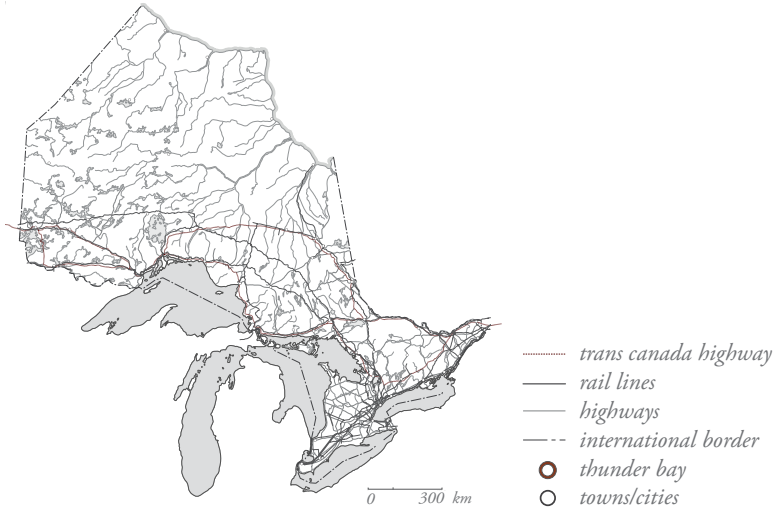


figure 0.07 _ Transportation networks in Ontario

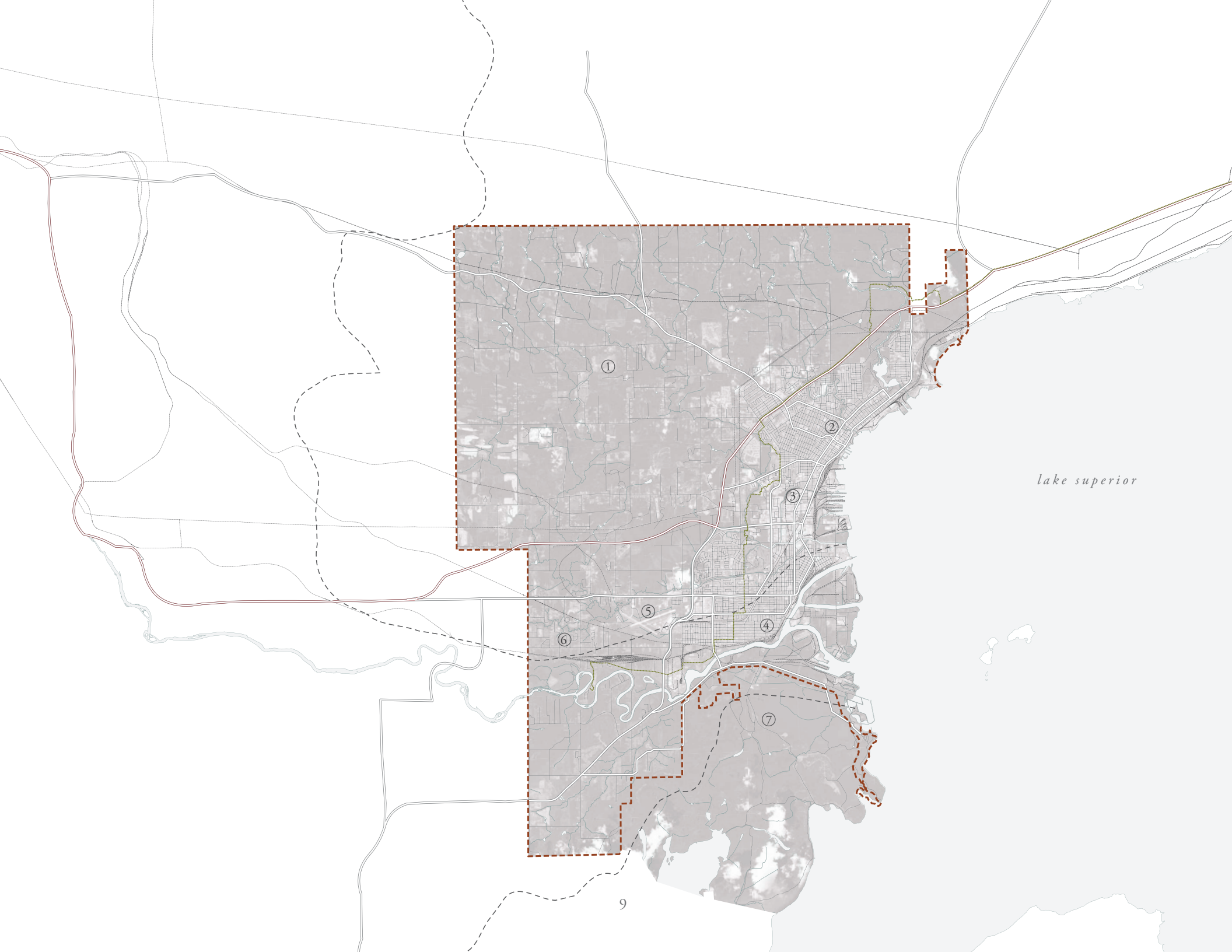
While occupying eight hundred thousand square kilometres, and accounting for nearly ninety percent of Ontario's landmass, Northern Ontario's dispersed urban and rural areas house only six percent of the province's population.[3] Over recent decades every resource-based and single-industry town in Northern Ontario experienced decline in employment, industry, and population,[4] amplifying the social, cultural, and economical division between the northern and southern regions of the province. Fort William is one of these towns.

With dramatic shifts in the shipping industry over the last five decades, this former industrial giant has struggled to find a stable economic base, while its downtown has decayed, unemployment has risen, youth have outmigrated, and outside investment has ceased. Fort William's minimal lakefront presence and challenging relationship to the neighbouring First Nations Reserve have resulted in loss of almost all active industry and complex social issues. Its low density skyline is dominated by the immense presence of abandoned terminal grain elevators, its shoreline left inaccessible by expanses of underused rail yards.

For those who have stayed in this region, opportunity and pride are fleeting. The failings of various development and revitalization proposals and endeavours further contribute to the depressed state of this city.

Decline and transformation, however, are not new to this place – Fort William's endurance has been intrinsically reliant upon its own adaptability and resilience.

figure 0.08 _ City of Thunder Bay


lake superior
①
②
③
④
⑤
⑥
⑦

ROY BUILDING
Dalterich's
MENS - LADIES &
CHILDREN'S WEAR

509

figures 0.09 - 0.12 _ Fort William, 2010: Downtown streets

figure 0.13 - 0.16 _ Fort William, 2010: Downtown streets

figure 0.17 _ Fort William, 1890: Simpson Street looking toward Victoria Avenue

Landscape reshapes the world not only because of its physical and experiential characteristics but also because of its eidetic content, its capacity to contain and express ideas and so engage the mind.[5]

Landscape is endlessly formed and transformed. A complex history of natural and cultural influences continues to produce an evolutionary terrain that dramatically influences perception of the landscape within and surrounding contemporary cities. The exposed and the imperceptible layers of a city comprise a unique terrain that has a critical role in forming and reinforcing place identity.

The layers of landscape accrued through industrial exploitation of nature have arguably produced some of the most evident effects upon the current form of cities. Through cultural desires of control and prosperity, the naturally occurring physical elements - rivers, forests, geological formations, lakefronts that prompted the foundation of North America cities, have been permanently altered by dredging, clear-cutting, quarrying, and processing.

Man 'in dispelling one wilderness…has created another,' … 'For the intricate equipment of civilization is in itself a wilderness. He has unraveled the labyrinth of river and coast line but has spun the labyrinth of industry."[6]

figure 0.18 _ Fort William, 2010: Mission Island and Saskatchewan Pool 8

Deindustrialization has invariably altered modern cultural conceptions of control over nature. The terrain remaining after decades of resource exploitation has created deep voids and fissures that reside physically, psychologically, and theoretically in-between the realms of city and nature. The trauma of deindustrialization challenges the ability to see beneath the most recent usage of a site and encounter the underlying deep historical strata that has been formed by continuous cultural and natural accretion. Deindustrial voids can be considered as both barrier and bridge; serving as persistent symbolic reminders of the volatile and hubristic relationship between culture and nature, and offering potential reconnection to the natural landscape of a city's foundation.

If and how deindustrial voids can be integrated into remaining urban fabric have become increasingly prevalent theoretical and design questions. Whether rooted in ecological, social, or economic concerns, typical design interventions often continue to emphasize cultural domination and the role of the designer as creator, in order to reassert control over the chaos of ruination and outwardly express images of progress.

This thesis resists immediate transformation of the void and positions the architect as perceiver and in order to immerse and understand the inherent existential qualities of a site in a transitioning state.

figure 0.19 _ Fort William, 2010: Kaministiquia River, looking west to Lake Superior and coal-handling facility

This thesis is organized into three parts. The following is a brief outline of the structure and components of this thesis.

Part One, entitled *Landscape of Affluence* explores the evolution of North America's perceived disconnection from nature; from fear, to reverence, to exploitation, and finally to the current state of tension and uncertainty. This changing relationship is specifically explored to expose the foundation of place identity and modern perceptions of landscape that both allowed and propelled the disconnection between culture and nature.

Part Two, *Landscape of Alterity* explores the phenomenon of deindustrialization, examining the role of loss of industry and the presence of dereliction have fragmented place identity and perceived vitality. Focusing specifically on cities in decline, this section draws from a wide variety of theories, including urban geography, urban design, and psychology. Concepts of spatiotemporal dissolution, alterity, and ruination explicate the underlying cultural perceptions of dereliction and reminders of deindustrialization.

Part Three, entitled *Valuation of the Void* begins with a discussion of prevailing design responses rooted in collective nostalgia felt for deindustrialized sites and declining cities in. From erasure to memorialization, these approaches are discussed to express their impact upon place identity and the strained relationship between the cultural and the natural. The increasing focus upon landscape within design disciplines illustrates contemporary movement toward resolving boundaries between culture and nature.

Ultimately, this section probes beneath the surface of these prevailing ideas to consider what, in the moment, the deindustrial void may actually offer to a city experiencing deep decline. Considered as a palimpsest of rich historical information, the voids and edges of derelict sites are discussed as entry points that pervert and dissolve the preconceived boundaries between cultural and natural realms and may reconnect a declining city to the inherent vitality of its foundation and surroundings.

Within the body of this work, an intimate and immersive study of Fort William and the Kaministiquia River supports the theoretical discussion. An exposition of the cyclical development and decline of Fort William illuminates the area's mythological significance, instrumental connectivity, exploitation of natural resources, and repeated eras of opulence and abatement. As a means of grounding the discussion within the place that has inspired this thesis, this exploration illustrates Fort William's inherent resilience through the repeated oscillations between prosperity and decline that have long typified of resource-based towns,

It is important to make clear the distinction between what is referred to as culture and nature, though this is not an absolute definition. Though aligning itself with the increasingly common understanding that nature and culture cannot be considered separate,[7] for the sake of discussion, a distinction is made between the two when referencing various perspectives. In the context of this thesis, nature is considered to be all earthly processes and things that exist and persist regardless of human intervention including geology, climate, wind, water, diurnal and seasonal cycles, plants, animals, and organisms. Culture, by comparison is considered to be everything that is perpetuated by any active human process including infrastructure, architecture, industry, society, politics, and economics.

endnotes

1 Vidler, *Warped Space*, p 80

2 Urban Aboriginal Task Force, *Thunder Bay Final Report*, December 2007, 25

3 Places to Grow, *Proposed Growth Plan for Northern Ontario*, October 2009, 1

4 Ministry of Northern Development and Mines, *Northern Ontario Profile,* June 2011 http://www.mndm.gov.on.ca/northern_development/documents/northern_ontario_e.pdf (October 5 2011)

5 James Corner, *Recovering Landscape: Essays in Contemporary Landscape Architecture* (New York: Princeton Architectural Press, 1999), 1

6 Kellar Easterling, *Organization Space : Landscapes, Highways, and Houses in America* (Cambridge, Mass.: MIT Press, 1999), 41

7 Hubertus Adam, *Landscape Architecture in Mutation: Essays on Urban Landscapes* (Zürich: gta Verlag, 2005), 155

01

landscape of affluence

For the last three centuries, an imbalanced relationship has persisted between culture and nature in North America.[1] Industrial exploitation has both allowed for and subsequently perpetuated this dichotomy. The modern world conceived of nature as independent of and in opposition to humanity[2] – nature must be dominated, exploited, and controlled in order for culture to progress. This perspective was founded on several evolving concepts of nature born out of industrialization; nature was to be feared and tamed; nature possessed resources that could be exploited; nature must be preserved and managed. The estrangement of culture and nature is the result of many centuries of cultural change, peaking at the time of industrialization.

Exploring the evolving historic dynamic between culture and nature, this section probes how shifting perceptions of nature, increasing hubristic exploitation, and the resulting urban and landscape fabric of North America have contributed to a perceived separation of humanity from their natural surroundings.

(PREVIOUS)
figure 1.01 _ Fort William, 1903: Canadian Pacific grain elevators along Kaministiquia River north shore
figure 1.02 _ Fishing in Northern Ontario, 1869

cultural & natural divergence 1.1

Since at least the witch burnings of the sixteenth century, people of European origin have regarded nature as separate from human civilization, which makes it possible to argue for its protection. The Native peoples of North America have never shared these attitudes. For them, the natural world is not a refuge – the 'other' to an urban industrial civilization – but a place that is sacred in and of itself. In Native cosmologies, human cultures are compatible with natural systems, and it is a human responsibility to keep things that way.[3]

Historically, nature and culture were primarily considered interdependent. The atmospheric, geographic, pedospheric, and geomorphic conditions of a specific location directly influenced a region's growth and vitality. Preindustrial societies felt a sense of oneness with nature, viewing themselves as a part of the continuous system with their surrounding lands. Though this type of dynamic still exists in some parts of the world, the processes of industrialization unequivocally altered this perspective for most aspects of North American culture.

This split between culture and nature was imperative to the immense domination and expansive growth of civilization during the Industrial Era and supported the exponential increase in speed and scale of resource extraction and urbanization. While cities and towns were still considerably connected to their geographic location and local resources, this dependence was parasitic, dominating and exploiting a city's surroundings at a disproportionate scale. The modern ability to control and harvest natural resources, mould and transform vast expanses of land, and move goods and products at expedient rates disrupted the balance of culture and nature and diminished the former symbiotic relation between human settlements and specific local surroundings.

figure 1.03 _ Monk by the Sea by Casper David Friedrich, 1809

> *Place is not a ground, keeping faith with certain images; nor is it the strength of the topography or archaeological memory. Place is, rather, a conjectural foundation, a ritual of and in time, capable of fixing a point of particular intensity in the universal chaos.*[4]

The word *place* is often used to describe a particular locality. Place is not simply the physical locus of activity, but refers to a complex existing and continual integration of nature and culture in a particular location.[5] In *Postmodern Urban Landscapes: Mapping Culture and Power*, sociologist Sharon Zukin defines *place* as the spatial forms that anchor one to the social world, providing the basis for a stable *identity.*[6]

Identity is based upon the symbolic connection of specific geography and physical surroundings to the local mythology, collective memory, cultural orientation, and continuity of a place.[7] The distinction of a particular location and the recognition of a place as unique and individual are provided by its *place identity*.[8] In *The Image of the City*, instrumental urban theorist Kevin Lynch describes place identity as both persistent and evolving over time. Place identity involves memories, feelings, attitudes, values, meanings, and conceptions of behaviour and experiences pertaining to the physical world in which the individual lives, as an extension of individual identity.[9] Individual attachment to place is created through feelings of comfort and security that establish strong roots and connections.[10] Culture and nature are intrinsically connected through the concept of place identity, formed through accruing interactions between social and earthly processes.[11]

Evolving perspectives of nature not only supported industrial exploitation, but also prompted the cultural construct of *landscape,* a word that entered language in the late fifteenth century.[12] Exploring the etymology of the word, Ann Winston Spirn indicates that landscape literally connects people and place - the root words combine "*place and the people living there"* with the processes, *"to shape"* and "*partnership".*[13] Landscape is a composition of the human experience in the natural world through which the relationship between culture and nature can be approached, mediated, and represented.[14]

Landscape acts as both subject and object, presupposing an intimate relationship between spectator and surroundings.[15] The late Denis Cosgrove, cultural geographer and landscape theorist, illustrates that, as a social product and abstraction, the experience and representation of landscape through painting, surveying, poetry, prose, and design, renders it both a cultural and natural phenomenon. In *Social Formation and Symbolic Landscape*, Cosgrove expresses the inadequacy of the persistent desire to classify landscape into morphological types. This type of classification considers landscape and the correlation between culture and nature as static and negates their inherent "*symbolic and cultural meaning".*[16]

figure 1.04 _ Trier, Germany - Cosmographiae Universalis by Sebastian Munster, 1550

Modern perceptions proclaimed a new cultural view of the natural world and began an era of landscape valuation and interpretation that reframed the connection between humanity and nature. In *Landscape and Power*, W.J.T. Mitchell emphasizes that *"landscape circulates as medium of exchange, a site of the visual appropriation, a focus for the formation of identity."*[17] The unique cultural power of landscape expresses the individual and a collective need for a sense of belonging, developed through the integrity and respect for a place's surroundings.[18]

An understanding of the idea of landscape is imperative to uncovering how the division between nature and culture has evolved over the last several centuries. Every landscape is a part of a *"vast, cluttered, complex repository of society, an archive or tangible evidence about our character and experience as a people through all our history – if only we can learn how to read it."*[19]

figure 1.05 _ The Hunters in the Snow by Pieter Bruegel, 1565

In *Common Landscape of America 1580 to 1845*, John Stilgoe emphasizes the historic connection and interdependence between humans and their surroundings; *"Seasonal change, successful hunts, bountiful harvests, deaths in winter storms, even the continual collisions of man with beast explained man's niche in a larger order of things."*[20] Early Paleolithic and North American aboriginal cultures viewed their own existence as intrinsically linked to the health and function of their surroundings, believing in humanity's critical correlative harmony with the natural world.[21] Aligned and interconnected with a natural and cyclical perception of change, modern notions of progress were not sought,[22] and resources and land were cultivated and occupied only at local scales.

Stilgoe continues to describe the catalytic forces that began to symbolically disconnect humans from their natural surroundings; *"Christianity, along with agriculture and artifice, wrenched man from his niche and made him sometime master of the earth. Agriculture and artifice made him ever less familiar with the wild, until he was no longer "at home" in it, until he recognized it as wild, as a place other than his own."*[23] This initial separation allowed for an evolving perception and classification of nature, and the inception of the idea of landscape. Preindustrial cultures generally divided nature into two opposing realms - the cultivated and the feared.

While preindustrial society was reliant upon the resources of its locale, these demands were limited by access to resources that were directly produced by the local surroundings. The *landschaft*[24] in early modern Europe, consisting of a central dwelling group surrounded by concentric communal rings of working land, is an example of the cultivated landscape. The size of the working landscape and its distance from the dwelling area was directly related to the needs of the community, expanding and contracting with the demands of local residents.[25] The functionality of the cultivated nature and the increasing ability to control and produce local resources limited the need for human interaction with surrounding nature in more traditional means, such as hunting and gathering.[26]

This insular working society propelled the concept of the feared landscape. Preindustrial settlements protected culture from the perceived dangers and uncontrollable chaos of the wilderness existing beyond the cultivated boundaries. Author Max Oelschlaeger stresses that the wilderness was considered a terra incognita, a forbidden place, *"a heart of darkness that civilized people have long attempted to repress"*[27], filled with wild men and wild animals. The wilderness landscape was largely understood and experienced through local mythology and scriptural precedents, and was rarely encountered by most people. Robert Pogue Harrison emphasizes the cultural creation of the wilderness landscape, stating that *"wilderness in itself is placeless, for it has no human center or point of convergence around which nature can gather and become bounded."*[28] The Medieval perception of the edge between the cultivated landscape and the wilderness beyond, emphasizes this polarization – maps and representations depict the world as *"more deformed and alien"* as one moves away from the centre of the known world.[29]

Order and the domestication and cultivation of wilderness became imperative to the progress of preindustrial culture. Ecological psychologist Deborah Winter affirms this preindustrial perception; "*The main project of civilization is to tame and control the natural world so that its dangerous forces do not destroy us, and so that its resources are available for our use."*[30]

figure 1.06 _ Crew lining the ice coated decks of Great Lakes and St. Lawrence Transit Company steamboat John Crearer in Fort William, 1910

figure 1.07 _ Road to Gregory Gulch by George A. Crofutt, 1881

figure 1.08 _ Clearing for the TransContinental Railway in Northern Ontario

The prospect of substantial wealth held within the North American wilderness prompted enormous physical and psychological transformation of the landscape. The desire to connect the continent to valuable resources prompted an immense struggle for survival against the vast and hostile wilderness. From early exploration and prospecting to the eventual formation of continental shipping and rail networks, humans engaged in arduous combat against violent storms, frigid winters, infertile soils, barren terrain, and impassable topography. These severe and treacherous conditions resulted in abounding disease, disaster, death, abandonment of settlements, and termination of emerging networks. This persistent cultural vulnerability secured the polarization between the progress of culture and the ferocity of nature.

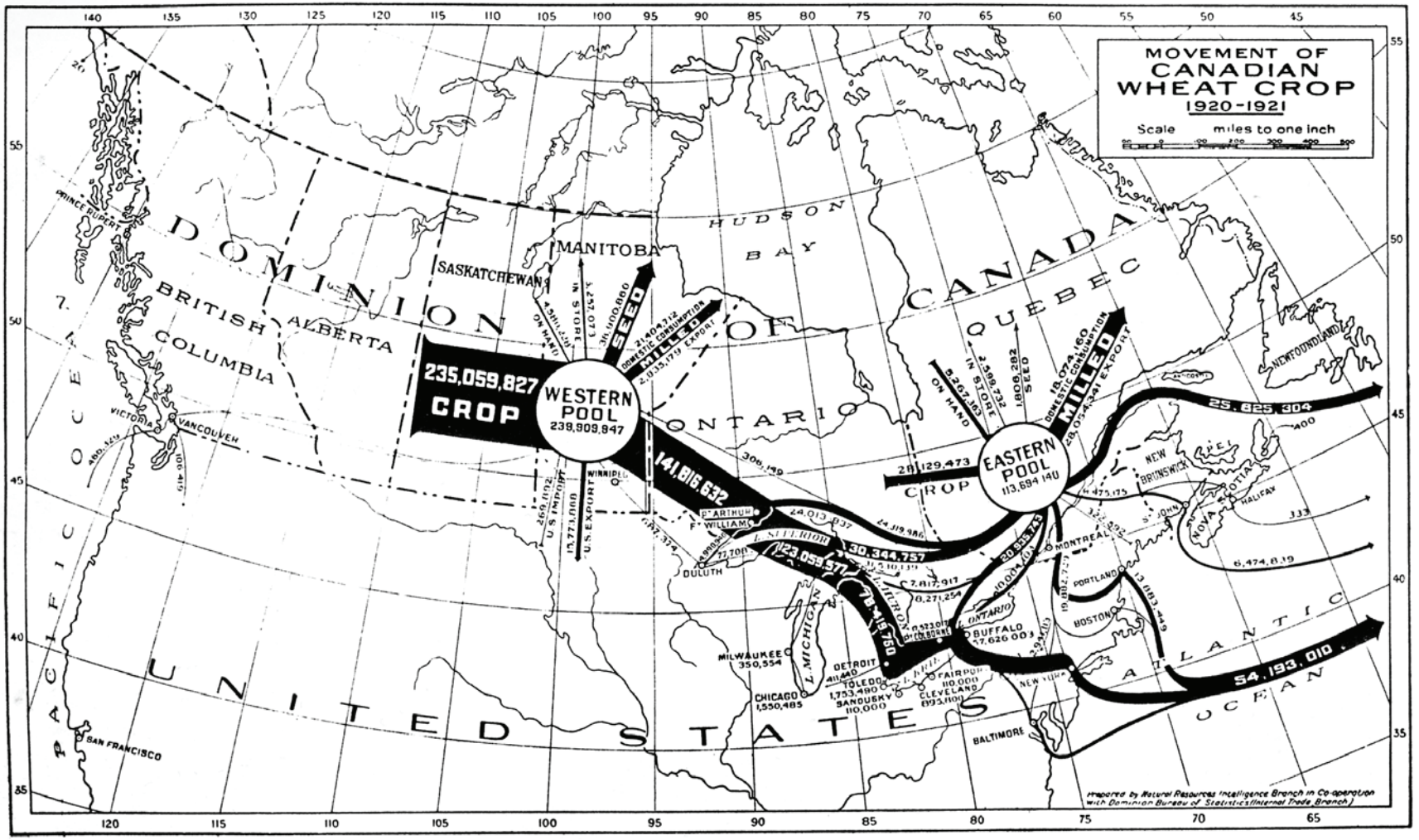


figure 1.09 _ Movement of Canadian Wheat Crop, 1920 - 1921

Evolving from early industrial activity at the beginning of the 19th century, to the height of industrial growth commencing in the late 1800's, the mechanized ability to control and exploit the landscape altered the previously localized and mutually beneficial relationship between nature and culture. The perceived value of a landscape was inextricably connected to its inherent natural power and exploitive potential. Exploitation of natural land prompted expedient urban growth in response to both local and outside demands and competition. The dramatic consumption of the North American wilderness was fuelled by the hubristic aspirations of a capitalistic political economy and the desire for mastery and domination of the natural world.[29]

Industrialization is defined by the substitution of manual activities for mechanical operations in the production process.[31] Industrial activity consumed forests and unearthed mineral resources, diverted and dredged rivers, infilled lakeshores, manufactured canals and locks, produced and discarded immense wastes, and exponentially expanded urban fabric and infrastructural networks. These changes did not occur abruptly, but were the result of more than two centuries of periodic regressions and accelerations in production, transportation, resource extraction, technology, and urban development.

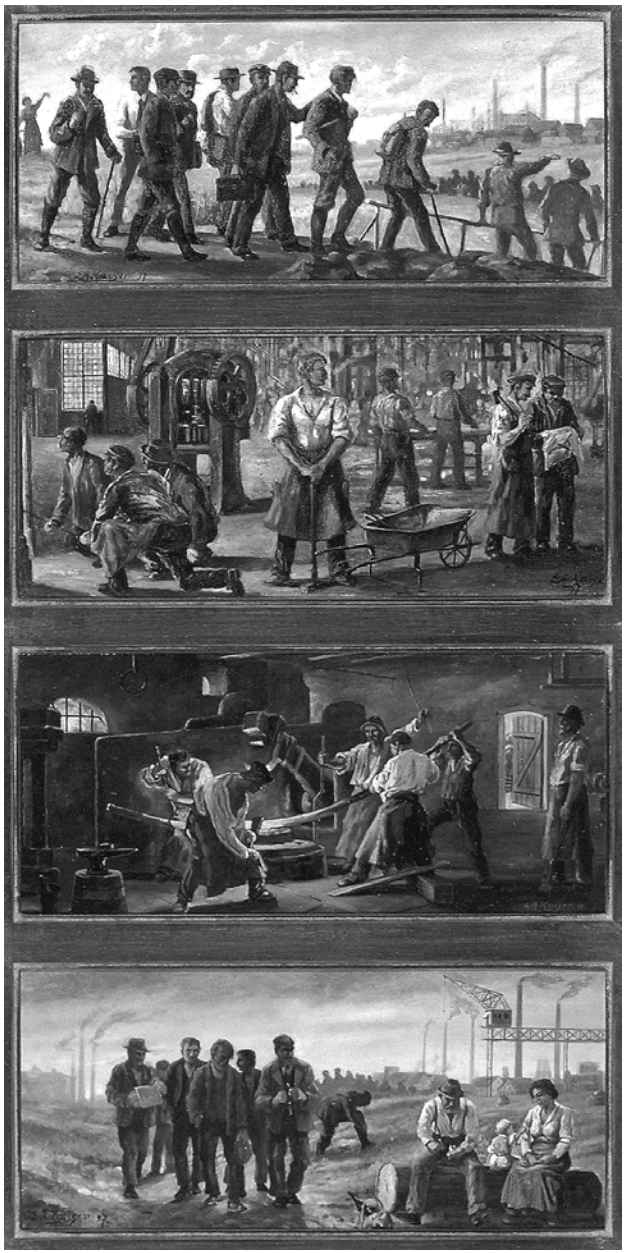


figure 1.10 _ Worker's World by E. A. Kaiser, 1937

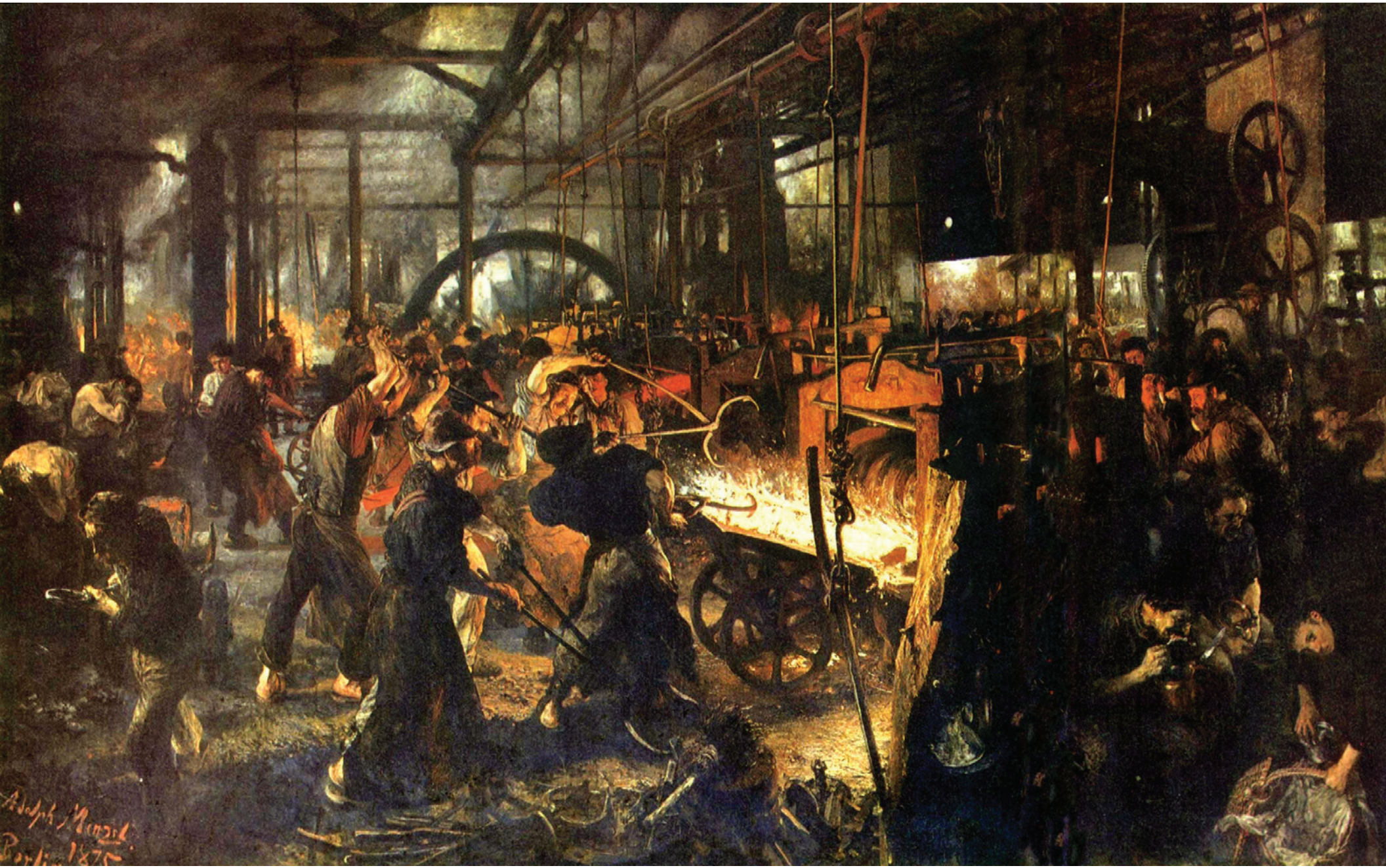


figure 1.11 _ Iron Rolling Mill by Adolf Friedrich Erdmann von Menzel, 1872 - 1875

Humanity was symbolically removed from the intrinsic endurance and evolution of nature by the propensity of culture to view nature as controllable and exploitable. Social theorist David Harvey explores this phenomenon in *The Condition of Postmodernity*. Harvey explains that the modern ability to stop, enhance, or accelerate natural processes resulted in persistent breaks and modifications to accepted temporal and spatial rhythms.[32] Severed from the natural rhythms of the earth, modern identity became human-centric, based upon "*ephemerality and fragmentation*".[33]

The place identity of the industrial city was founded upon the ability to exploit, process, and transfer goods at expedient rates and to withstand fluctuations in the stability of industrial prosperity. Constant inconsistencies in demand from outside areas reinforced the exploitive and externally controlled identity of growing industrial cities, perpetuating a parasitic and unpredictable dependence upon natural resources. Harvey suggests that the resultant cyclical processes of *"periods of moderate activity, prosperity, over-production, crisis, and stagnation"*[34] fuelled persistent unease and disruptions in local vitality. Estrangement and imbalanced reliance on natural resources defined the place identity of the typical North American industrial city, rooted in a culture reliant on the parasitic extraction and exploitation of nature.

Industrial Cities and the Great Lakes

The transition to an industrial society in North America can be illustrated by urban growth during the 18th, 19th and 20th centuries, particularly in the Great Lakes Region. As the nucleus of modern North American prosperity, industrial towns located around the Great Lakes typically grew from small forts and fur-trading outposts established by early European settlers. Located at instrumental positions adjacent to coveted resources and along essential shipping routes, the fundamental purpose of the industrial town was to manufacture and distribute goods,[35] acting as links within the growing continental network, initially connected by water travel, and then expanding with the introduction of the national rail systems.

The shipping and rail networks facilitated the traversal and occupation of the vast and varied North American wilderness and connected the continent to speculative resources. The advent of the railway acted as a condensing medium, creating hubs of industrial activity that prompted growing industries to migrate from isolated locations into urban centres, influencing the decline and abandonment of smaller industrial towns and promoting the growth of cities separated by distances that reflected the speed of train travel.[36]

figure 1.12 _ CP 5351 train in Fort William, 1950

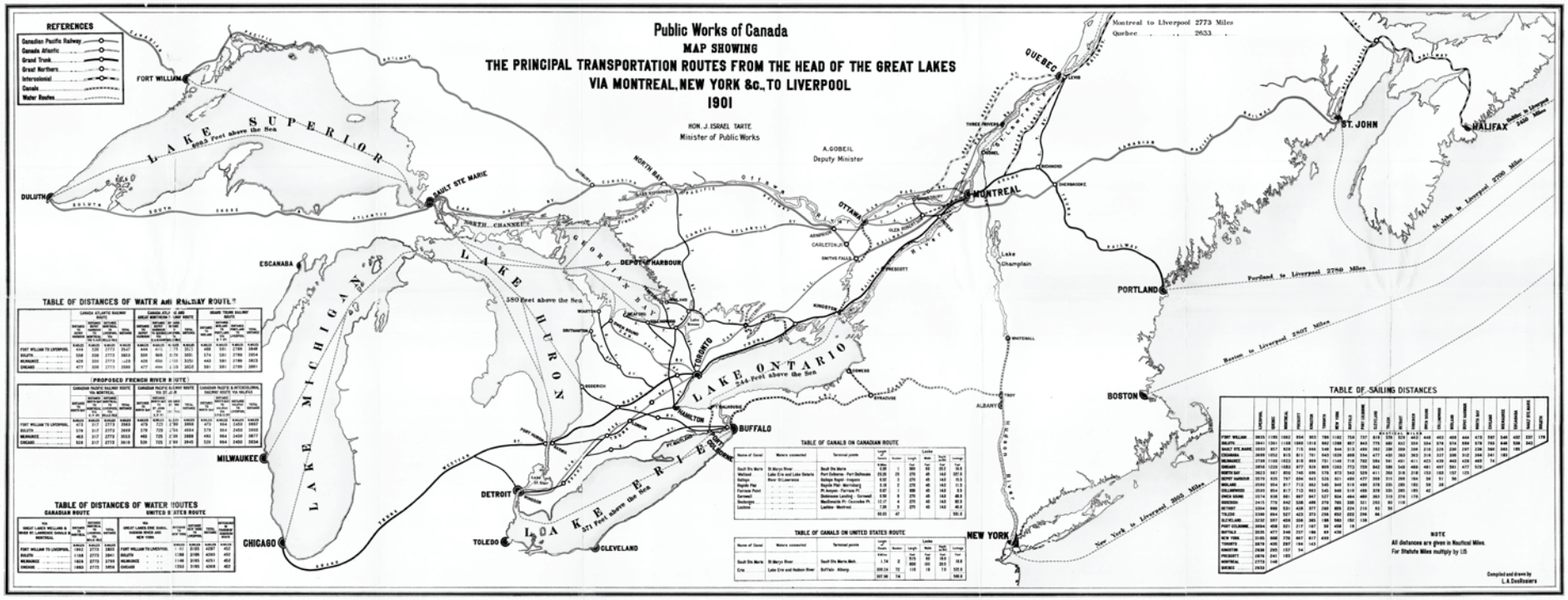
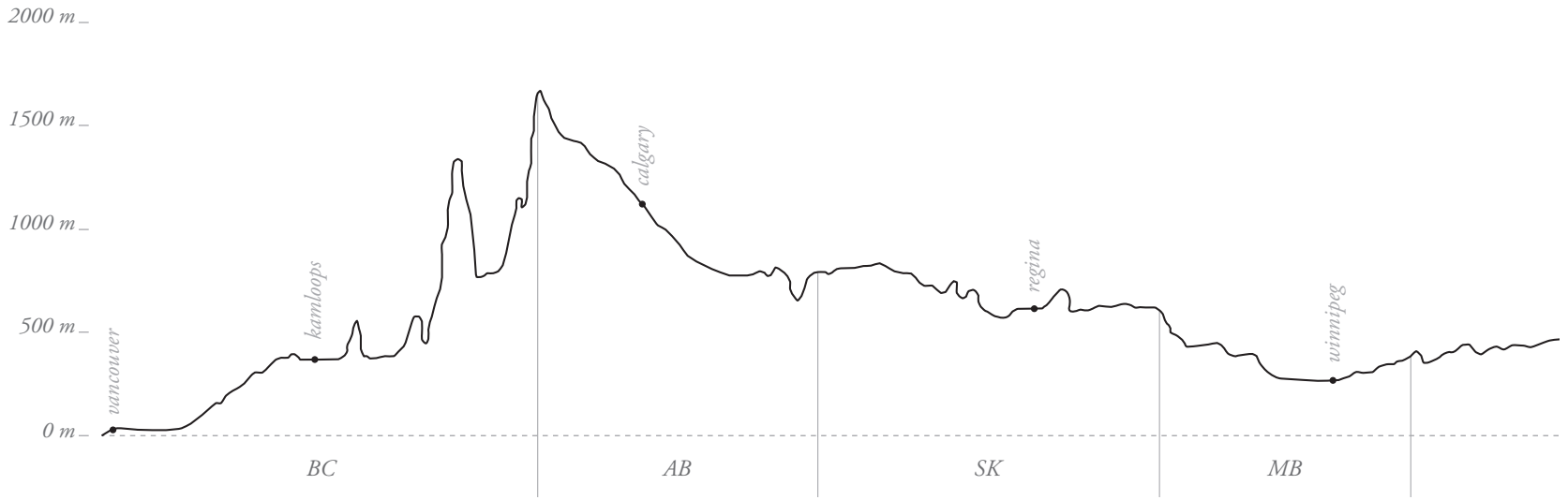


figure 1.13 _ Principal Transportation Routes in the Great Lakes, 1901


2000 m
1500 m
1000 m
500 m
0 m
vancouver
kamloops
calgary
regina
winnipeg
BC
AB
SK
MB

Urban development in the industrial city extended inland from expanses of industrial activity located along waterfronts, typically comprised of the working port and harbour, factory and mill buildings, supporting infrastructure, rail lines and yards. The highly active and contiguous industrial landscape physically formed a charged edge between city and water. It functioned as the social and economic core of the city; the continual flow of people and goods establishing the city's place identity within a larger regional network.[37] Industrial prosperity directly influenced the growth and decline of the urban realm prompting supporting residential and commercial areas to develop adjacent to and in direct relation to the industrial landscape.[38] The noise, smoke and activity of industrial buildings and landscape were signs of economic strength and were heavily promoted by nineteenth century civic boosters as signs of positive urban life.[39]

Geographer and Industrial Historian, Christopher Andrae examines the development of areas in the Great Lakes Region which were geographically separate from the density and concentration in Southern Ontario and the states surrounding Lakes Ontario, Erie, Huron, and Michigan. With limited economic potential and traffic, isolated resource cities, particularly in Northern Ontario, were built as *bridge locations* due to their geographic position between the east and the west, Canada and the United States, and their proximity to prospective resources.[40] Geographically and psychologically removed from the centralized Great Lakes urban and industrial growth, these cities grew in relative isolation, amplifying their identity as an industrial city and the polarization between nature and culture. Isolated resource cities played an important role in further industrial and urban development in North America, acting as foundations for smaller resource related settlements located in their non-urban peripheries.

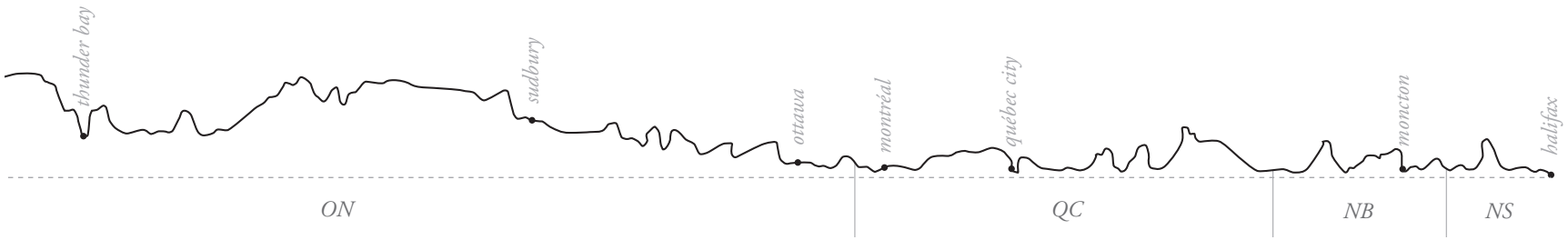


figure 1.14 _ Transcontinental Railway Profile, 1917

figure 1.15 _ Sublime Landscape by Thomas Doughty

figure 1.16 _ A Wild Scene by Thomas Cole, 1831 - 1832

Industrial Perceptions of Nature

The transitions of the Industrial Revolution and the reactionary Romantic Movement of the late-eighteenth century formed a new perspective of nature that was brought to the uncivilized North American wilderness by European immigrants. The wilderness was no longer viewed *only* as an obstacle or an exploitable resource, but began to be understood as inherently valuable to the psyche and identity of culture.[41] In opposition to the Enlightenment perspective of nature as reason and rationality,[42] the Romantic theories of *the beautiful, the picturesque* and *the sublime* revered nature as empirical, superior and innately independent of the human condition. These three evolving concepts were heavily debated by landscape theorists such as William Gilpin, Richard Payne Knight, and Uvedale Price,[43] propelling the 18th and 19th century propensity to capture, encounter, and classify nature.

The picturesque is aesthetic, as well as tactile, temporal, and emotive,[44] and is most accessible when situated between the complimentary ideals of the beautiful – aesthetically pleasing and well-formed, and the sublime – overwhelming power and vastness evoking awe, discomfort and wonder.[45] The picturesque found the optimal state of nature in the everyday, rather than in the symmetrical, controlled and formalized constraints of past landscape ideals. Form and balance were complimented by the character-refining effects of time and natural forces.[46]

Through visual arts, literature and poetry, and the creation of national and city parks,[47] the picturesque ideal informed North American landscape perception, interpretation, preservation, and design. The depletion of wilderness due to urbanization and industrialization mobilized the concept of the picturesque in an attempt to mediate the contrast between industrial culture and natural surroundings. Landscape came to be understood to evoke emotional responses from viewers through representation and encounter, exhibiting alluring qualities that compelled people to connect with nature seemingly untouched and disconnected from the chaos and exploitation of humanity. The experience of the picturesque landscape of North America helped define national pride and regional identity. This revered perception of nature as independent of humanity, indicated an ambiguous feeling toward the progress, growth and exploitation related to industrial processes and urbanization.[48]

The changing views of landscape in the 18th and 19th centuries created a paradoxical condition. Though establishing the value of landscape and naturally occurring forms and forces for the development of personal and collective identity, the ideal state of nature was considered completely independent of humanity; a place exempt from cultural restraint and free from human influence.[49] The acts of observing, capturing or designing the landscape transformed it into a cultural manifestation, commencing the dissolution of the qualities that define its revered character.

figure 1.17 _ The Oxbow by Thomas Cole, 1836

figure 1.18 _ Gordale Scar by James Ward, 1811 - 1813

The disproportionate density of industrial fabric within cities amplified the value of and desire for interaction with nature and public space, both within and outside of the city.[50] Instrumental landscape architect Frederick Law Olmstead viewed urban parks as an opportunity to mediate between the collective North American perception of nature, the conditions of the industrial city, and the landscape ideal of the picturesque. Olmstead's designs emphasized the value of access to public park space for all classes of urban dwellers, rather than only private escape for the elite. Olmstead believed that contemplation and interaction with nature had physical, mental, and moral benefits that could refresh both body and mind and promote human health and welfare.[51] Olmstead's views challenged the perceived static state of landscape, as illustrated by earthworks artist, Robert Smithson;

> *"Olmstead's parks exist before they are finished, which means in fact that they are never finished; they remain carriers of the unexpected and of contradiction on all levels of human activity, be it social, political, or natural."*[52]

Late-nineteenth century urban parks were designed to restrict views of surrounding urban fabric and create a civilized and organized experience of nature within the confines of the modern city. The insular designs and defined edge conditions heightened the contrast between the congested

figure 1.19 _ Central Park: Bird's Eye View by John Bachmann, 1863

and polluted city fabric and the idealized state of nature, perpetuating the deepening divide between the two. Similarly, a conservationist attitude towards the North American wilderness prompted the designation of national and provincial parks, placing restrictions and boundaries upon revered non-urban lands for protection against the exploitation and destruction of humanity.[53] The conservationist approach promoted a view of wilderness as completely independent of cultural influence,[54] further enforcing the perception that human culture and natural landscape could not co-exist.

The parks movement and the conservationist movement illustrated the problematic view of culture as independent from natural surroundings by affirming the vital importance of access to nature for all citizens of North American industrial cities.[55] They positioned nature physically and psychologically apart from the urban realm, solidifying the paradoxical modern view of nature; cultural control was required to preserve nature's revered character though simultaneously destroys its defined natural qualities.[56] Reactions to the exploitation of nature at the turn of the twentieth century repressed and manipulated the dynamic intersection between culture and nature.

figure 1.20 _ Classic Landscape by Charles Sheeler, 1931

figure 1.21 _ Rain Steam and Speed - The Great Western Railway by J.M.W. Turner, 1844

> *For much of the late-eighteenth and nineteenth centuries the American city landscape was designed and built to represent a view opposite to those developed by industrialization. The professions of landscape architecture and urban planning were influenced by anti-industrialization offerings.*[57]

The dichotomy between culture and nature is central to the experience of reality *"in which social and natural processes are experienced and expressed"*[58] and has informed place identity for all North American cities. Conventional industrial usage placed focus on exploitation of the indigenous landscape, separating cities from the enduring qualities of nature and provoking a physical and psychological division. This thesis believes the challenges associated with flux and decline of industry in North American cities have been amplified by modern disconnection from nature and perpetuated by externally driven city identities.

figure 1.22 _ Fort William grain elevator and CP rail yard, 2010

[traversing ambiguous grounds] 1.3

Thunder Bay is neither my home, nor my birthplace. I encountered the city briefly, intimately, for a several month period during the winter over eight years ago.

Living alone and initially knowing no one, I spent every Saturday morning traversing the city - wandering through neighbourhoods without any real direction or purpose. Anonymity and curiousity propelled my explorations – I reveled in the fine details of the decaying and wintery city landscape.

The ritual of leaving my Port Arthur apartment in search of incidental encounters and discoveries eventually lead to a profound personal encounter with a place – a place at once serene and apocalyptic, dismal and stirring.

After walking for hours through stretches of box stores and fast food restaurants and through the derelict downtown of Fort William, I found myself confronted with an overwhelming and seemingly impenetrable presence of motionless rail cars. Above the cars, enormous concrete and steel forms punctuated the skyline. Oppressive and fantastical, they anchored the edge of city; weathered surfaces and dismantled parts functioning as complex registers of passage from a previous and separate time.

Rhythmic breaks in the facade of rail cars, fragmented images of an entirely different place began to appear. Through these fractured windows, I began this journey.

Jacques Lacan coined the word extimacy (extimité) to express the intersubjective workings of the subject and of the unconscious. Extimacy "expresses the way in which psychoanalysis problematises the opposition between inside and outside, between container and contained".[59]

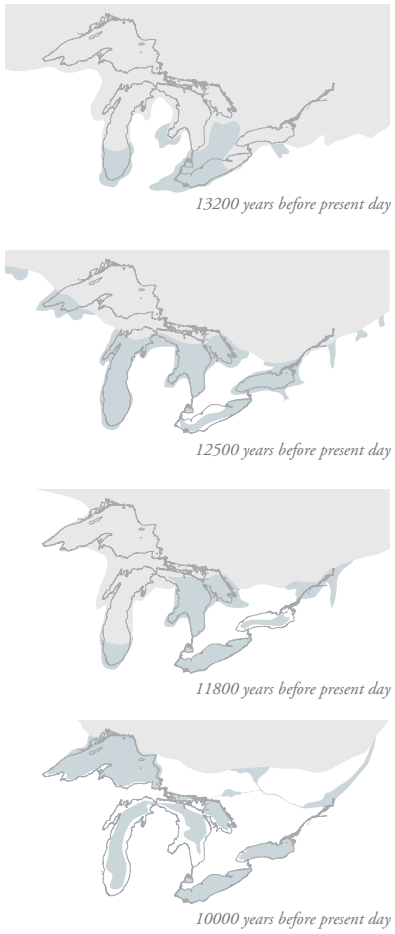
For Lacan, the real is both inside and outside, the unconscious is not only interior and psychic, but external and intersubjective. The exterior is present in the interior as the subject is realized within him or herself, and also realized in the Other.[60] *The concept of extimacy expresses the intersubjective intimacy of that which is considered exterior or Other. Lacan's concept of extimacy values the sharing of experiences or thoughts usually considered private, "where the extimacy of the Other is tied to the vacilliation of the subject's identity to himself."*[61]

Ignasi de Solà-Morales Rubió states that the "most sensitive architecture of the present moment is thus no longer the expression of a communal project that transmits the values of rationality, progress, and collective emancipation to the urban landscape, but is instead merely the modest presence of particular discourses that publicly expose what should be regarded as private experience."[62]

(PREVIOUS)
figure 1.23 _ South side of the Canadian Pacific rail corridor along the Kaministiquia River

The current formations of the five basins of the Great Lakes in North America were formed 10,000 years ago by tremendous pressure and movement evolving over 50,000 years of glacial advancement and retreat. Of these massive lakes, Lake Superior is by far the most immense. Located within the 3.9 million year old Canadian Shield, its maximum depth is over four hundred meters deep and it is acknowledged as the largest freshwater lake in the world.[63]

The force of glacial movement upon the Canadian Shield scraped and pressed the Archean plates and left the expanse of rock with a very thin layer of soil and sediment. Along what is now the north shore of Lake Superior, the Precambrian rock resisted the monumental Midcontinental Rift that would have divided the North American continent. This disturbance caused deep tension within the earth and prompted a period of 100 million years of volcanic activity, as the area was filled with lava plateaus that eventually



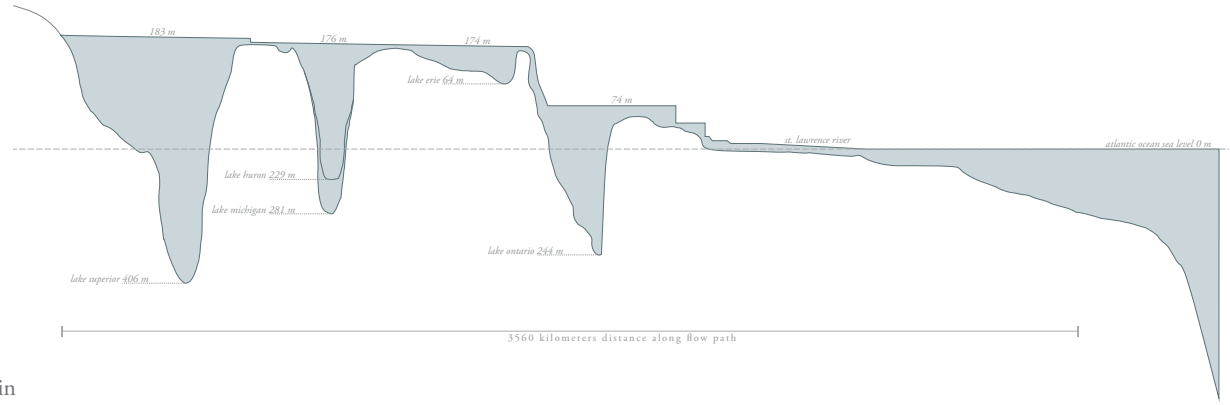


figure 1.24 _ Glacial Formation of Great Lakes basin
(RIGHT)
figure 1.25 _ East-west section of Great Lakes basin

became the vast basin of Lake Superior. Periodic volcanic eruptions formed the numerous mountains, waterfalls and cliffs that have come to depict the entire region. The resulting geologic formations along the north shore of Lake Superior are some of the most dramatic in the area, including Mount McKay, Kakabeka Falls, The Sleeping Giant, and Pie Island. Following this extended period of dramatic transformation and tension, the area remained relatively unchanged while further geomorphic forces continued to shape the rest of the earth. The more malleable sediment in the Lake Superior basin eventually became an intricate network of rivers, streams and lakes.

The Kaministiquia River and it watershed in Northwestern Ontario is the most significant outlet into Lake Superior's northwest shore.[64] Located within some of the most powerful landscape in Canada, this river has continually oscillated between a place of vitality and a place of mourning.

Lake Superior

Length: 563 km
Breadth: 257 km
Elevation: 183 m
Depth: 147 m average, 406 m maximum
Volume: 12,100 cubic km
Water Surface Area: 82,100 square km
Drainage Basin Area: 127,700 square km
Shoreline Length: 4,385 km
Outlet: St. Marys River to Lake Huron
Retention / Replacement Time: 191 years

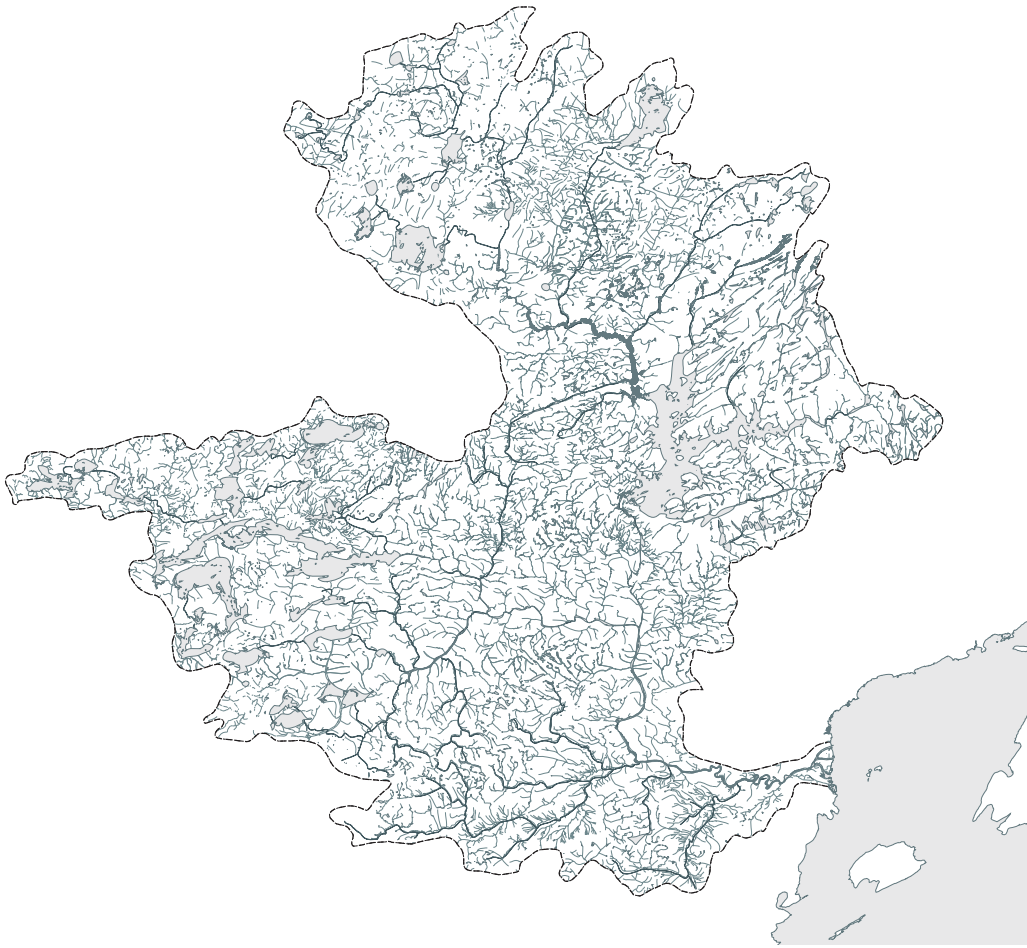


figure 1.26 _ Kaministiquia River watershed and drainage into Lake Superior's north shore

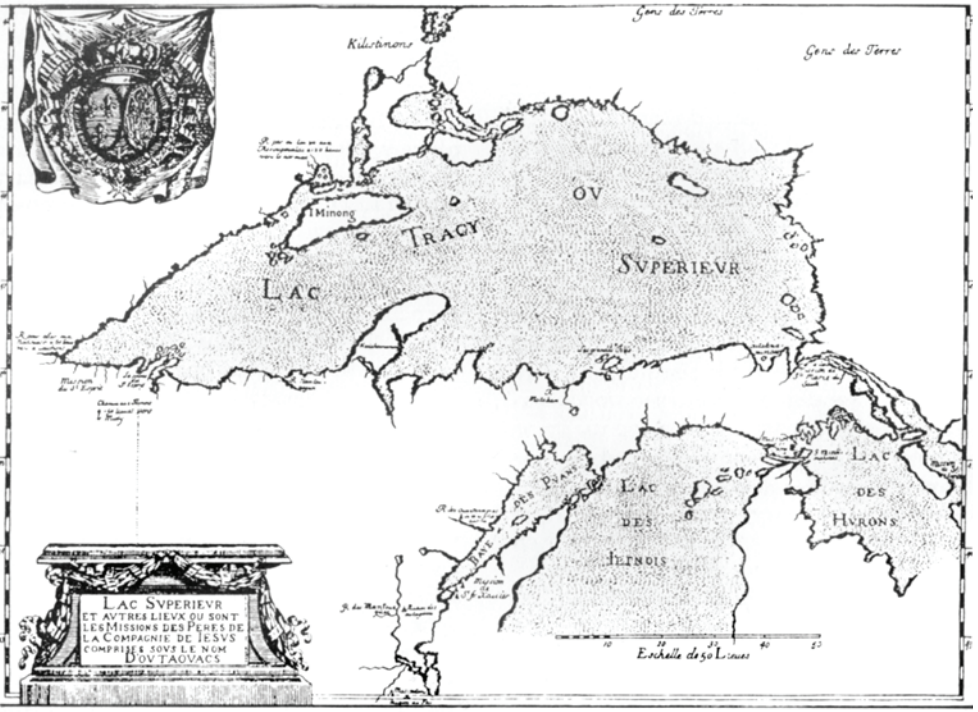


figure 1.27 _ Jesuit map of Lake Superior, 1670

With the final glacial retreat 10,000 years ago, the thin soiled lands surrounding the North West shore of Lake Superior developed into the diverse Boreal forest ecosystem. Rich mineral deposits in the earth attract lighting and create the magnificent thunder and lightning storms that have characterized the region for thousands of years.[65] Paleo-Indians were the first recognized inhabitants of the North Shore at the Kaministiquia River, an estimated 9500 years ago. They were a nomadic people that mined stone and copper for tools and weapons and fed on the abundant elk, buffalo, and caribou populations.[66]

The Kaministiquia River branches into three outlets – Mission River, McKellar River, Kaministiquia River - three kilometres west of the shore of Lake Superior. This delta condition formed the two triangular shaped islands - Mission and McKellar - which shelter the mainland from the violent waves of the lake.

The name Kaministiquia is derived from the Ojibwee word *Gaa-ministigweyaa*, which has meanings of *"river with three mouths"* or *"river with islands"*. This unique delta condition was considered sacred among many First Nations tribes and though not fully inhabited, this sacred junction of the three rivers historically served as a meeting place for various nomadic tribes to gather.

The First Nations people felt a strong affinity with the local landscape, and developed rich mythology for its local landforms and alluvial phenomenon. In Anishinaabe mythology, the god Nanabijou was founded upon the eleven kilometer long mesa formation on the eastern portion of the bay, currently called The Sleeping Giant. Legend says that the formation was once Nanabijou, the spirit of the sea, but when the location of precious silver within it was revealed to European miners, the spirit was transformed into its current stone state.[67] The Thunder Eagle is believed to reside upon the highest peak of the Sleeping Giant, and its appearance prior to violent thunderstorms is said to foreshadow all majestic alluvial phenomenon of the earth.[68]

figure 1.28 _ Thunder Cape watercolour

figure 1.29 _ First European explorers to north shore of Lake Superior, 1620

Author and Professor Thomas F. Waters describes the difficulties and determination of early settlers in Fort William;

> *the inhospitable, infertile region, the rugged coastline and its hinterlands combined to present a great obstacle – and yet passage – to exploration and commerce.*[69]

The Kaministiquia River was first encountered by European explorers in 1679 and was thought to lead to passage west to the Orient.[70] This hope was quickly refuted by encounter with the treacherous rapids of Kakabeka Falls, located thirty-two kilometres west of the river's mouth. Despite this setback, a trading fort was built on the north bank of the river, due to establishing relations with aboriginal tribes and access to coveted furs and promise of local valuable minerals. This original fort was quickly abandoned. Settlement was attempted by the construction of a second fort in 1717, however explorers and prospectors were repeatedly challenged by the high water table, coastal marsh and swamp conditions, and frigid winters and only a few years later the river was abandoned again.[71]

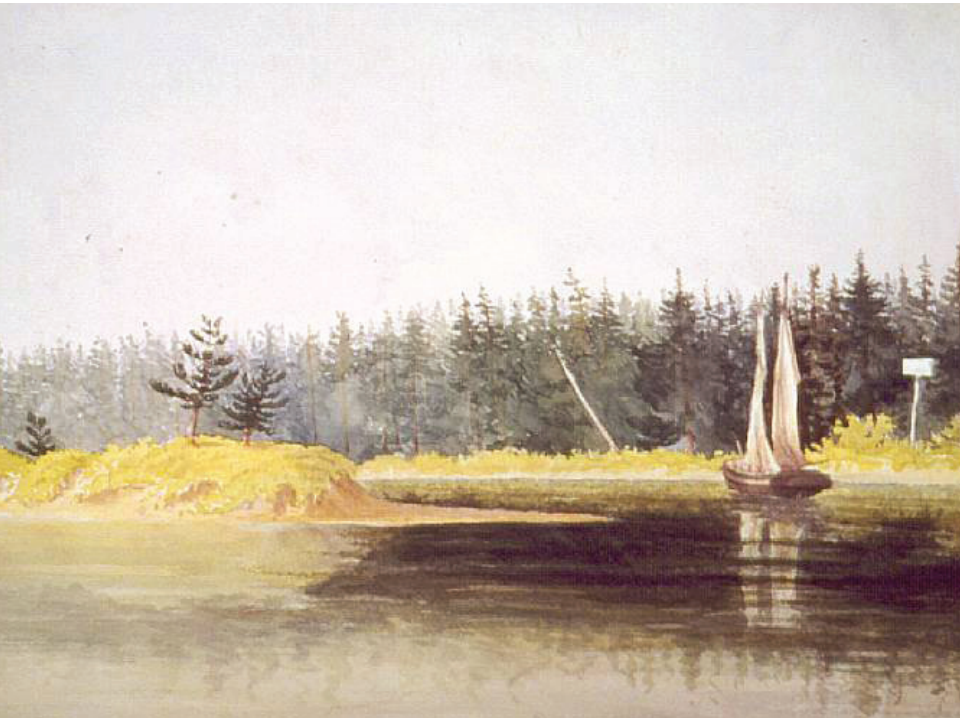


figure 1.30 _ Lake Superior shoreline watercolour, 1630

The Kaministiquia River was left forgotten by explorers for almost 90 years until in 1804, a third fort was constructed and due to the extensive nature of trading at that time, developed into a critical centre of the continental trading system.[72] Operated by the North West Company, the trading post grew into a complex of multiple buildings and included many shops for various trades and artisans and officially was given the name Fort William in 1807.[73]

> *The new site was in low, swampy soil; but by dint of great labour and perseverance they succeeded in draining the marshes and in converting to solidity the unstable foundation...*[74]

figure 1.31 _ Kaministiquia River at Fort William, 1810

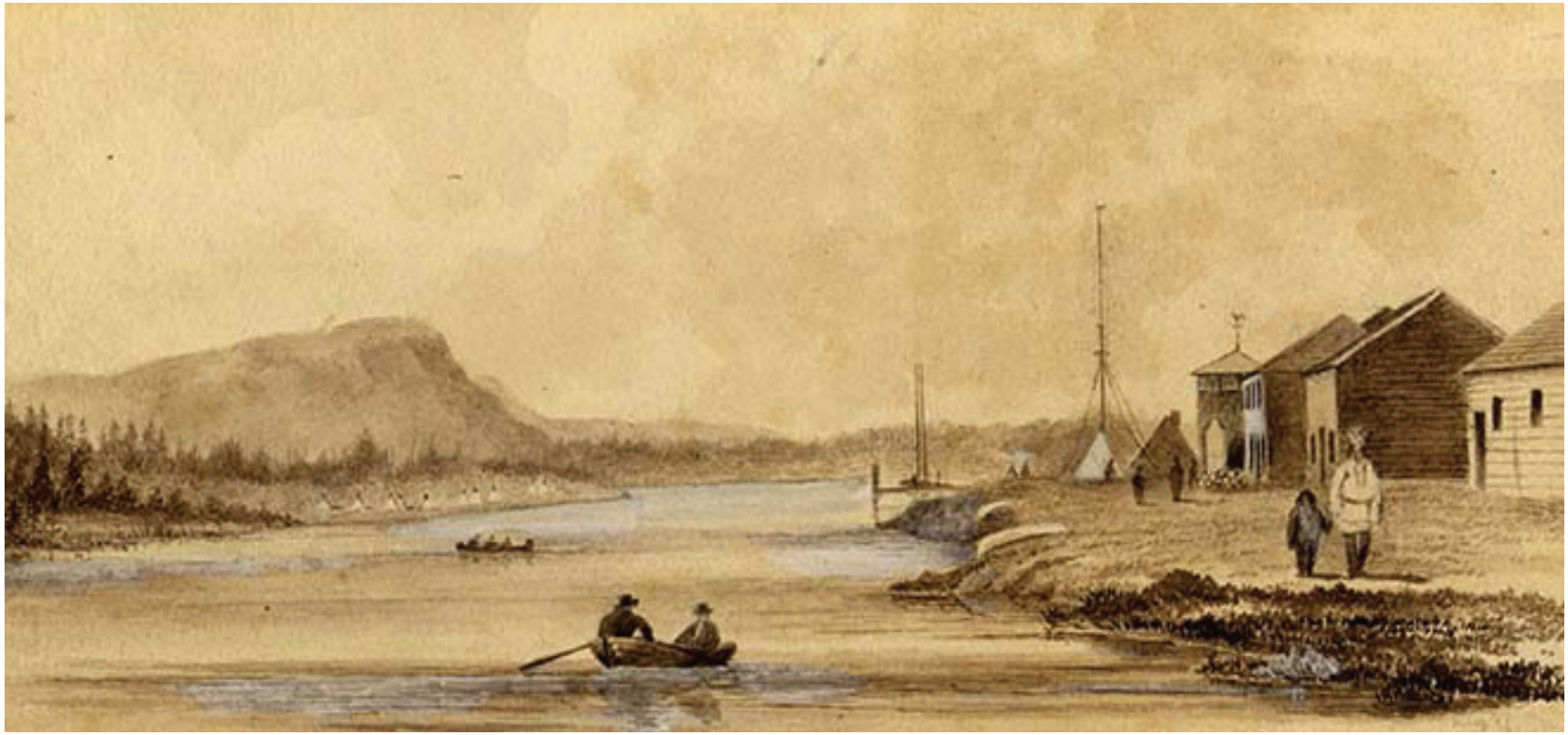


figure 1.32 _ Kaministiquia River at Fort William, 1815

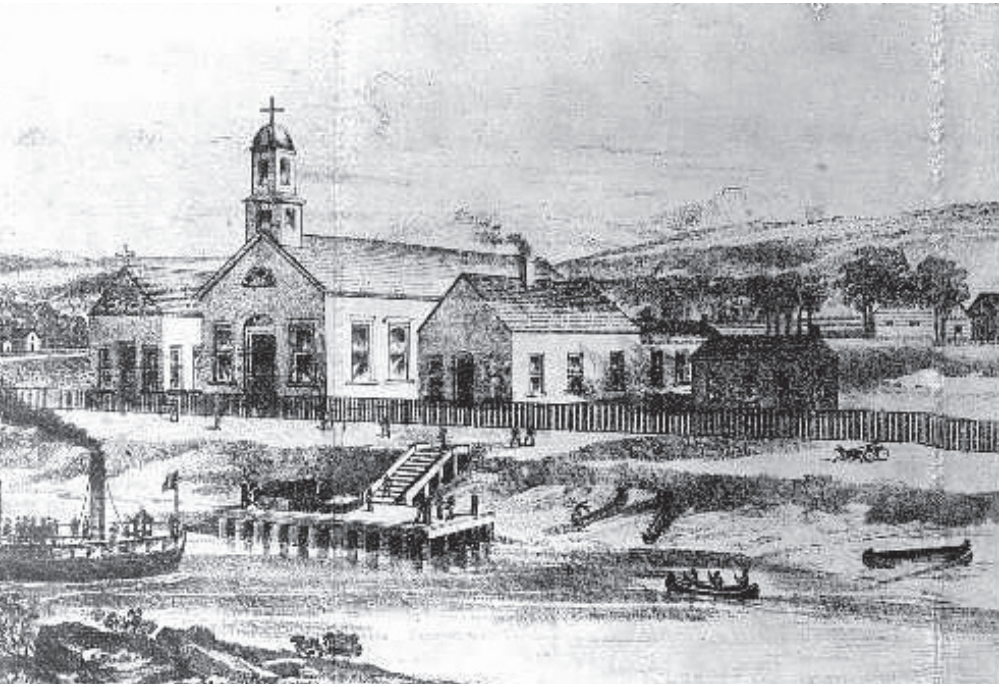


figure 1.33 _ Missionary on south shore of Kaministiquia River at Fort William, 1840

Despite the immense amount of energy and promise of future vitality at the new Fort William, within just over a decade of its founding, the fort abandoned again after it was overtaken by the Hudson's Bay Company. A lengthy battle ensued between NWC and HBC for control of the area, though eventually the North West Company was defeated. The entire community fell into decline in 1821[75] as trade was rerouted through Hudson's Bay and the potential for mineral wealth in the area had proved relatively futile.[76] In the following decades, numerous destructive fires destroyed much of the remaining built fabric of the fort.[77]

> *Fort William is a very large establishment in decay... We were 6 or 8 at a table in a hall that was large enough to dine 300, the whole establishment look'd as if it had been run in correspondence with the hall. There is a handsome square of ground neatly leveled within the pickets, the hall on one side facing the entrance, and empty warehouses and useless offices on the other three sides.*[78]
>
> *- Joseph Delafield, American Mayor 1823*

A Jesuit Mission was built on the south bank of the Kaministiquia River in 1849, adjacent to the local Ojibwee people became the first settlement not related to trade. Apart from this new occupation of the area, the Fort William area became an asylum of sorts for criminals seeking refuge from the law.[79] During this time, the few hundred residents of the town surrounding the fort were isolated from the rest of the country and from each other through long, unrelenting winters and storm seasons.[80]

we had a thunder storm which for grandeur I never expect to see surpassed, - the vivid flashes of lightning lighting up the mountains on each side of us and showing the black waves with their white caps around us on every side; the from all sides of us ribbons of fire ran up the sky in shapes, more like rockets and fireworks, whilst the thunder leaped from mountain to mountain in a continued roar, like nothing I ever heard before, and followed by a low growl.[81]

Catherine Moodie Vickers, recounting approaching Thunder Bay in 1873

figure 1.34 _ Fort William in decline after redirection of Hudson`s Bay trading routes, 1851

figure 1.35 _ The banks of the Kaministiquia River prior to extensive dredging, stabalizing, and development by Canadian Pacific Rail, Grand Trunk Pacific, and terminal grain elevator

In effort to continue development in the west, a new harbour was built on the north shore of Lake Superior in 1870, only several kilometers north of the Kaministiquia River.[82] The harbour was named Prince Arthur's Landing and later renamed Port Arthur. Both shipping towns had challenging harbour conditions. While Port Arthur had an extended shipping season due to its lake frontage, its harbor was stated to be virtually useless due to its exposure to the violent waves of Lake Superior. Conversely, the banks of the Kaministiquia River in Fort William were sheltered from the lake's force by a delta, though due to the shallow depth of the river, navigation was limited to smaller vessels and shipping season was significantly shorter due to freezing.

With growing ambitions of the development of a national rail line, both towns became bitter rivals as they competed to have prominence within the emerging continental network. Despite significant outside resistance related to the unnavigable river, Fort William was eventually decided as the terminus of the western portion of the Canadian Pacific Rail.[83]

"The land that railway builders set out to conquer was beautiful in its very bleakness. At the western end of Lake Superior, it was almost all rock – the old, racked rock of the Canadian Shield, grey and russet, striped by strata, blurred by pink lichens, garlanded by the dark vines and red berries of kinnikinnick and sparkling, sometimes, with the yellow pinpoints of cinquefoil. From the edges of the dun-coloured lakes that lay in the grey hollows there protruded the spiky points of the spruce, jet black against the green clouds of birch and poplar. Sometimes there were tiger lilies, blue vetch, briar rose, and oxeye daises to relieve the somber panorama; but in the winter the land was an almost unendurable monochrome of grey."[84]

This decision was immediately met with disdain from multiple parties.[85] It was believed that the Canadian Pacific had made a terrible mistake, beginning its western portion, essentially at a dead end. Rivalry for pulp and paper, grain handling facilities, railway access, and labourers continued to divide the two neighbouring towns, as illustrated by this description of Fort William in a Port Arthur newspaper in the early 20th century:

figure 1.36 _ Extensive and seasonal dredging of the Kaministiquia's shallow bottom was necessary for passage of large vessels and continued prominence as a vital shipping hub. Dredging ceased in the river in the 1980's with the departure of traditional shipping practices in Fort William ~1870

figure 1.37 _ King Grain Elevator - the first elevator built on the Kaministiquia River

figure 1.38 _ Canadian Pacific Railway extensive rock clearing near Lake Superior`s north shore, 1900

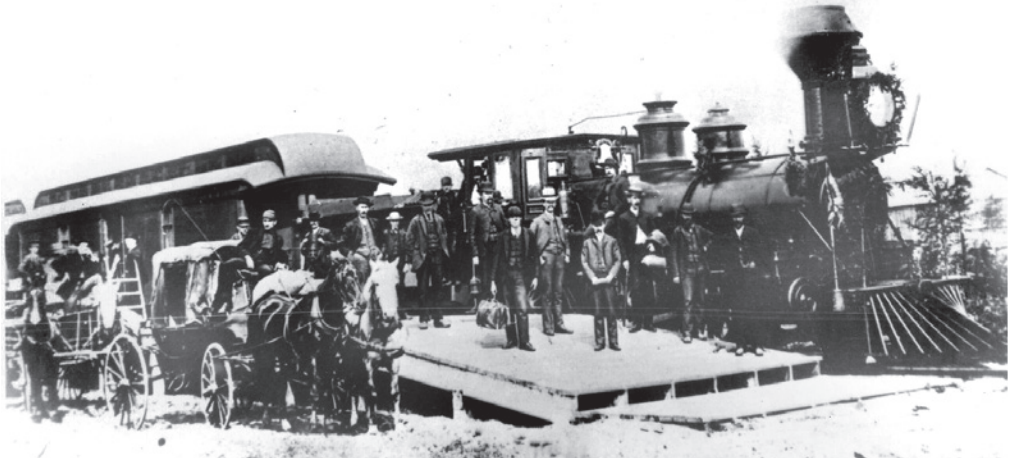


figure 1.39 _ First train to reach Fort William, 1886

figure 1.40 _ Canadian Pacific Railway train wreck in the Fort William region, 1900

figure 1.41 _ West Fort plot and Mount McKay, 1910

All the land round it is swamp, almost on the level of the lake; swamp everywhere, so that a town could have no means of drainage. It would have to be built as the elevator is, on piles, and the festering and stagnant water close beneath would engender pestilence. Frogs would revel at the doors and water snakes sun themselves on the verandahs. Who, with the breezy heights and sparkling waters of Port Arthur so near, would settle in such a place? The fact is Fort William is no place for a town. The Evening News writer says it has taken a century and a quarter to attain its present proportions – that is, to become a hamlet of ten or a dozen house. Very likely it has, and unless some great convulsion of nature should alter the relative level, it is not likely in the next century and a quarter to grow much faster. The fish of Lake Superior have been known to invade the fields just east of the Fort, and until it is decided whether the ground is to belong to aquatic things or to human beings, it might be well not to speak of[86]

figure 1.42 _ Jack ladder and log floating in the Kaministiquia River during logging boom

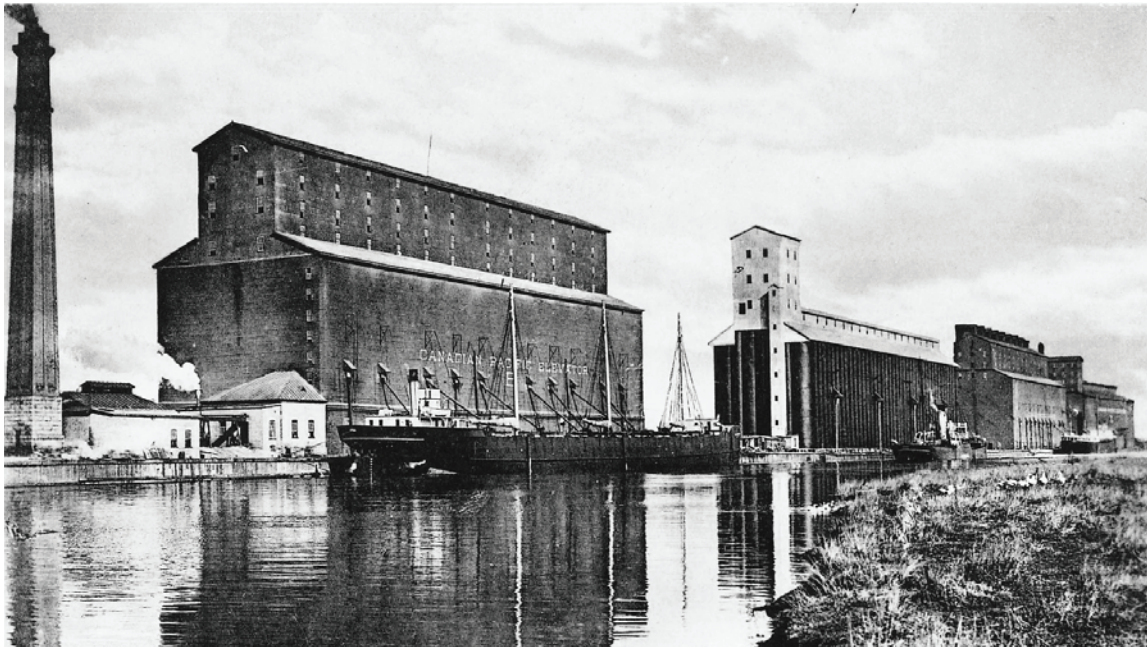


figure 1.43 _ Terminal grain elevators along north shore of the Kaministiquia River, 1907

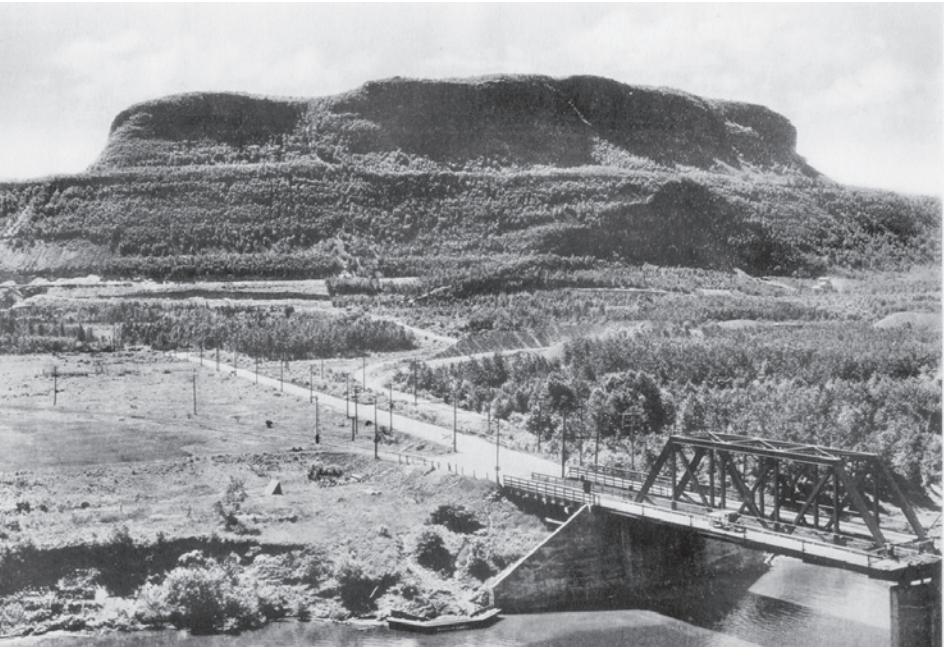


figure 1.44 _ View of Mount McKay and Swing Bridge that connects Fort William to the First Nations Reserve, south of the town

figure 1.45 _ The tug James Whalen broke ice in the Kaministiquia River for more than a century to extend shipping season after the shallow river froze over. It now sits, refurbished, in the Kaministiquia Heritage Park

figure 1.46 _ Grain shipment and transport quickly became Fort William's largest industry by the turn of the twentieth century.

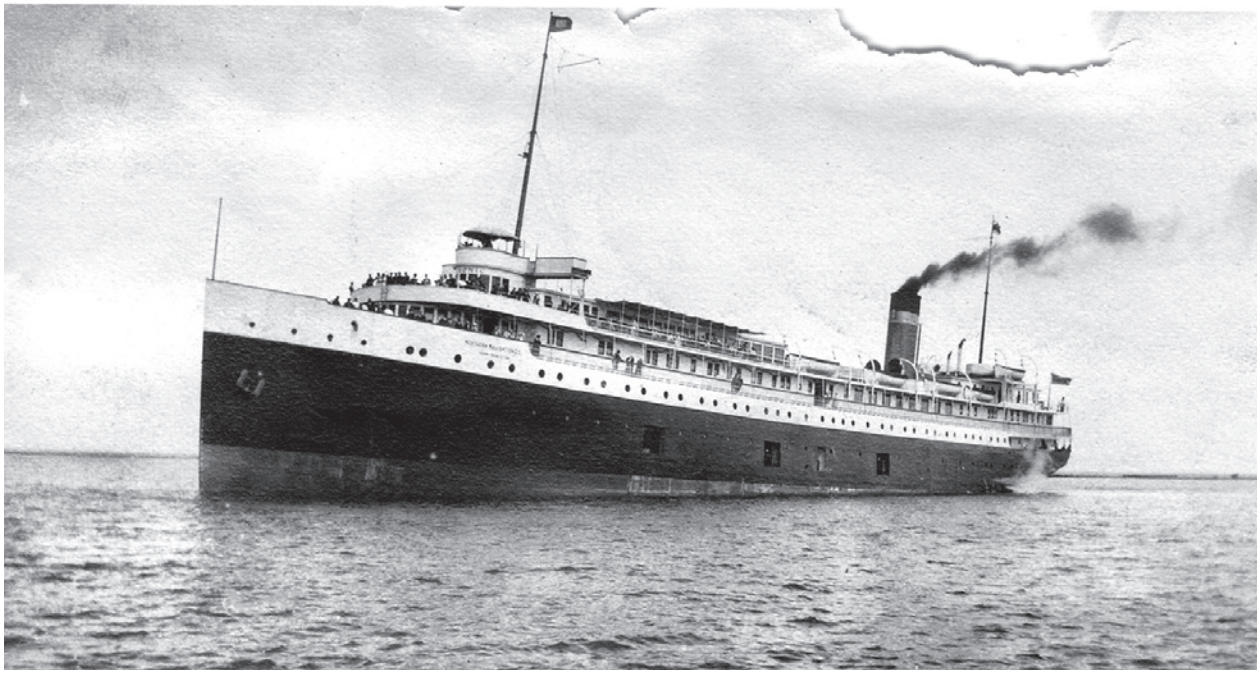


figure 1.47 _ Built in 1909, the C.S.L.'s Hamonic and other large steamer ships brought immigrants searching for work from Finland, Italy, Ukraine, and Greece to Fort William's booming industrial harbour. The Hamonic, like many other ships was destroyed by fire in 1945.

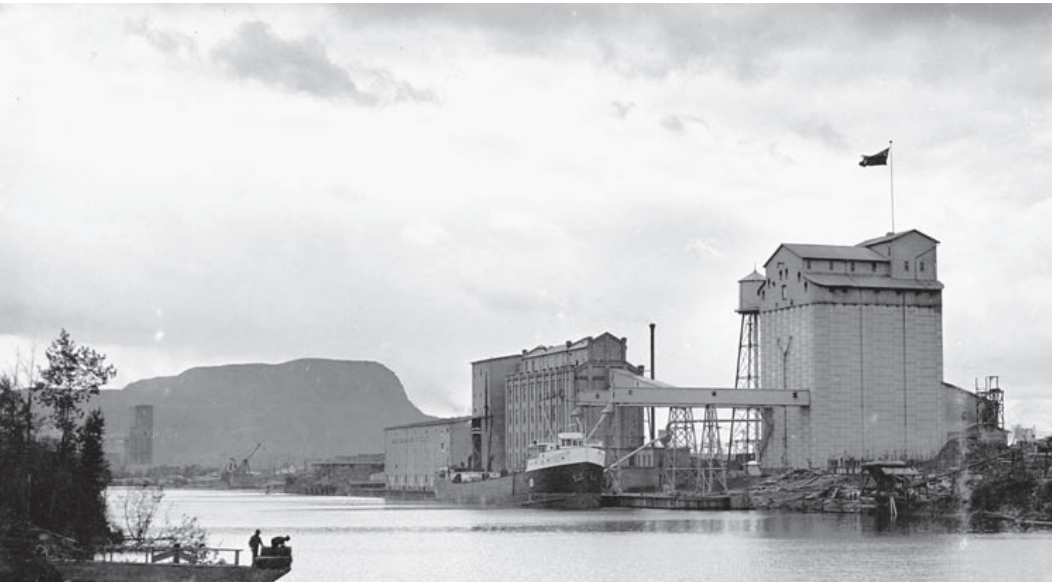


figure 1.48 _ Wooden terminal grain elevator along the Kaministiquia River north shore, 1910

figure 1.49 _ The concrete construction the Grand Trunk Pacific terminal grain elevator was the first of its kind in Fort William

figure 1.50 _ N. M. Paterson concrete terminal grain elevator located three kilometres up river from the Kaministiquiaès outlet into Lake Superior, 1940

figure 1.51 _ Transcanada Highway along Lake Superiorès north shore, 1939

figure 1.52 _ Parade through Fort William downtown, 1952

The opening of the Sault Ste. Marie Canal at the end of the 19th century finally connected Lake Superior to the rest of the Great Lakes and permitted passage of much larger ships. Fort William, however, struggled to prosper from this transition due to the Kaministiquia River's shallow depth and the inability for larger vessels to pass into its port. In order to compete with Port Arthur to the north, the river's bottom was dredged, its mouth infilled, and shorelines hardened. Silt was continually deposited into the shallow river, requiring the extensive dredging to occur annually.[87]

Large steamer ships brought mass amounts of Finnish, Greek, Ukrainian, and Italian immigrants to populate the northern growing towns and support the expanding industries.[88] The tremendous power and volatility of Lake Superior's waves and storms resulted in thousands of shipwrecks, the wreckage of these disasters uniquely preserved at bottom unusually cold and salt-less lake.[89]

At its most active, almost thirty terminal grain elevators lined the shore of Lake Superior at Port Arthur and the banks of the Kaministiquia River in Fort William. Repeated explosions within the elevators caused extensive destruction and death, prompting further reinforcement and stronger foundations of the enormous structures. The banks of the Kaministiquia began to develop into a gritty industrious town that was a fundamental link in the continental system of movement of goods. Canadian Pacific and Canadian National rail lands expanded to occupy the entire 55 kilometer length of lake and river front in Fort William and Port Arthur.

> *Eventually engulfed, Fort William's identity was lost by the developing city of Fort William, and the great emporium on the banks of the Kaministiquia River fell into a forgotten realm.*[90]

Construction of the Trans-Canada Highway began in the 1930's in effort to create employment and eventually reached the north shore of Lake Superior in 1933. This new vital connection passed directly through Port Arthur, however, completely bypassed Fort William.[91] Both towns experienced significant decline until the opening of the St. Lawrence Seaway in 1959.

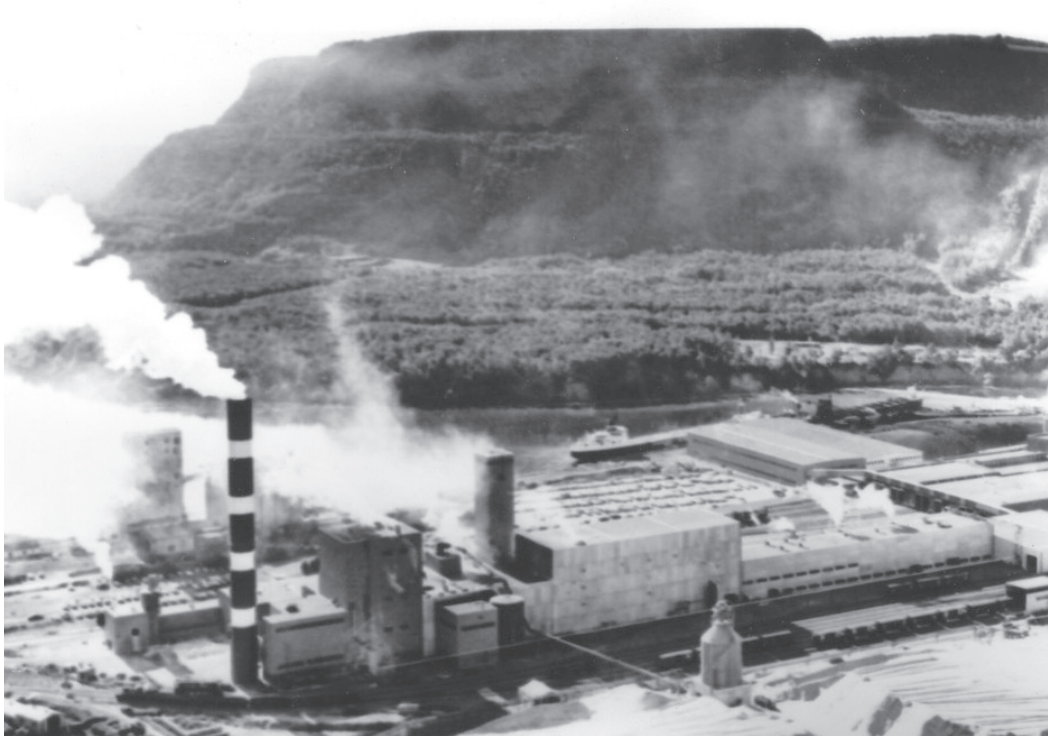


figure 1.53 _ Great Lakes Paper Company (now owned by AbitibiBowater) located five kilometeres up river, 1952

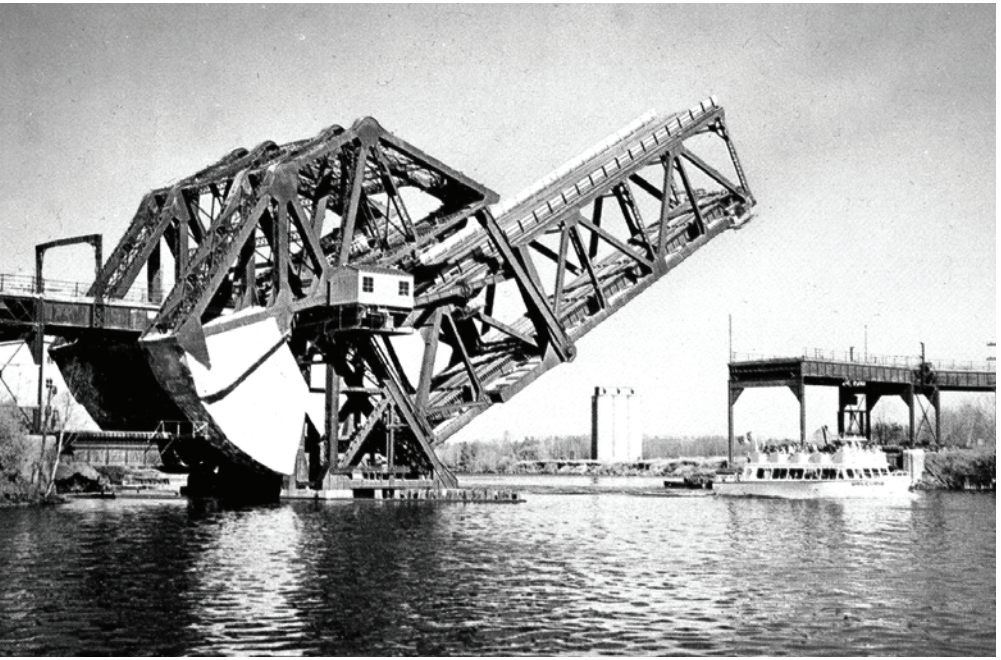


figure 1.54 _ CPR Bascule Bridge over the Kaministiquia River between Fort William and Mission Island

In order to compete with increasing truck shipping in the 1950's, rail companies consolidated and centralized offices and closed branch lines to minimize cost and staff.[92]

Fort William and Port Arthur experienced significant shipping growth beginning with the opening of the St. Lawrence Seaway in 1959. The two towns together were recognized as a world leader in grain handling by the early 1960's.[93] The neighbouring ports also had a significant role in shipping potash, lumber, pulp and paper and coal. In 1962, the Keefer Intermodal Terminal was built in anticipation of an influx of shipping activity with the opening of the Seaway. The Terminal was located in the southern part of Port Arthur, 3 kilometres north of Fort William. This formerly empty expanse between the two towns grew to become the commercial and industrial hub shared by both, though contributed to the eventual dereliction of the downtown cores and established harbours in both towns.

There had been repeated attempts to amalgamate the two rival towns throughout the twentieth century in order to consolidate harbour activity,[94] though these efforts did not come to fruition due to strong resistance from both areas. Despite significant resistance, forced amalgamation eventually took place on January 1, 1970 that joined the two towns with Neebing and McIntyre townships under the current name The City of Thunder Bay.

In parallel with other Great Lakes port cities, Thunder Bay did not experience the anticipated increase of significant activity due to the introduction of freight containerism. Only a limited number large ports were worth visiting due to the high cost and demand of container vessels. This meant that smaller ports were no longer financially worthy of stopping at and shipping was handled by truck or barge.[95] The steady decline in shipping activity resulted in shipping activity being moved from both harbours and consolidated at the Keefer Terminal.

Though Fort William was historically the more dominant and prosperous of the two towns, amalgamation has shifted political and economic focus to Port Arthur, favouring its lakefront presence and higher, drier elevation.

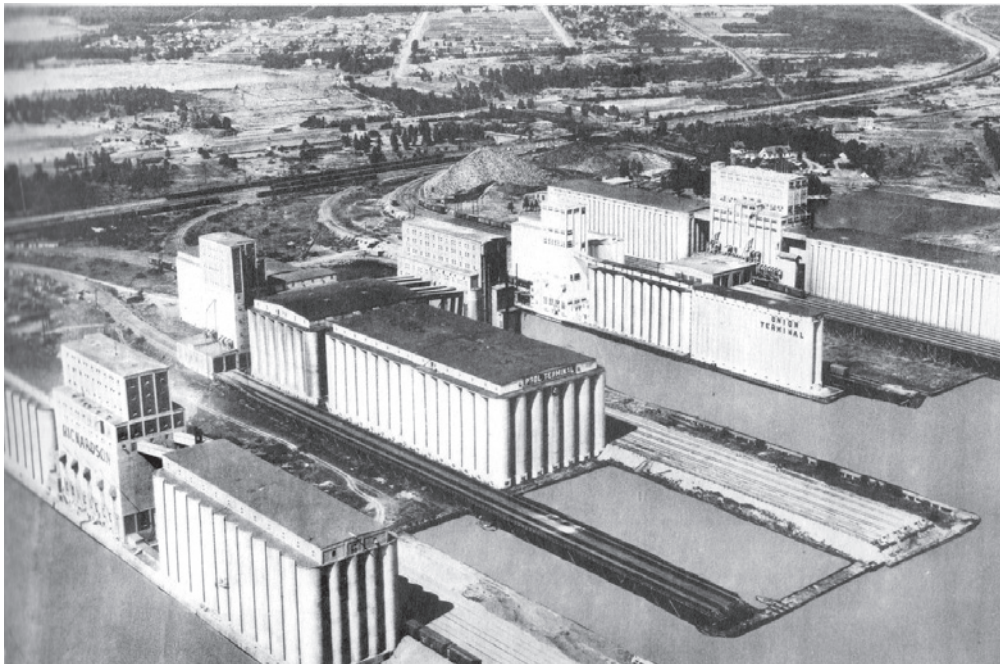


figure 1.55 _ Terminal grain elevators at the Keefer Intermodal Terminal, located on the shore of Lake Superior, between Fort William and Port Arthur, 1965

endnotes

1 E.C. Relph, *Place and Placelessness*, (London: Pion, 1976), 124.

2 Deborah Du Nann Winter, *Ecological Psychology*, (Mahwah, N.J. ; London: Lawrence Erlbaum, 2003), 33.

3 Alexander Wilson, *Culture of Nature: North American Landscape from Disney to the Exxon Valdez,* (Cambridge, Mass.: MIT Press, 1991), 25.

4 Ignasi de Solà-Morales. *Differences: Topographies of Contemporary Architecture,* trans. Graham Thompson (Cambridge, Mass.: MIT Press, 1999), 104.

5 Relph, *Place and Placelessness,* 3.

6 Sharon Zukin, "Postmodern Urban Landscapes: Mapping Culture and Power," in S. Lash and J. Friedman (eds) *Modernity and Identity*, (Oxford, UK: Blackwell, 1992), 223.

7 Kevin Lynch. 1960. *The Image of the City*, (Cambridge, Mass.: MIT Press), 4.

8 ibid, 6.

9 Irwin Altman and Abraham Wandersman, *Neighborhood and Community Environments,* New York: Plenum Press, 1987), 9.

10 Altman and Wandersman, *Neighborhood and Community Environments,* 13.

11 Michael Hough, "Principles for Regional Design," in *Theory in Landscape Architecture: A Reader,* edited by Simon Swaffield (Philadelphia, Penn.: 2002), 210.

12 John R. Stilgoe. *Common Landscape of America, 1580-1845,* (New Haven: Yale University Press, 1983), 24.

13 Ann Whiston Sprin, "The Language of Landscape," in *Theory in Landscape Architecture: A Reader,* edited by Simon Swaffield (Philadelphia, Penn.: 2002), 126.

14 Denis E. Cosgrove, *Social Formation and Symbolic Landscape*, (Madison, Wisconsin: The University of Wisconsin Press, 1988), 13.

15 Cosgrove. Social Formation and Symbolic Landscape, 14.

16 Cosgrove. *Social Formation and Symbolic Landscape*, 18.

17 W.J.T. Mitchell, *Landscape and Power* (Chicago : London: The University of Chicago Press, 1994), 2.

18 Peter Jacobs, "De/re/in[form]ing Landscape" in *Theory in Landscape Architecture: A Reader,* edited by Simon Swaffield (Philadelphia, Penn.: 2002), 120.

19 Michael P. Conzen. *The Making of the American Landscape.* (New York, NY: Routledge, 1990), xix.

20 Stilgoe. *Common Landscape of America, 1580-1845,* 8.

21 Max Oelschlaeger, *Idea of Wilderness: From Prehistory to the Age of Ecology,* (New Haven: Yale Univeristy Press, 1991), 13.

22 Robin George Collingwood. *The Idea of Nature* (Oxford, UK: Oxford University Press, 1960), 13.

23 Stilgoe. *Common Landscape of America, 1580-1845*, 8.

24 Stilgoe. *Common Landscape of America, 1580-1845,* 17.

25 Stilgoe. *Common Landscape of America, 1580-1845,* 17.

26 Oelschlaeger, *Idea of Wilderness,* 3.

27 Oelschlaeger, *Idea of Wilderness,* 1.

28 Harrison, *The Dominion of the Dead* (Chicago: University of Chicago Press, 2003), 18.

29 Michael Camille, *Image on the Edge: The Margins of Medieval Art* (London: Reaktion Books, 1992), 14.

30 Winter, *Ecological Psychology*, 113.

31 Altman and Wandersman, *Neighborhood and Community Environments,* 262.

32 David Harvey. *The Condition of Postmodernity,* (Oxford, UK: Blackwell Publishing Ltd., 1990), 216.

33 Harvey. *The Condition of Postmodernity,* 20.

34 Harvey. *The Condition of Postmodernity,* 106.

35 Richard Marshall, *Waterfronts in Post-industrial Cities* (New York: Spon Press, 2001), 5.

36 Robert B. Gordon and Patrick M. Malone, *The Texture of Industry: An Archaeological View of the Industrialization of North America* (New York, NY: Oxford University Press, 1994), 151.

37 Tim Edensor, *Industrial Ruins: Spaces, Aesthetics and Materiality* (New York, NY: Oxford Univeristy Press, 2005), 65.

38 Gordon and Malone, *The Texture of Industry*, 5.

39 Gordon and Malone, *The Texture of Industry*, 166.

40 Christopher Andreae, *Lines of Country: An Atlas of Railway and Waterway History in Canada* (Erin, Ont.: Boston Mills Press, 1997), 5.

41 Oelschlaeger, *Idea of Wilderness: From Prehistory to the Age of Ecology,* 4.

42 Harvey. *The Condition of Postmodernity,* p 27.

43 Christopher Hussey, "The Picturesque Studies in a Point of View," in *Rethinking Landscape: A Critical Reader*, edited by Ian Thompson (London : New York: Routledge, 2009), p 52 – 57.

44 Elizabeth Meyer, "Situating Modern Landscape Architecture," in *Theory in Landscape Architecture: A Reader,* edited by Simon Swaffield (Philadelphia, Penn.: 2002), 23.

45 Ian H. Thompson, *Ecology, Community and Delight,* (London : New York: E&FN Spon, 2000), 24.

46 *While architectural fragments and ruins could be included within the concept of the picturesque, its perfected state was considered completely unaltered by human interaction.* Elizabeth Meyer, "Situating Modern Landscape Architecture," in *Theory in Landscape Architecture: A Reader,* edited by Simon Swaffield (Philadelphia, Penn.: 2002), 23.

47 Thompson, *Ecology, Community and Delight,* 34.

48 Elizabeth Meyer, "Situating Modern Landscape Architecture," in *Theory in Landscape Architecture: A Reader,* edited by Simon Swaffield (Philadelphia, Penn.: 2002), 22.

49 Eric Higgs, *Nature by Design: People, Natural Processes, and Ecological Restoration* (Cambridge, Mass. ; London: MIT Press, 2003), 15.

50 Mike Jenks and Colin Jones (ed), *Dimensions of the Sustainable City 2* (London: Springer. 2010), 217.

51 Ann Whiston Spirn. "Constructing Nature: The legacy of Frederick Law Olmstead" in *Uncommon Ground: Rethinking the Human Place in Nature,* edited by William Cronon (New York, NY: W.W. Norton & Company, 1996), 92-93.

52 Robert Smithson, "Frederick Law Olmstead and the Dialectical Landscape," *Artforum,* (February 1973): 119.

53 Alexander Wilson, *Culture of Nature: North American Landscape from Disney to the Exxon Valdez,* 224

54 Henri Lefèbvre, *The Production of Space* (Oxford: Blackwell, 1974), 83.

55 Zoë Ryan and Iain Borden, *Good Life: New Public Spaces for Recreation* (New York: Van Alen Institute, 2006), i.

56 Higgs, *Nature by Design: People, Natural Processes, and Ecological Restoration,* 15.

57 Alan Berger, *Drosscape: Wasting Land in Urban America* (New York, NY: Princeton Architectural Press, 2006) 49.

58 Sanford Kwinter, "Notes on the Third Ecology" in *Ecological Urbanism* edited by Mohsen Mostafavi and Gareth Doherty (Baden, Switzerland: Lars Müller Publishers, 2010), 99.

59 Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (New York, NY: Routledge, 1996).

60 Mark Bracher et al., *Lacanian Theory of Discourse: Subject, Structure, and Society* (New York, NY: New York Univeristy Press, 1994), 76.

61 Bracher et al., *Lacanian Theory of Discourse: Subject, Structure, and Society,* 77.

62 Solà-Morales. *Differences: Topographies of Contemporary Architecture,* 108-109.

63 Kenneth Coates and William R Morrison, *Forgotten North: A History of Canada's Provincial Norths* (Toronto: J. Lorimer), 11.

64 W.S. Piper, *The Eagle of Thunder Cape,* (Albany, NY: The Knickerbocker Press, 1924) 202.

65 Tania L. Saj and Elle Andra-Warner, *Life in a Thundering Bay,* (Thunder Bay, Ontario: River Rocks Publishing, 2007), 4.

66 Joseph M. Mauro, *Thunder Bay : A History : The Golden Gateway of the Great Northwest* (Thunder Bay, Ontario: Lehto Printers, 1981), 2 - 7.

67 Barbara Chisholm, *Superior: Under the Shadow of the Gods* (St. John's, NL: Lynx Images Inc., 1998), 225.

68 Piper, *The Eagle of Thunder Cape,* 234.

69 Thomas F. Waters, *Superior North Shore* (Minneapolis: University of Minnesota Press, 1987), xii.

70 Waters, *Superior North Shore,* 63.

71 The Planning Partnership, "Section 4-7: Waterfront Context" *in The Next Wave: Charting a Course for Thunder Bay's Waterfront.* (Thunder Bay, ON: Development Thunder Bay, 1998).

72 Mauro, *Thunder Bay : A History,* 22.

73 Susan Campbell. *Fort William: Living and Working at the Post* (Ontario Ministry of Culture and Recreation, 1980), 14.

74 Mauro, *Thunder Bay : A History,* 22.

75 Saj and Andra-Warner, *Life in a Thundering Bay,* 159; Waters, *Superior North Shore,* 54 - 55.

76 Mauro, *Thunder Bay : A History,* 24.

77 Mauro, *Thunder Bay : A History,* 57.

78 Jean Morrison, *Superior Rendezvous-Place: Fort William in the Canadian Fur Trade* (Toronto, ON: Dundurn Press Ltd., 2007), 123.

79 Mauro, *Thunder Bay : A History,* 19.

80 Mauro, *Thunder Bay : A History*, 64.

81 Saj and Andra-Warner, *Life in a Thundering Bay,* 4.

82 Waters, *Superior North Shore,* 74.

83 Pierre Berton, *The National Dream: The Great Railway: 1871 – 1881* (Toronto, Ontario: The Canadian Publishers), 229.

84 Berton, *The National Dream,* 283.

85 Mauro, *Thunder Bay : A History,* 69.

86 Mauro, *Thunder Bay : A History,* 113.

87 Mauro, *Thunder Bay : A History,* 36.

88 Mauro, *Thunder Bay : A History,* 241.

89 *Due to the frigid temperatures of Lake Superior bacteria that would typically decompose wreckage, cannot survive.*

90 Waters, *Superior North Shore,* 74.

91 Mauro, *Thunder Bay : A History,* 320.

92 *Track abandonment occurred since the beginning of the railway era responding to redundancies, market and industry shifts. When a track was closed, only material with scrap value (rails, fastenings, ties, metal bridges) was removed, leaving ballast and earthwork to be reclaimed by nature or human scavengers;* Andreae, *Lines of Country: An Atlas of Railway and Waterway History in Canada*, 48.

93 The Planning Partnership, "Section 4-2: Waterfront Context" in *The Next Wave: Charting a Course for Thunder Bay's Waterfront* (Thunder Bay, ON: Development Thunder Bay, 1998).

94 *Significant attempts for the amalgamation of Port Arthur and Fort William occurred in 1912, 1919, 1936.*

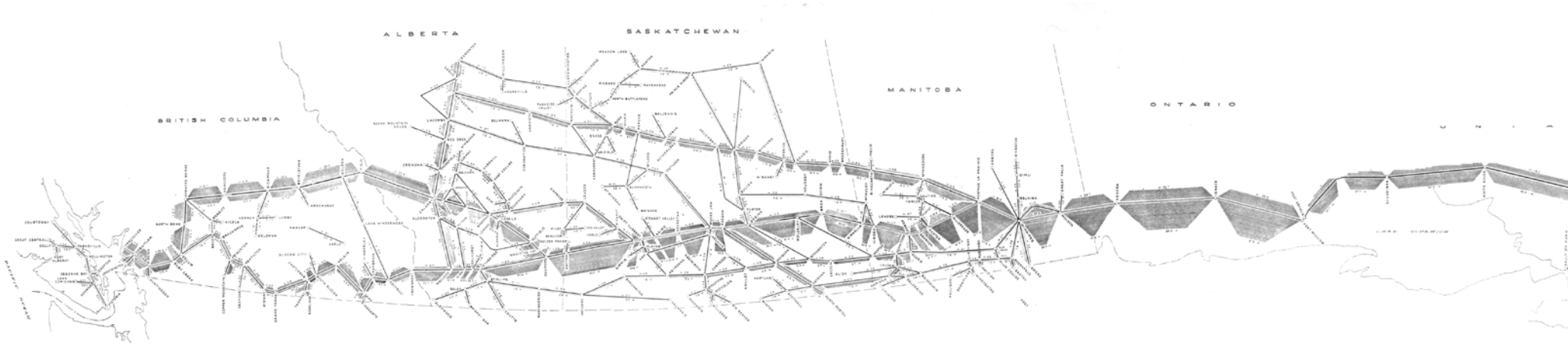
95 Andreae, *Lines of Country*, 142.

02

landscape of alterity

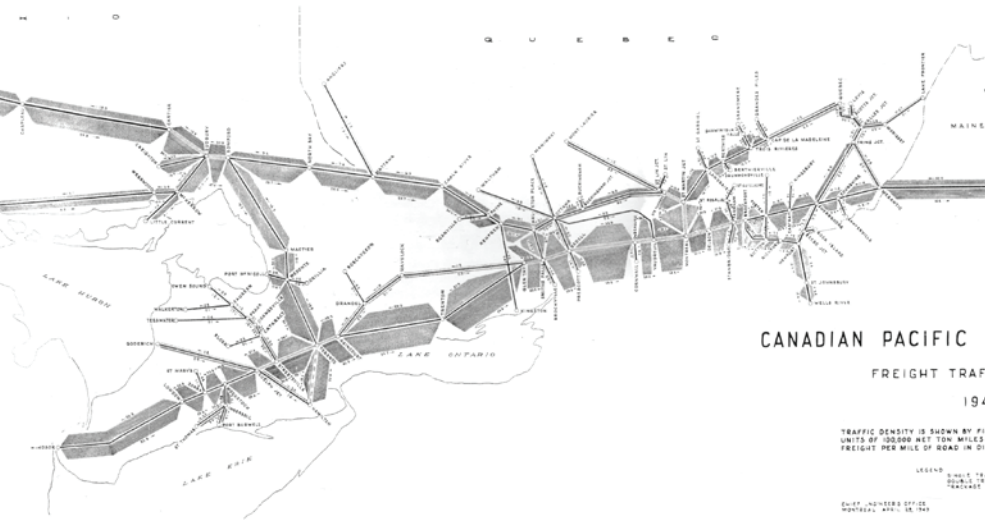
Urban geographer Tim Hall states that *"deindustrialization was the most significant economic process to affect cities in Europe and North America since the 1960s."*[1] The process of deindustrialization has not only affected the North American economy, but has dramatically altered the social conditions, physical structure and sense of place of previously resource-based cities, contributing to the volatile relationship between nature and culture.

The commonly used terms *postindustrial* or *deindustrial* reflect this change in the core economic sector of North American and European cities. This thesis aligns itself with MIT Urban Design and Landscape Architecture Professor Alan Berger's preference for the term deindustrial over the term postindustrial.[2] Berger emphasizes the problematic implications of the postindustrial label – that cities and sites of declining or defunct industrial processes are considered only within the static and isolated context of their past usage. The term deindustrial has looser connotations, implying both the complexity of transitioning industrial activity and the continuing evolution of the resultant landscape and urban fabric.



(PREVIOUS)
figure 2.01 _ Fort William, 2010: Canadian Pacific rail yard
figure 2.02 _ Canadian freight traffic density, 1948

industrial dissolution 2.1



Currently, North American cities are in a state of transition as traditional industrial practices are being replaced and displaced. Shortly after the Second World War, cities began shifting from the production, consumption and movement of goods, to the provision of services, scientific knowledge, and social planning.[3] The value and importance of manual labour and traditional industrial practice began to relocate and decline through the processes of globalization and automation. The dissolution of centralized urban industrial activity, combined with anti-urban sensibilities and population booms propelled the horizontal growth of suburban development and private transportation infrastructure. Commercial and residential suburbanization extended outward from the peripheries of existing downtown areas, abandoning declining industrial fabric and city centres, and further occupying the previously un-built surrounding landscape.

Decline and Isolation

While most cities established during the industrial era were severely affected by deindustrialization, those with larger populations and diversified economic sectors were able to transition more fluidly than others. Cities such as Chicago, Toronto, and Montreal continued to expand and thrive through social and economic flux[4] to become instrumental locations for future activity within North America.

figure 2.03 _ Simpson Street in downtown Fort William, 2010

In contrast, many smaller industry driven cities found the transition from traditional industrial processes arduous and became increasingly unstable and directionless after the mid-twentieth century. Due to limited economic sectors, smaller populations, valued resources, geographic location, and a working demographic, these cities continued to be resource-centric after most industries had transitioned in North America. Smaller resource-based cities are often heavily reliant on a single industry,[5] making them particularly susceptible to the effects of boom and bust cycles due to dramatic fluctuations in the industrial economy[6] and resulting in complex challenges and downward spirals of decline. Loss of industries, unemployment, out-migration, aging populations, increasing segregation, decentralization, decaying urban and industrial fabric, poverty, crime, blight, and dereliction are both contributing and resulting factors of decline.[7] Declining cities are dispersed throughout North America, though they exist in notably high concentration within the Great Lakes Region due to their increased density of early industrial activities and concentration of infrastructural networks.[8]

The effects of decline are notably amplified for cities that are geographically isolated from other cities of comparable or greater populations.[9] Past failed attempts at revitalization have proven that smaller resource-based cities cannot be considered or approached simply as scaled-down versions of larger cities.[10] During periods of instability, isolated cities are unable to rely on or build upon the infrastructure, resources or populations of surrounding regions. Deindustrialization not only affects the vitality of the declining city, but creates a cumulative spread of instability within the larger regional network of smaller towns and communities that are economically, socially, and psychologically dependent upon the strength of their regional urban centre.[11]

figure 2.04 _ Falling Bough by Walton Ford, 2002

Identity Fragmentation (The Psychology of City Decline)

The impetus of the industrial city relied upon domination, rather than integration with surrounding nature. Existing in opposition to the adaptable and enduring natural world, industrial culture resisted uncontrolled change, viewing it as a representation of decreasing power and a potential loss of vitality and historic continuity.[12] The imposed and tumultuous transformations associated with deindustrialization implied disorder for the industrial city. This disorder or crisis[13] disavowed the established parasitic relationship between culture and nature and fragmented the established hubristic place identity of the resource-based city.[14]

The perceptible challenges faced by deindustrializing cities are exacerbated by less discernible psychological reactions to the transition and deterioration associated with decline. In *Corporate Wasteland*, historian Steven High examines the social implications of industry transition and job loss through a series of interviews with workers and residents of declining or defunct industrial towns and cities. In response to the initial upheaval of industry departure, most of the interviewees emphasized the traumatic depletion of social cohesion and a nucleus within the city above the depletion of income or employment. High affirms that the closure and decline of founding industries in resource towns challenges individual and collective belonging and identity.[15]

Voices of Forgotten Cities explores the perpetual cycle of decline as a result of identity fragmentation. The declining city's *"chronically negative mindset"* propels related social and psychological conditions including: *shock* – ingraining the trauma of industrial exodus into the city's collective unconscious; *slippage* - decreasing quality of life, deterioration and neglect; *self-destruction* – increasing transgression and ineffective impulsive actions to impede decline; *stigmatization* –prevailing external views of the city and its residents as despondent; *shame* – sharing a collective internal perception and expectation of failure.[16] These conditions do not occur in a defined progression, but evolve and expand as various forces propel or halt established industrial activity. Industry has not departed concurrently, but amassed over a period of decades as processes, demands, and networks transitioned and declined and slight resurgences ensued. Each occurrence of industrial stagnation intensifies the psychological and social effects of decline, confounding the fragmentation of individual and collective identity.

> Millions of North Americans have lost their blue-collar jobs, and towns that once defined themselves as industrial are being forced to reinvent themselves as something other.[17]

Decline intensifies the physical disconnection and isolation of the city, further compounding escalating identity fragmentation. The decomposition of established shipping and rail connections and an increase in intense competition between industrial bases within constricting markets[18] has left cities isolated from the vitality and progress of thriving regions and estranged from other areas experiencing similar decline.

figure 2.05 _ Derelict site in Fort William's downtown, 2010

Though industrial practices enmeshed city vitality with nature through exploitation and utilization, recent evolutions in industry have left resource-based cities with an ambivalent relationship to their natural surroundings. Cities that were built upon the exploitation of local resources are currently left with decaying city fabric, punctuated and fragmented by abandoned deindustrialized sites. The formerly productive sites of industrial activity are no longer fundamentally linked to the vitality of the place. They exist as physical and metaphysical barriers within the declining city, challenging the perceived stability of cultural control and simultaneously symbolizing lost prosperity and the uncertain future. As place identity is formed by the unique interweaving of cultural and natural elements in a specific location, identity fragmentation provoked by deindustrialization has estranged city culture from surrounding nature and jeopardized the ability to recognize and maintain meaningful connections to the landscape.[19]

Landscape architect and theorist James Corner has devoted significant research into the deindustrial perception of landscape. Corner affirms, "*while the scientific attitude has led to a multitude of accomplishments in modern science, it has also underlain the emergence of a disembodied culture struggling to find access to a lived continuity of being and time. Ours is a landscape of estrangement."*[20] The following chapter explores the prevailing perceptions of these derelict sites and illustrates their considerable presence within the eroding and unstable fabric of the declining city.

*figure 2.06_* Lots Wife by Anselm Keifer, 1989

derelict terrain 2.2

In *Vars une nouvelle nature*, Christophe Girot describes the classifications of landscape as a result of the modern industrial era. Girot suggests that cultural perceptions have positioned contemporary landscape within three realms: exploration of the mythical unknown wilderness, admiration of the tamed and controlled nature designed within cities, and contempt for the vast derelict zones containing an amalgam of nature, industry, waste and infrastructure.[21]

The derelict deindustrial landscape physically separates the city from the natural elements that drove its conception and growth. Due to the conventions of traditional industrial processes, regions of exploitation were located adjacent to the most inherently valuable and powerful physiographic elements in a city. The proportionately large amount of abandoned and declining fabric within smaller cities has an amplified presence, not limited to the city's perimeter, but permeating much of the urban fabric due to an extended period of reliance upon industry. [22]

figure 2.07 _ Deindustrial site in Fort William, 2010

The deindustrial landscape forms unstructured and unplanned voids that exist in the interstitial, both spatially and temporally.[23] The transient boundaries of deindustrial voids create fissures that fracture the cohesive city fabric and oppose the regulated urban realm of the city. Indeterminate and unplanned, the sites of former industrial activity isolate and marginalize surrounding neighbourhoods. These derelict sites are privatized and inaccessible to the public, creating thick barriers that separate the city from its natural edges. Without the ability to inhabit beyond the decaying urban fabric, the deindustrial landscape confines the declining city and amplifies perceptions of decline and despair.

Berger describes the resulting landscape condition;

> *The landscape of the contemporary horizontal city is no longer a placemaking or condensing medium. Instead it is fragmented and chaotically spread throughout the city in small bits and pieces. Because it is so difficult to see in its entirety, the contemporary city's landscape escapes wholeness and public consciousness, once poignantly referred to as 'terra incognita'.*[24]

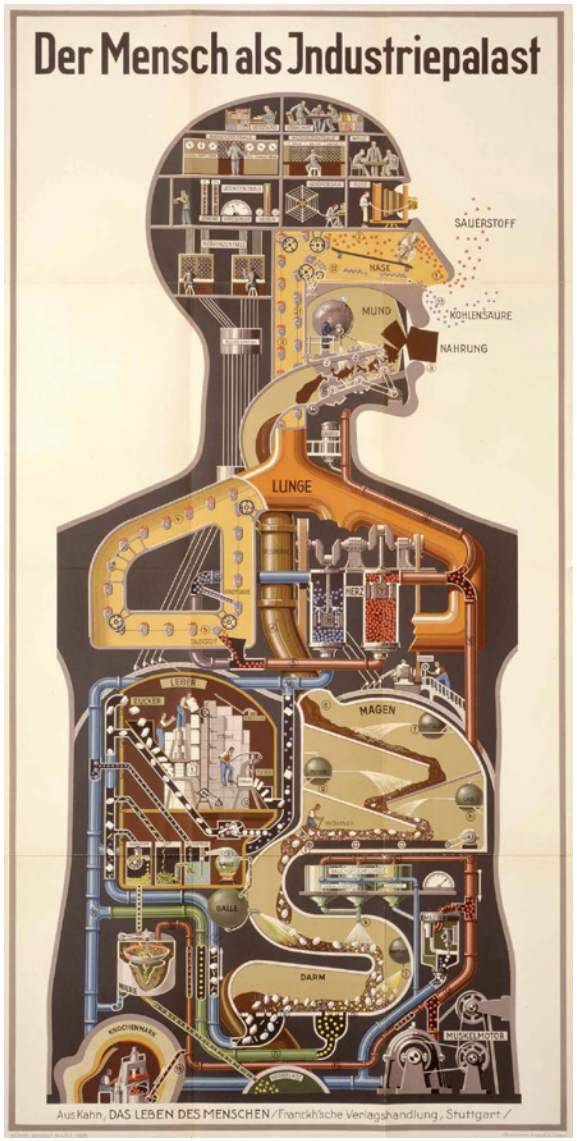


figure 2.08 _ Der Mensch als Industriepalast (Man as an Industrial Palace) by Fritz Kahn, 1926

[Re]Definition of Cultural, Natural, and Temporal Boundaries

Humanity has aimed to establish unshakable meaning and value through the cultural construction of the urban realm *"by carving out a place in nature, by building up an edifice that reflects human value: a temple, a cathedral, a totem pole, a skyscraper, a family that spans three generations"*,[25] reflecting aspirations for the intrinsic worth of cultural creations to surpass decline and decay.[26] The landscape and ruins of deindustrialization challenge the desired longevity of a city by fragmenting the stability of its urban condition.

> *Formerly hubs of dense activity within the city from and through which flows of people, matter and energy coursed from far and near, such ruins might appear quiescent and useless by comparison to their former state.*[27]

Quiet and vanquished, the presence of the deindustrial landscape is juxtaposed against the energy and productivity of its past usage.[28] This juxtaposition momentarily reproaches the inherent capitalistic belief that all space has current or future value that can repeatedly oscillate between stagnant to progressive through economic investment.[29]

Abandoned sites most simultaneously exist as a barrier and a bridge between the rigidly opposed domains of city and nature.[30] They challenge the spatial and temporal order and control established by modern industrial culture[31] by blurring the preconceived boundaries and forcing confrontation with decay.[32] Previously existing as places that exemplified cultural dominance over nature, derelict places physically and symbolically exist in-between the urban fabric of the city and its adjacent natural surroundings,[33] forcing a collision between natural and cultural temporalities. Viewed as *"experimental and mutant"*[34], the site and its ruined artefacts evolve over time – sharp lines and rigid forms are broken, punctured, and softened by the effects of weathering, decay, and the growth and occupation of nonhuman life. The organic and the fabricated entangle, penetrate, and begin to merge, losing their physical and symbolic independence and slowly decomposing the established division between nature and culture.

The forced spatial and temporal collisions of the deindustrial site render it intensely charged – creating a unique edge condition that is at once, both and neither, cultural and natural.

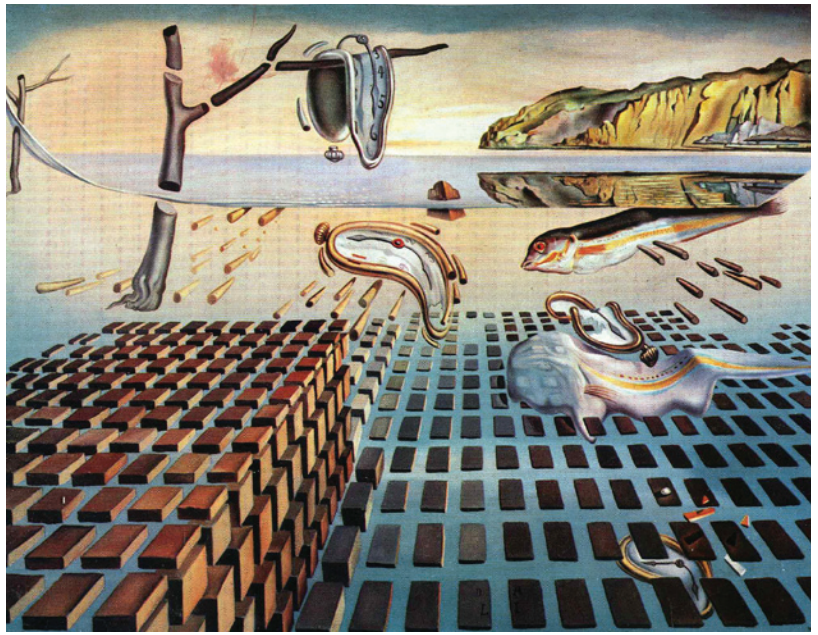


figure 2.09 _ The Disintegration of the Persistence of Memory by Salvador Dali, 1952 - 1954

The Space of Ruins

Classified by the interweaving of nature, culture, and time, ruins represent the fragility of the material world and the collapse of cultural temporal control.[35] Interaction with deindustrial ruins invokes new perceptions regarding the role of history and evolution in relation to the present and future progress.[36] Within the collection of essays in *Ruins of Modernity*, Harvard Professor Svetlana Boym suggests that the deindustrial landscape *"reveals a multidirectional mimesis"*[37] as human constructions aimed to control nature's proficiency are transformed by natural processes, expressing the discontinuity of culturally constructed spatial and historical forms. Boym argues that the experience of the ruin "*requires an acceptance of disharmony and of the contrapuntal relationship of human, historical, and natural temporality."*[38] Author and Professor Robert Pogue Harrison emphasizes that ruins "*literally embody the dissolution of meaning into matter."*[39] Harrison argues that the space of ruins juxtaposes the irrefutable power of alluvial processes and time against the edifices of human building, forcing an acceptance that the solidity and endurance of earth beneath and beyond will survive any cultural intervention.[40]

> *Ruin literally means collapse, but ruins are more about remainders and reminders. A tour of ruins leads you into a labyrinth of ambivalent language – no longer, not yet, nevertheless, albeit – that plays tricks with causality. Ruins make us think of the past that could have been and the future that never took place, tantalizing us with utopian dreams of escaping the irreversibility of time.*[41]

figure 2.10 _ Design for the Grand Gallery in the Louvre by Robert Hubert, 1796

figure 2.11 _ An Imaginary View of the Grand Gallery in Ruins by Robert Hubert, 1796

The desolate and fantastical deindustrial landscape contributes to epistemological uncertainty regarding the defined relationship between culture and nature and challenges the historical continuity of a place,[42] further confounding the fragmented identity of the declining city.

This masonry is wondrous; fates broke it
courtyard pavements were smashed; the work of giants is decaying.
Roofs are fallen, ruinous towers,
the frosty gate with frost on cement is ravaged,
chipped roofs are torn, fallen,
undermined by old age. The grasp of the earth possesses
the mighty builders, perished and fallen,
the hard grasp of earth, until a hundred generations
of people have departed. Often this wall,
lichen-grey and stained with red, experienced one reign after another,
remained standing under storms; the high wide gate has collapsed.

Far and wide the slain perished, days of pestilence came,
death took all the brave men away;
their places of war became deserted places,
the city decayed. The rebuilders perished,
the armies to earth. And so these buildings grow desolate.[43]

figure 2.12 _ Saskatchewan Wheat Pool #8 Work house in Fort William, 2010

figure 2.13 _ Anatomia del corpo humano... (Flayed Man) by Juan Valverde de Amusco, 1559

> *In the history of modern art and aesthetics, the fragment has had a double signification. As a reminder of the past once whole but now fractured and broken, as a demonstration of the implacable effects of time and the ravages of nature, it has taken on the connotations of nostalgia and melancholy, even of history itself. As an incomplete piece of a potentially complete whole, it has pointed toward a possible world of harmony in the, a utopia perhaps, that it both represents and constructs.*[44]

Described by Julia Kristeva in *Powers of Horror – An Essay on Abjection*, *abjection* is the difficult process of expelling and casting off an intimate component that humanity would like preserve a connection to.[45] The removed pieces are rendered upsetting and grotesque when viewed as separate from the symbolic order and function to which they inherently belong. Containing abject cultural forms, the deindustrial landscape can be considered a *place of alterity,*[46] spatially manifesting simultaneously intimate and removed fragments of society. In contrast to the elements and ideology which form place identity, encountering places of alterity produces a sense of trepidation for humanity,[47] particularly in cities where past vitality is inherently linked to the previous function of a site. As once prominent and integrated areas, the deindustrial landscape is severed from the remaining ordered urban realm, propelling the difficulty of transition and disturbing the regularizing patterns in which spaces are represented and classified.[48]

figure 2.14 _ Dulle Griet (Mad Meg) by Pierre Bruegel the Elder, 1562

figure 2.15 _ Packard Motors Plant, Detroit by Yves Marchand and Romain Meffre, 2005

The process of abjection contextualizes how the adverse symbolic presence of the deindustrial landscape can negatively affect the perceived and potential vitality of a declining city. These sites are considered *"devoid of positive social, material, aesthetic qualities"* or *"purely an abstracted and quantitative entity technically identified by the assumed absence of activity or function."*[49] This impression leads to avoidance and neglect, leaving derelict sites as places of transgression in the margins of the city. The instability of places of alterity disrupts the perceived endurance of a place, illustrating the ambiguous presence of the deindustrial landscape within the declining city.

The deindustrial landscape acts as a register and a representation of the exploitation that culture has imposed upon nature, containing some of the most significant toxic wastelands and environmental degradation found in North America.[50] They physically epitomize the detrimental effects that exploitation has had on all naturally occurring processes, formations, and ecosystems. Derelict sites are often met with a lack of funding and conflicting views regarding their current value and future potential due to the immensity of redevelopment and their charged symbolic presence.[51]

> *While the void previously promised possibility, today it reflects the emptiness of everyday life. Rather than providing a stage upon which a drama is played, architecture has become a documentary window, revealing our own reality.*[52]

figure 2.16 _ Terminal grain elevator and CP rail yards in Fort William, 2010

[confronting industrial ruins] 2.3

The rail land formed a labyrinthine terrain of motionless railcars and tracks. Softening my gaze, it became a marvelous, regularized composition of colourful prisms adorned with florescent graffiti and faded grey emblems.

As I wove through the maze, the air became increasingly chilling. I didn't realize that I had been sheltered from the wind.

Looking above, I could see the massive concrete grain elevators in their totality - a myriad of shattered windows, staircases dangling from thin, bent steel, cylinders of concrete washed with stains from water and rust. Within these fragments were finer details - branches entwined around ventilation shafts, faded signs and broken latches, birds' nests tucked inside crevices of empty, towering work house.

> *Despite their apparent connection to the serenity of agriculture, grain elevators are exceptionally dangerous places—the grain dust produced when moving, sorting, and distributing the commodity is highly combustible. Despite our modern technologies of electrostatic precipitators, filtration systems, security doors, and other dust suppression mechanisms, safety enforcement of the hundreds of elevators around the country is spotty*[53]

The terminal grain elevator is a symbolic and physical embodiment of modern desire for control and domination of nature. Revered by Modernist architects Le Corbusier[54] *and Walter Gropius*[55]*, the monolithic concrete form of the terminal grain elevator was designed with the basic intention of storing and shipping products of nature for human sustenance and consumption. Gropius remarked that "the grain elevators of Canada and South America ... are almost as impressive in their monumental power as the buildings of ancient Egypt."*[56]

The Canadian grain shipment network of the late 19th century spread throughout country, linking the west to the east in a systematic, parasitic fashion; its efficient consumption "a thing of beauty or of horror, a work of God or of the devil."[57]

In dereliction, the immense presence of these structures within many cities continues to echo the modern cultural desire for domination; their disuse and deterioration expressing the futility of this cultural construct. The emptiness of the terminal grain elevator looms along the water's edge of many cities, both incredibly costly to demolish, nearly impossible to repurpose.

> *Like a skeleton which is not living and has lost its original function, only its form remaining intact, the propelling permanence continues to function as a record of time.*[58]

The totemic reuse of terminal grain elevator relics suggests that existing deindustrial fragments offer no current value to a place and forcibly asserts a rigidly defined programmatic reuse for structures that were designed and built entirely for a singular, mechanized purpose. If perceived as propelling permanence[59] *these decaying structures act as a register of the passage of time – weathering and decaying, overcome with vegetation, and existing within the changing landscape as a symbol of the dissipated permanence of the industrial era in contrast to natural persistence. Their decay, signifying not a loss of previous cultural assertion over nature, but a freeing from the oppressive boundaries of this condition.*

(PREVIOUS)
figure 2.17 _ Fort William grain elevator interior and the Kaministiquia River

figure 2.18 _ Fort William

fragmentation 2.4

The Kaministiquia River is now essentially barren of functioning industry. The remaining industrial activities consist of – *AbitibiBowater Thunder Bay Operations* - a pulp and paper mill located five kilometres upstream from the river's mouth, *Thunder Bay Terminals* - a coal handling facility at the mouth of the river on McKellar Island, and *Thunder Bay Generating Station* located on south bank of Mission Island. Once viewed as an optimal place for industrial activity, the physical challenges of its location and transitions of industry have left Fort William and the Kaministiquia River relatively insignificant and substantially abandoned. The last functional terminal grain elevator along the river was put up for sale several years ago, suggesting that the historic shipping activity of the Kaministiquia has been repudiated.

A thick band of Canadian Pacific Railway land is situated between the water's edge and the town, inhibiting access to Lake Superior and the Kaministiquia River. This five kilometre expanse is substantially underutilized, functioning predominately as a holding yard for railcars waiting use for industry located north of Fort William, and periodically for specific use of the remaining industries, though main shipment occurs through truck or ship.

The inaccessible rail yards lining the river physically and psychologically separate surrounding residential areas from each other and from the landscape beyond. Neighbourhoods such as the East End neighbourhood are virtually isolated from the rest of the town, encircled by considerable expanses of derelict industrial terrain. Existing bridges to McKellar and Mission Islands, and the Fort William First Nations Reserve prohibit pedestrian or public use. Streets along the south and east boundaries of Fort William terminate abruptly at the rail corridor.

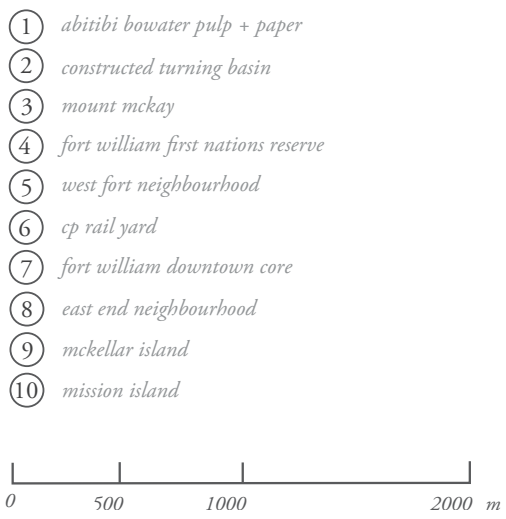


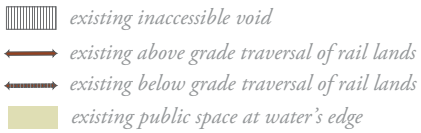
figure 2.19 _ Northern view of Fort William as seen from atop Mt. McKay, 2010

northeast view of thunder bay from atop mount mckay

figure 2.20 _ Fort William derelict industrial sites and current public access to the water's edge

Dredging along the Kaministiquia River ceased decades ago. For over twenty years, the rigidly constructed river banks have, eroded, fractured, overgrown. Debris, sediment, and organisms have repopulated the once scraped bare river bottom. The remaining diffracted industrial artefacts are overcome by natural transmutation and decay. Of twenty-three grain elevators that once towered along the banks of the Kaministiquia, only three remain, the others either deliberately demolished or accidentally destroyed by catastrophic explosions and never rebuilt. Broken wooden piles protrude from under the water's surface, outlining the absence of old wooden docks and piers. Fragments of concrete and steel are collected along the shoreline, overgrown with native tall grasses and weeds.

Access to the Kaministiquia River and Lake Superior in Fort William is limited to the two and a half hectare Kaministiquia Heritage Park, offering seating and memorials to the river's industrial past. Its isolated location and indirect access have rendered it underused and predisposed to vagrant activity. The 26 hectare Mission Island Marsh located on Lake Superior offers public access to the shore of Lake Superior though is accessible to Fort William only by car, limiting possibilities for spontaneous encounter. Traversing steep overgrown banks, climbing through rail cars, or hopping fences offer additional passage to the shoreline. These edges offer brief moments of encounter with the river upon concrete ledges or eroded plateaus, though the length of the river within Fort William is currently impassable. Access to the mouth of the Kaministiquia and Lake Superior is deterred by tall barbed wire fences.



abandoned industrial structures
functioning heavy industrial structures
functioning light industrial structures
roadways
rail lines
trans canada trail
recreational trails
transit network

The existing public space along the river has aimed to encourage communal assembly, though their isolation and rigid boundaries have contributed to underutilization and disengagement. The Kaministiquia and the CPR rail land have been the subject of occasional discussion, envisioning redevelopment of towering condominiums, grain elevator and industry museums, tourist souvenir markets, and cruise ship docks, akin to the recent proposals for redevelopment of Port Arthur's Lake Superior waterfront. For now, however, the site remains devoid of current programmed use as CPR's secure hold on these lands and the economic viability of these options have proven redevelopment unfeasible for the foreseeable future.

Despite Canadian Pacific Railway's expression of allowing public passage through across the rail lands to create access to the water's edge while the lands to continue to function with their current industrial usage,[60] the Kaministiquia River has remained forgotten.

(OPPOSITE TOP)
figure 2.21 _ Current and defunct industrial activity along the Kaministiquia River

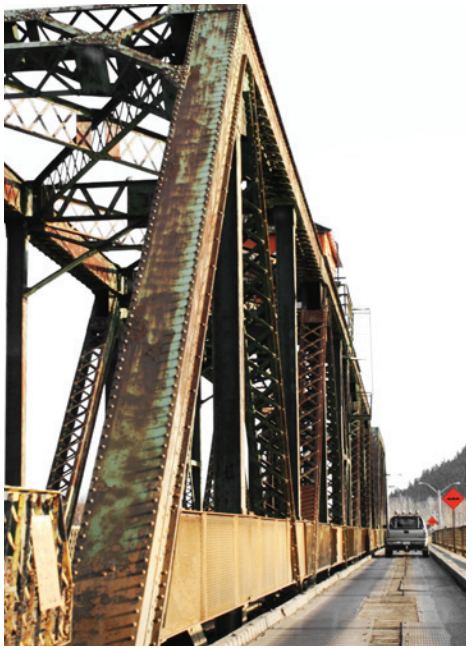
(OPPOSITE TOP)
figure 2.22 _ Current connections and green space along the Kaministiquia River

(ABOVE LEFT TO RIGHT)
figure 2.23 _ Kaministiquia River Park and monument
figure 2.24 _ Public entrance to Kaministiquia River Park
figure 2.25 _ Kaministiquia River Park and monument
figure 2.26 _ James Whalen tug boat along the Kaministiquia River

(ABOVE LEFT TO RIGHT)
figure 2.27 _ Sailors Memorial Park
figure 2.28 _ Sailors Memorial Park public access
figure 2.29 _ Sailors Memorial Park and monument

(ABOVE Clockwise from LEFT)
figure 2.30 _ CP tracks between Kaministiquia River and Fort William downtown
figure 2.31 _ Derelict industrial site along Kaministiquia River
figure 2.32 _ Former wrecking yard and terminal grain elevator along Kaministiquia River
figure 2.33 _ CP tracks and deindustrial site between Kaministiquia River and Fort William downtown

(ABOVE Clockwise from LEFT)
figure 2.34 _ CP tracks and Saskatchewan Wheat Pool # 8 between Kaministiquia River and Fort William downtown
figure 2.35 _ CP tracks and Saskatchewan Wheat Pool # 8 between Kaministiquia River and Fort William downtown
figure 2.36 _ Deindustrial site and former brickworks on Mission Island
figure 2.37 _ CP tracks and deindustrial site between Kaministiquia River and Fort William downtown



(ABOVE LEFT TO RIGHT)
figure 2.38 _ Tunnel under CP tracks to East End neighbourhood
figure 2.39 _ Public entrance to Kaministiquia River Park
figure 2.40 _ Public bridge over CP tracks to Kaministiquia River
figure 2.41 _ Swing bridge over Kaministiquia River to Fort William First Nations Reserve

(ABOVE LEFT TO RIGHT)
figure 2.42 _ Bike path along Neebing McIntyre floodway
figure 2.43 _ CPR Bascule Bridge over the Kaministiquia River between Fort William and Mission Island
figure 2.44 _ Breakwater walkway in Lake Superior in Fort William First Nations Reserve
figure 2.45 _ Underground walkway between East End neighbourhood and Fort William downtown

(ABOVE LEFT TO RIGHT)
figure 2.46 _ Former dock along Kaministiquia River north shore
figure 2.47 _ Eroded river edge along Kaministiquia River north shore
figure 2.48 _ Rip rap shoreline of Lake Superior
figure 2.49 _ Eroded shoreline of Lake Superior

(ABOVE LEFT TO RIGHT)
figure 2.50 _ Former docking area around Swing bridge along Kaministiquia River north shore
figure 2.51 _ Derelict docking areas and rip rap shoreline along Kaministiquia River north shore
figure 2.52 _ Broken wooden piles along Kaministiquia River at Lake Superior outlet
figure 2.53 _ Riparian habitat along Kaministiquia River north shore

endnotes

1 Tim Hall, *Urban Geography 3rd Edition: Routledge Contemporary Human Georgray Series* (London ; New York: Routledge, 2006), 38.

2 Berger, *Drosscape*, 46.

3 Altman and Wandersman, *Neighborhood and Community Environments*, 270.

4 Bunting, et al. "The Core-periphery Structure" in *Canadian Cities in Transition: The Twenty-first Century.* 2nd ed. (Don Mills, Ontario: Oxford Univeristy Press, 2000), 87.

5 Radhika Fox and Miriam Axel-Lute, "To Be Strong Again : Renewing the Promise in Smaller Industrial Cities" (PolicyLink, 2008) www.policyarchive.org/handle/10207/bitstreams/13689.pdf (accessed February 20, 2010).

6 Bunting, et al. "The Core-periphery Structure" in *Canadian Cities in Transition: The Twenty-first Century.* 2nd ed., 87.

7 Herbert Girardet, *Cities People Planet: Livable Cities for a Sustainable World* (Chichester, NJ: Wiley-Academy, 2004), 153; Lorlene Hoyt and André Leroux, "Voices from Forgotten Cities: Innovative Revitalization Coalitions in America's Older Small Cities" (PolicyLink, 2007), 10 www.policylink.org/site/apps/nlnet/content2.aspx?c=lkIXLbMNJrE&b=5136581&ct=6997439 (accessed February 20, 2010).

8 Steven C. High and David W. Lewis, *Corporate Wasteland: The Landscape and Memory of Deindustrialization* (Ithica: IRL Press, 2007), 7.

9 Fox and Axel-Lute, "To Be Strong Again : Renewing the Promise in Smaller Industrial Cities", 7.

10 ibid., 14.

11 William Fulton, "The Mid-size City: Exploring its Unique Place in Urban Policy. A Summary of the Rochester Conversation on Mid-Size Cities" (City of Rochester, November 2002), 8.

12 Harvey, *The Condition of Postmodernity*, 272.

13 Solà-Morales, *Differences*, 4 - *Solà-Morales applies the term crisis to "historical situations where it is possible to perceive fractures dividing the consciousness that architecture, the arts, and culture have had of their own identity and the tasks specific to them."*

14 Hall, *Urban Geography,* 88.

15 High and Lewis, *Corporate Wasteland,* 14.

16 Hoyt and Leroux, "Voices from Forgotten Cities", 23 - 25.

17 High and Lewis, *Corporate Wasteland,* 24.

18 Bunting, et al. "The Core-periphery Structure" in *Canadian Cities in Transition: The Twenty-first Century.* 2nd ed., 76 - 96.

19 Relph, *Place and Placelessness*, 6.

20 Jame Corner, "Theory in Crisis" in *Theory in Landscape Architecture,* 20 - 21.

21 Adam, *Landscape Architecture in Mutation*, 19.

22 Fox and Axel-Lute, "To Be Strong Again : Renewing the Promise in Smaller Industrial Cities", 21.

23 Berger, *Drosscape*, 35.

24 Berger, *Drosscape*, 28.

25 Ernest Becker, *The Denial of Death* (New York, NY: Free Press, 1973), 5.

26 ibid.

27 Tim Edensor, *Industrial Ruins: Spaces, Aesthetics and Materiality* (Oxford: New York: Berg, 2005), 21.

28 Adam, *Landscape Architecture in Mutation,* 22

29 Edensor, *Industrial Ruins,* 8.

30 Berger, *Drosscape,* 35.

31 Edensor, *Industrial Ruins,* 93.

32 Edensor, *Industrial Ruins,* 114.

33 Berger, *Drosscape,* 35.

34 Adam, *Landscape Architecture in Mutation,* 23.

35 Kerstin Barndt, "Memory Traces of an Abandoned Set of Futures" in *Ruins of Modernity,* edited by Julia Hell and Andreas Schönle (Durham, NC: Duke University Press 2010), 271; Russell A. Berman, "Democratic Destruction" in *Ruins of Modernity,* 105.

36 Hell and Schönle, *Ruins of Modernity,* 1.

37 Svetlana Boym, "Ruins of the Avant-Garde" in *Ruins of Modernity,* 59.

38 ibid.

39 Harrison, *The Dominion of the Dead,* 3.

40 ibid.

41 Boym, "*Ruins of the Avant-Garde"* in *Ruins of Modernity,* 58.

42 Barndt, "Memory Traces of an Abandoned Set of Futures" in *Ruins of Modernity,* 271.

43 "The Ruin", 8th-century Old English poem from the Exeter Book, author unknown.

44 Vidler, *Warped Space,* 151.

45 Julia Kristeva, *Powers of Horror: An Essay on Abjection* (New York, NY: Columbia University Press, 1982), 3.

46 Emmanuel Lévinas and Michael B. Smith, *Alterity and Transcendence* (New York, NY: Columbia University Press, 1999).

47 Hal Foster, *The Return of the Real: The Avante-garde at the End of the Century* (Cambridge, Mass.: MIT Press, 1996), 153.

48 Edensor, *Industrial Ruins,* 63.

49 ibid, 11.

50 Berger, *Drosscape,* 64.

51 High and Lewis, *Corporate Wasteland,* 30.

52 Solà-Morales, *Differences,* 24.

53 "'All of the buildings in front of us turned red': Learning From the 1956 Tidewater Grain Elevator Explosion", http://ruins.wordpress.com/2010/05/22/all-of-the-buildings-in-front-of-us-turned-red-learning-from-the-1956-tidewater-grain-elevator-explosion/ (accessed March 4, 2011).

54 Le Corbusier, *Towards a New Architecture,* translated by Frederick Etchells (New York, NY: Dover Publications, Inc., 1986) 31.

55 Walter Gropius, *The Development of Industrial Buildings* (1913) *Both Le Corbusier and Walter Gropius published images of several terminal grain elevators in Fort William, though neither actually encountered the structures.*

56 Gropius, *The Development of Industrial Buildings,* 17–23 - *Gropius included two photographs of terminal grain elevators to support this statement – one was Harbour Commisions Number Two in Montreal, the other the Grand Truck Pacific in Fort William*

57 Stephen Leacock, *My Discovery of the West: A Discussion of East and West in Canada* (New York, NY: Hale, Cushman & Flint, 1937), 80–81.

58 Aldo Rossi, *The Architecture of the City,* introduction by Peter Eisenman, translated by Diane Ghirardo and Joan Ockman (Cambridge, Mass.: The MIT Press, 1982), .preface, 6.

59 Rossi, *The Architecture of the City,* 59.

60 The Planning Partnership, "Section 7-2: Master Plan" in *The Next Wave: Charting a Course for Thunder Bay's Waterfront*.

03

valuation of the void

The fragmentation of place identity and the dissolution of cultural control is manifested and amplified through interaction with deindustrial voids. Maurice Halbwachs argued that memory binds people together, forming identity through the collective spatiality of the city as expressed through built fabric and monuments.[1] When the built form of a city is compromised, there is a perceived disruption in collective memory and the identity of a place.[2] During transitional phases, derelict voids and fragmented built fabric epitomize this disrupted urban memory and displacement from the past,[3] inspiring sentiments of melancholic *nostalgia*.

Originally a medical term related to the condition of an individual, the roots of the word nostalgia combine the desire "to return to native land" with sentiments of *"suffering or grief"*[4], revealing a hysterical sense of disconnection from previous socio-historical identification and a desire to re-experience or re-establish what has been lost.[5] Perceptions of severance from the past and trepidation toward the undefined future are based upon dissatisfaction with the present and are utilized in the formation of nostalgic sentiments.[6] Nostalgia indicates the historical importance of a place.[7]

Fort William N. W.

nostalgic exploitation 3.1

Triggered by familiar symbols of the past, the melancholic feelings of nostalgia can be experienced on a collective level.[8] The concept of collective nostalgia entered popular discourse in the nineteenth century to describe the shared *"melancholy feeling of dispossession"*[9] brought upon by the jarring changes in urban development, industrial practices, and political structure during the shift to the modern industrial society.[10] These nostalgic sensibilities propelled intellectual, literary, and artistic disciplines through the nineteenth century Romantic Movement, reflecting a societal need to navigate feelings of disconnection with the lost pastoral past and skepticism of the industrialized future.

Reminiscent of the nineteenth century collective nostalgia, the shift of deindustrialization has provoked immense collective nostalgia, as entire regions confronted the abrupt severance from the past cultural conditions.[11] These feelings of nostalgia are accentuated in cities and sites that experience and represent rapid or dramatic transitions.[12] Dissociation from the established place identity of working class towns and communities stimulates the nostalgic tendency to view the present and future as *"more bleak, grim, wretched, ugly, deprivational, unfulfilling, frightening"*[13] than the previous era.

(PREVIOUS)
figure 3.01 _ Abandoned rail yard photo collage
(OPPOSITE)
figure 3.02 _ Fort William sur le lac Superior, 1811

The immense social, economic, industrial, and urban transitions of twentieth century deindustrialization have left a culture consumed by memory discourse.[14] The fracturing of collective memory and identity has propelled the nostalgic movement as a means of retaining and reframing fragmented connections to a place.[15] Paradoxically, however, the cognitive states and typical reactions associated with nostalgia inevitably impede the continuity of identity,[16] further exacerbating nostalgic sentiments. Polarized responses to nostalgic sentiments have influenced an array of approaches that attempt to negotiate the relationship between the city and the void. Exploring these varied perceptions of the future role of derelict sites and industrial ruins identifies the complexities of engaging collective nostalgia within the declining city.[17]

Sentiments of nostalgia both provoke, and are fuelled by feelings of uncertainty. As overt embodiments of this ambiguity, the deindustrial landscape of the declining city offers a means of approaching nostalgia, in attempt to reverse and traverse the prevailing ambiguity about the future, discontentment with the present, and disconnection from the past.

Deindustrial cities aim to resist the negative popular view of industry as dirty, polluting and dangerous by attempting to reframe the persistent images of dereliction, unemployment and contamination that are frequently associated with deindustrial cities and derelict sites.[18] With signs of increasing instability, responses of declining cities repeatedly oscillate between aggressive urban regeneration and place promotion strategies to increased competition for existing and declining industries.[19] These approaches focus externally, aiming to re-establish place identity and vitality through outside tourism potential and development marketability.[20] The tourism and culture industries have embraced nostalgic sensibilities by building upon the desire to either preserve or disconnect completely from the past.[21] Seeking to combat the immense challenges associated with decline and identity fragmentation, design approaches are often interested in immediate gain. This prevalent attitude capitalizes upon and encourages the collective nostalgic sentiments of the 20th century through the cultural exploitation of the real or imagined significance of a location.[22]

(OPPOSITE)
figure 3.03 _ North shore of Lake Superior post card, 1948

LIGHTHOUSE
The PICTURESQUE
North Shore
of Lake Superior
from DULUTH to
LAKE ARROW, CANADA
July, 1948
PLACE
STAMP
HERE
E
C
K
Co

*figure 3.04_* Canada Malting Silos demolition, Toronto, 2010

In *The Cultures of Cities,* Zukin explores the increasing desire and need for cities to compete for tourist attraction and external financial investments by exploiting culture and crafting place identity.[23] Cities view nostalgic exploitation as a last resort economic base,[24] focusing on development as a source of revenue and affixing currency value to culture and place identity. [25] High suggests that deindustrial landscape redevelopment strategies often unintentionally reaffirm the debilitating sense of finitude related to the declining city's independence and prosperity, *"stressing victimization over resistance, and loss over defiance".*[26] Anthropologist Kathryn Marie Dudley reflects upon the dramatic demolition and redevelopment of industrial fabric as a symbol of change;

> *The abandonment, gentrification, and outright destruction of old factory buildings signifies not just social change, but a particular type of social change. When chrome and glass skyscrapers rise out of the rubble of an industrial plant, when bombed-out factories are left to crumble in urban wastelands where vibrant communities once thrived, the message is not just about the inevitability of change, but about the obsolescence of the past.*[27]

Strategies of nostalgic exploitation for tourist and market activity perpetuate cycles of vulnerability, competition and struggle[28] by continuing to rely upon fluctuating external interest and investment. Often these strategies result in unoriginal approaches of large-scale, privatized redevelopment and intense place-promotion[29] that capitalize upon the charged emotional responses to collective nostalgia. These responses include: longing to recreate and return to the past, severing all remaining connections to the past, and reveling in the fragmented remains of the past. The following section explores how these cultural responses are often exploited through the redevelopment of the deindustrial landscape.

The presence of the deindustrial landscape can inspire nostalgic reverence for the past and a desire to regress and reoccupy times of industrial prosperity. Reverence often results in actions that memorialize the past within decaying deindustrial sites. These sentiments are not limited to former industry workers and long-term residents of the declining city, but have inspired an exclusive industry of tourists and preservationists that seek to navigate the identity fragmentation of deindustrialization through a reconstructed version of history.

Exploiting these sentiments through redevelopment of the deindustrial landscape, this approach is fundamentally concerned with fiscal underpinnings and the tourist potential of a derelict site. [30] Utilizing preservation and reconstruction, memorialization capitalizes upon a desire to re-inhabit the past through experiences that conform to idealized interpretations of history. [31] Memorialization often dilutes and commodifies the past[32] by overlooking adversity and transgression in order to project an image of history that caters to nostalgic reverence. [33]

In *The Architecture of the City,* Aldo Rossi discusses the persistent desire to preserve fragmented built fabric as well as halt or reverse its decay through the creation of monuments and memorials that attempt to navigate the difficulties associated with places of alterity. Rossi suggests that the preservation of a structure or a place through memorialziation, renders it a *pathological permanence;* existing only in relation to its past context and unable to evolve and offer new experiences within its dynamic surroundings.[34] Rossi argues that the creation of a pathological permanence *"implies a city which not only possesses a before and an after, but which is defined by their interrelationship."*[35]

Additionally, nostalgic reverence often results in the attempted reconstruction of past conditions. Memorialization is utilized through tourism-driven strategies, including industry museums, reconstructed historic forts and heritage parks. Reproduced historic fabric is anachronistically inserted and situated within the contemporary landscape field, allowing visitors to interact with and experience a constructed past. Relph claims that these reproductions strive to replicate an idealized version of history that is interested in fulfilling generally accepted ideas, rather than preserving genuine relics or depicting historical accuracy.[36] Tourist reproductions present manicured grounds and polished built fabric that portray a sanitized version of history.[37] The past is further glorified through memorialization by depicting a healthy and happy industrial society that perpetuates minimal common knowledge of the hostile working and living conditions of industrial cities.[38]

Robert B. Gordon discusses the negative implications of capitalizing on nostalgic reverence through memorialization:

> *One characteristic of industry is that new technology is continually replacing old. If industrial heritage is interpreted in a display that artificially arrests change (as by subsidizing an industry that is no longer economically viable), a basic characteristic of industry is misrepresented and, because it celebrates fantasy rather than reality, it is less likely to be of lasting value to a community.*[39]

*figure 3.05_* Hanford Street terminal grain elevator implosion, Seattle, 1971

> *It is a compulsion of cities to consume themselves, to demolish and build over their most iconic edifices in an unceasing quest for civic greatness that sometimes seems indistinguishable from cultural nihilism.*[40]

In opposition of reverence, aversion views the deindustrial landscape as a symbol of depression, blight and poverty, and stimulates the urge for dramatic severance from the industrial past of the declining city. This perspective results in the demolition and eradication of fragmented industrial remains and fabric in order to infill voids with an emphatically controlled urban realm.

Capitalizing upon the aversion felt for reminders of decline, abrogation utilizes a utopian tabula rasa approach as a means of forgetting the past and the ambiguous present. Ritualistic demolition has become a regular occurrence in declining resource-based cities, as derelict industrial fabric is destroyed in order to project images of progress.

High summarizes the stark message that ritualistic demolition sends to residents of a declining city, recalling the annihilation of the prominent Saskatchewan Wheat Pool terminal grain elevator in Fort William, Ontario;

> *In the seconds that it took this giant structure to crumble and fall to the ground, residents could not help but conclude that Thunder Bay's standing as an important grain port was coming to an end. The repetition of this secular ritual across North America – and the diffusion of these dramatic images in the media – reinforces the sense of inevitability surrounding industrial decline. Older industries are literally vanishing before our eyes.*[41]

High argues that the late twentieth century was consumed by a need to force order upon the uncertainty created by deindustrialization.[42] The drama of ruin demolition emphasizes the fragility of industry and the dissolution of established place identity.

Proposed visions for the eradicated deindustrial landscape typically replicate popular ideals of architectural and urban form found in more affluent cities in order to emulate images of advancement and prosperity.[43] This approach is focused on immediate economic gain, hoping to attract business development and new residents.[44] The derelict site is often parceled and transformed through private development, in order to financially support the immense scale and cost of these ambitions.

The urban fabric that results from the eradication of all physical remnants often has little relation to the past and the present of both the site and the city. Urban design Professor Richard Marshall argues that this type of redevelopment focuses on the end product and ignores the unique problems and possibilities of the particular city.[45] Perpetuated by the desire to replicate standard design strategies found in global cities, Marshall affirms that the resulting development is often insular and disconnected from its surrounding city context, rendering most projects predominantly unsuccessful.[46]

figure 3.06 _ Don Valley brickworks interior, Toronto, 2002

Situated between memorialization and eradication, infatuation revels in the anguish of derelict and decayed industrial remains, fetishizing the nostalgic sentiments that they provoke. The twenty-first century has experienced a significant movement of *"ruinophilia"*[47] that has prompted the desire for immersion within fragmented components of the industrial past. This perspective considers the deindustrial landscape as the *modern gothic*[48] or *the deindustrial sublime,*[49] finding pleasure in the dystopic omnipresence of the ruined landscape.

As traditional industrial activity is further removed from contemporary cities, nostalgic infatuation with decaying industrial structures and abandoned ghost towns has created a niche market of day-trip tourists and photographic exhibitions.[50] Fetishism of abandoned industrial structures and landscape has also formed a substantial online contingency of *urban explorers*[51] that revel in encountering the dystopic ruination of industrial modernity. These explorers are devoted to traversing, photographing, and documenting industrial relics scattered throughout former resource-based towns and cities in North America.[52] In *Industrial Ruins,* Human Geographer Tim Edensor claims that the urban exploration view of the deindustrial sublime derives pleasure in confrontation with mortality and vulnerability, though has a tendency to wallow in melancholia and despair.[53]

High and Zukin discuss the applications of infatuation with nostalgia.[54] Design proposals often maintain selected components of the industrial fabric, capitalizing upon the increasing desire to retain interaction with elements of the past. The fragmented remains are displaced from their original context and inserted into a new, upper class urban condition, fuelled by a longing to connect to the working-class history of North America. The resulting urban realm is often uni-dimensional, marginalizing, and gentrifying.[55] Zukin illustrates some examples of this approach in her criticism of the consumer and tourist oriented redevelopment of the former working waterfronts in San Francisco, Boston, and London. Zukin asserts that these waterfronts have been transformed into a *"consumers' playground"*[56], interested in exploiting collective nostalgia for capital and subsequently removing the social and cultural significance of a site's past condition.[57] In order to induce a sense of authenticity, only elements of the site and its ruined built fabric that appeal to infatuation with ruination are retained. High suggests that this type of approach typically preserves only the facades or general form of derelict industrial structures, stripping the accrued and continual patina and weathering that reflect their evolution from past usage.[58]

In *Urban Memory: History and Amnesia in the Modern City,* Art History Professor Mark Crinson discusses the necessary, though problematic, omission of a city's past in development that is based upon infatuation. Crinson claims that the site's previous cultural role as a connection to the local working-class labour that founded a city is repressed when it is transformed into a place of contrived historical connection for the middle and upper classes.[59]

Reacting to collective dissatisfaction with the present and latent irresolution of the past and the future, nostalgic exploitation has become a business within cities, prescribed as a means of competing and branding an attractive city image through the production of conventional and ubiquitous symbols and spaces.[60] At its core, this approach utilizes collective nostalgia as a means of traversing the resulting identity fragmentation of deindustrialization and is considered a last resort action in the wake of economic collapse.[61] These strategies prioritize economic gain through real estate, tourism, and development over the advancement of continual place identity and the inherent dynamism between natural and cultural realms.[62]

It is futile to seek refuge in the past or in the future.[63] Corner states that attempts to recreate the lost past or force a detached future *"simply suppress cultural experimentation and the development of alternative modes of landscape practice."*[64] Externally focused redevelopment of derelict industrial sites creates inauthentic places[115] that lack appreciation for their symbolic significance and identity.[65] The resulting homogenized urban realm replaces local landscape characteristics with idealized architecture and simulated landscapes.[66] Relph states that this type of redevelopment *"reaches back into the deepest levels of place, cutting roots, eroding symbols, replacing diversity with uniformity and experiential order with conceptual order."*[67] Evidently, cultural exploitation has rendered derelict sites in North American cities increasingly placeless, defined by Relph in *Place and Placelessness,* as lacking strong connection to the foundation of a place. Due to the diminishing of unique and varied experiences and identities, placelessness creates a location both lacking and unable to recognize significant places.[68] The resultant landscape perpetuates a weakened city identity.[69]

figure 3.07 _ Do it Yourself - Landscape by Andy Warhol, 1962

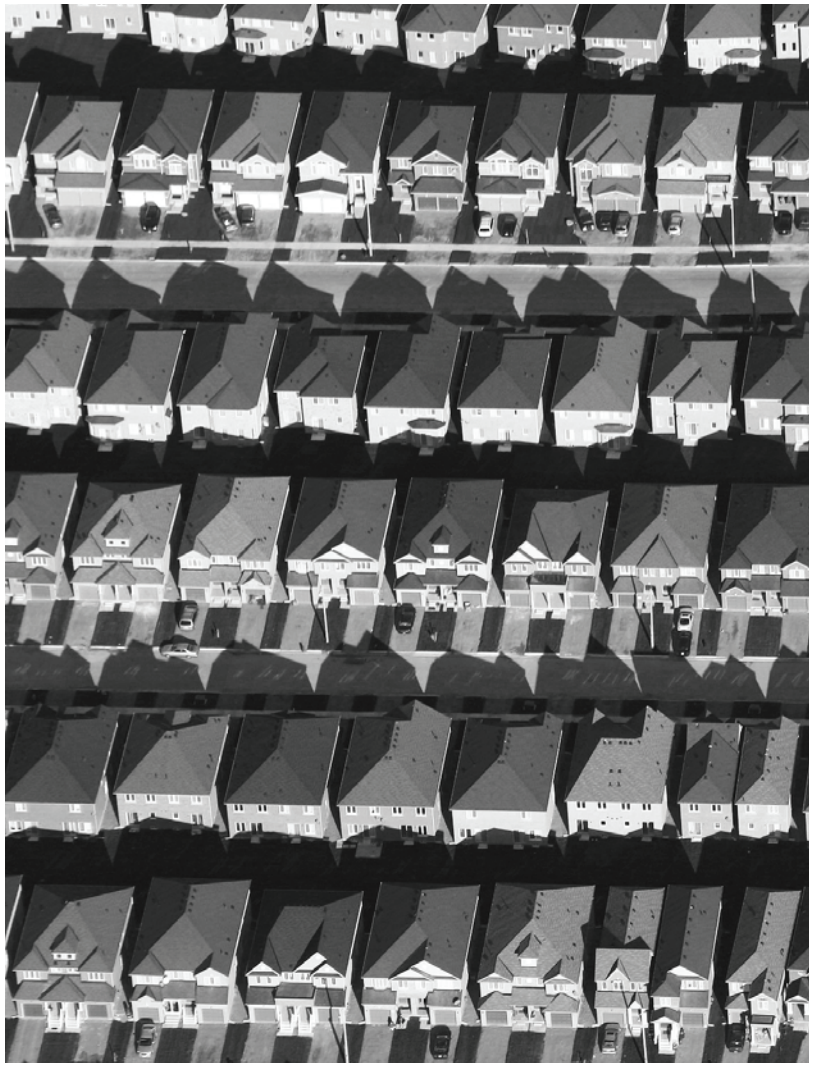


figure 3.08 _ Suburbia aerial photograph

Placeless remaking of the landscape in a declining city exacerbates uncertainty by reiterating that future vitality must rely upon exploitation of past industrial prosperity and appropriation of external strategies.[70] It perpetuates the historic tendency for the vitality of resource-based cities to be controlled by fluctuating outside demand and interest. Relph stresses that the means of experiencing, creating, and maintaining significant places must be preserved as a fundamental aspect of human existence and a source of individual and collective identity.[71]

> *...if the uniqueness of the city's location and its surroundings are destroyed, then, also, is the idea of the city obliterated. It stops being a city, that is, it loses its form and also its social and ecological character. Separated from its meaningful pattern of spaces, it develops anonymously into an area, a simple agglomeration, an accumulation of living quarters and work places. Banality becomes the theme of city life.*[72]

Derelict voids in the declining city reflect the parasitic cultural reliance upon nature and contribute to a sense of isolation and disconnection from the surrounding landscape. Uncertainty and decline have prompted significant memory discourse which has been utilized by nostalgic exploitation to redevelop derelict industrial fabric, capitalizing on the desire to reject the present by seeking immediate change. The resulting terrain is inauthentically forced back into the ordered realm of the urban fabric, contributing to a condition of placelessness in the declining city. This type of homogenized redevelopment severs humanity from the endurance of the natural realm and denounces the perceived resilience of a place.

*figure 3.09_* Fort William Grain Elevator and Kaministiquia River, 2010

Cities may have effectively declared independence from nature, yet ultimately they are essentially dependent systems, depending on the integrity of the global cycles of life, circulation of air and water currents for their continued existence.[73]

While industrialization both was propelled by and exponentially contributed to the modern cultural disconnection between culture and nature,[74] the after-effects of deindustrialization have invariably challenged this division. Mounting environmental crises, immanent depletion of resources, urban decay, and exponential suburban population sprawl now face contemporary cities as clear manifestations of culture's hubristic exploitation and occupation of nature. These resultant conditions of deindustrialization are amplified, both physically and psychologically, in isolated cities and contribute to perpetual cycles of decline.

It is now apparent that the vitality of humanity is intrinsically connected to its balanced interdependence with nature and that it is fundamentally impossible to separate humanity from other natural processes of the earth.[75] The potential significance of this acknowledgement is obscured by the presence of collective nostalgic sensibilities focused on longing, remorse, and futility related to deindustrialization.

We are astonished with our capacity to alter

the world's evolving, not only the damage

but through this apparent meddling, the slight

yet substantial ways we modify language, law,

and human sympathy. A bottle dropped in the wilderness,

or into the sea, or an uncharacteristic clamour in a voice

that is just calling for another cold drink in all this humidity

thrill us with their potential for shifting

the nature of things, keep us contemplating

our inevitable decay, or worse, the decline of culture[76]

figure 3.10 _ Regeneration by Ikeda Manabu, 2001

approaching abandonment 3.2

Deindustrialization has propelled a desire for a more respectful attitude of humans to their natural surroundings as the core component of landscape theory over the last forty years.[77] The increased significance of landscape can be attributed to heightened environmental awareness, the adoption and popularization of environmentally focused design, the horizontal expansion of the urban realm, and a considerable influx of deindustrial sites within transitioning city fabric.[78]

The emerging disciplines of *landscape urbanism*[79] and *ecological urbanism*[80] have attempted to create formulaic landscape-centric approaches to deindustrial sites that have been adopted in the ambitions of many contemporary design projects related to derelict voids. Though differing in their approaches, both disciplines and share similar mandates; shifting the traditional focus on architecture as the building block of the urban realm, to positioning landscape and ecology as the connective urban tissue, concern with inherent processes and evolution, and utilizing a cross-disciplinary approach to the complex issues facing contemporary cities.

> *"It is precisely the friction between the words landscape and city, and ecology and urban, that generates the power and radicalism of 'landscape [ecological] urbanism"*[81]

Initially proposed in 1997, the ideas supporting landscape urbanism were heavily influenced by the works of Rem Koolhaas[82] and Bernard Tschumi for the Parc de la Villette competition in 1982.[83] Landscape urbanism responded to the limited scope of design responses from architects, landscape architects, and "New Urbanist" strategies by advocating for increased flexibility of these fields and primary focus on ecological sensibility.[84] Nina-Marie Lister states that landscape urbanism is fundamentally concerned with *"engaging processes that facilitate design in the context of complex and dynamic cultural-natural systems"*[85] Expanding upon the ideas of landscape urbanism, Mohsen Mostafavi's ecological urbanist approach advocates for exposure and engagement with waste management, resource extraction, and production developed as an overt embodiment of cultural and natural interactions that may propel a deeper understanding of humanity.[86]

Further discussion of these concepts have encouraged a perspective that places humanity in the same comprehensive realm as nature;

> *We must think of accepting a relationship with nature on equal terms in cities, ensuring that it has its own autonomy and is not unendingly influenced by the needs of man. We must begin to foresee spaces for a nature that is close to us and yet is not controlled, toned down, or made artificial. In other words, we must begin to conceive that possibility of territories, at times even in proximity to inhabited areas, where we are no longer in control.*[87]

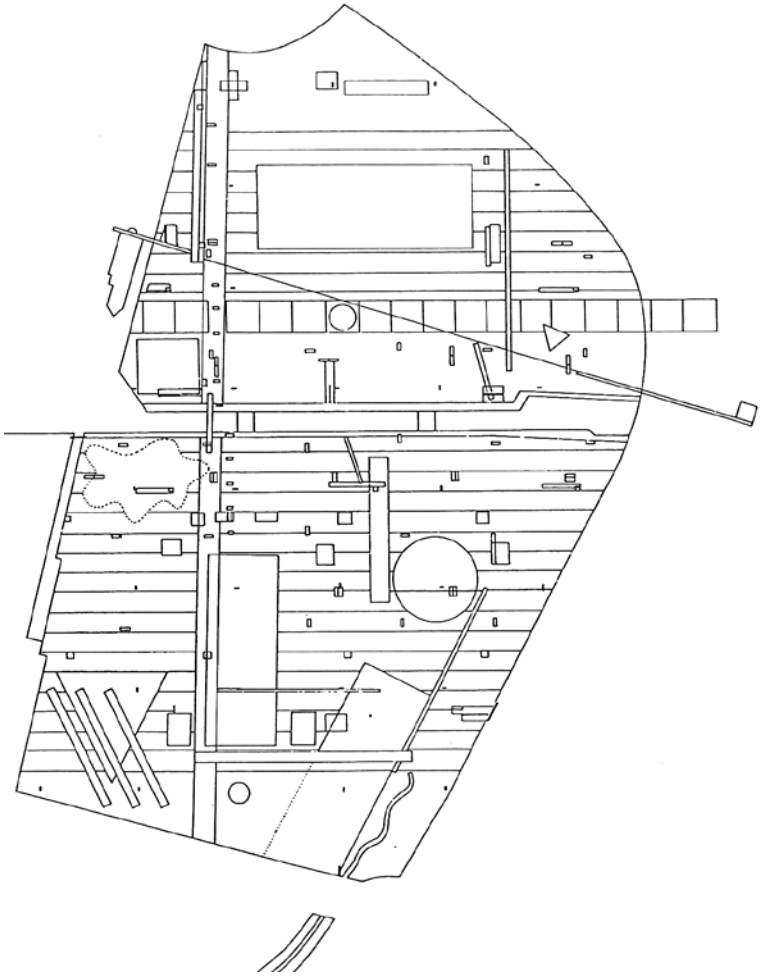


figure 3.11 _ Park de la villette by OMA, 1982

Landscape urbanism and ecological urbanism claim to have challenged past desires for *"predictably and control"*[88] of nature and to have created a new design perspective of the deindustrial landscape that is *"characterized by multiplicity, plurality, diversity, and complexity."*[89] Acknowledging the limitations of the traditionally isolated practices of architecture, landscape architecture, and urban design, landscape and ecological urbanism suggest moving beyond a collaborative design approach and suggest that a trans-disciplinary blend of each field's expertise is the most successful way of mediating the complexity and diversity of contemporary urban and landscape issues.[90]

Though provoking a significant movement of design discussion and practice, landscape and ecological urbanism theory is typically associated with dogmatic text that, though filled with charged language, is often loosely defined and lacking specificity.[91] In addition, practical applications of these theories emphasize the deterministic and rational reading of site activity and processes over the subjectivity and sensitivity of a designer.[92] Landscape urbanism and ecological urbanism are still relatively new theoretical discussions and due to the scale and timeline of their application, it is difficult to accurately judge their success or failure.

While the sensibilities of landscape and ecological urbanism have offered a significant departure from previous division between natural and cultural realms, further consideration of these disciplines must question whether approaching urban design through a landscape or ecological lens *"underrates aesthetics and imagination and overrates operational performance making it prone to neo-functionalism."*[93] Landscape architecture Professor Richard Weller argues that these emerging theoretical positions have reacted too strongly to the excesses of postmodernism and have *"a distinct lack of intellectual and aesthetic adventure."*[94] In addition, landscape and ecological urbanism theory and practice rely heavily on the charged juxtaposition and commitment of surrounding active urban fabric and have yet to be applied in declining, low density conditions.

figure 3.12 _ Leslie Street spit, Toronto, 2011

Deindustrial sites contain *"integrated cultural-natural ecologies"* that emerge and challenge previous ideas of both landscape and urban fabric, creating an opportunity for designers to recognize the insurgent ecologies that emerge and thrive despite environmental degradation. In the text, *The Three Ecologies*, psychoanalyst and poststructuralist philosopher Félix Guattari discusses the concept of *ecosophy*; the understanding of interconnected environmental, mental, and cultural ecologies. He argues that while significant emphasis has been placed upon environmental ecology, current practices neglect to include mental and social ecological registers. Current tendencies within the fields of landscape urbanism and ecological urbanism are an example of a design approach that prioritizes environmental ecologies, above mental and social, resulting in a design resolution that emphasizes an anti-romantic and impersonal pragmatism. Guattari suggests that persistent design focus on only environmental ecology propels the separation and duality of culture and nature.

Guattari offers a theoretical model for implementing this concept of three ecologies as a means of relating to the changing complexities between cultural and natural realms. The concept of *ecosophy* emphasizes the importance of engaging the interweaving dynamism of the natural environment, cultural relations, and human subjectivity.[95] The concept of the three ecologies resists considering current environmental degradation as fragile and limiting, and instead views current crises as the foundation new and innovative design approaches.[96] Guattari believed that the current environmental struggles related to exploitation and deindustrialization provide a pivotal opportunity for all urban and design disciplines to reconsider their roles in the future direction of city design.[97]

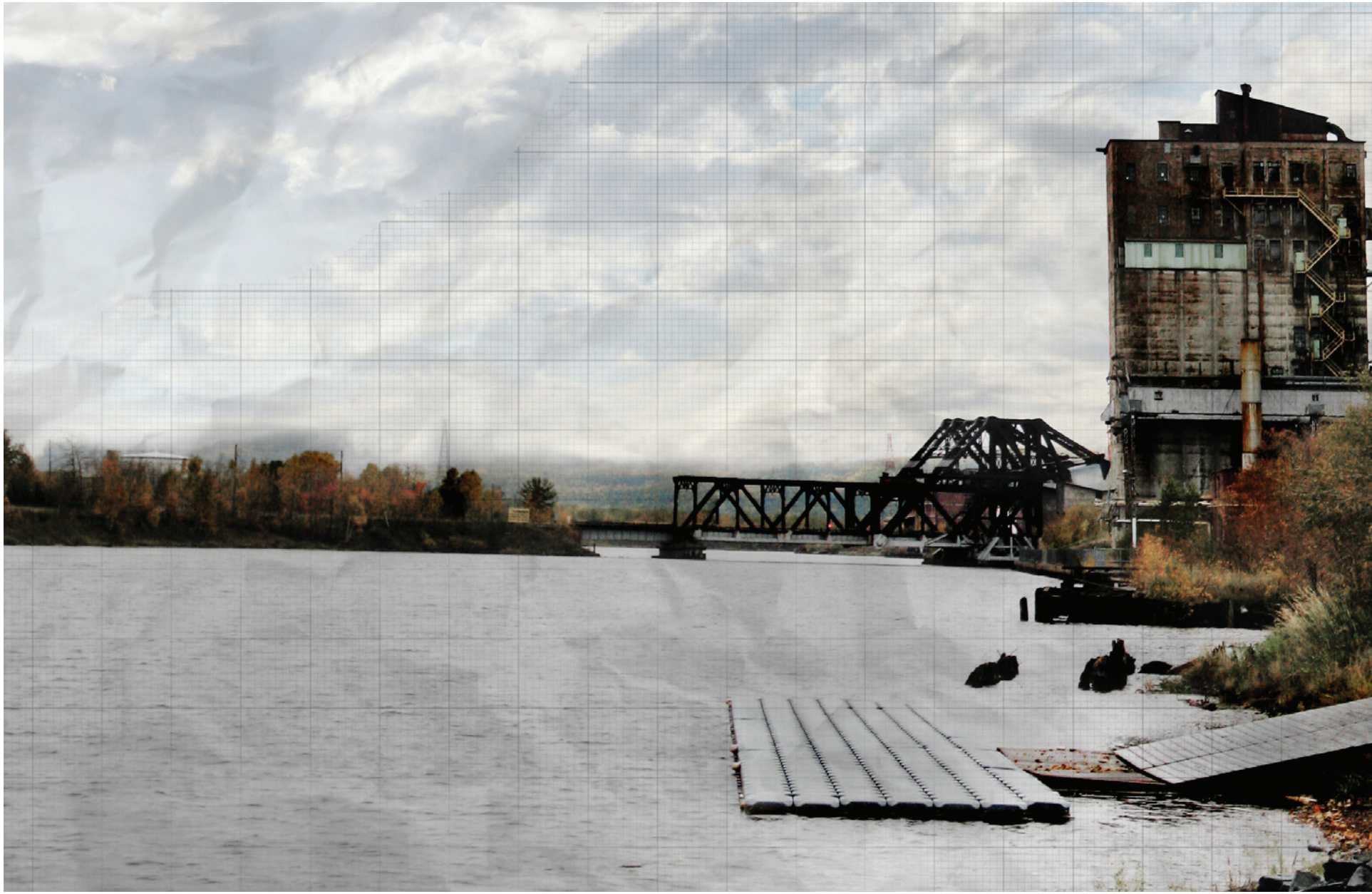


figure 3.13 _ Saskatchewan Wheat Pool# 8, bascule bridge and Kaministiquia River in Fort William, 2010

[unearthing an ancient shore] 3.3

The river was more clear than I had imagined, allowing for momentary glimpses into the depths below its surface. Large, thick fragments of ice floated slowly. The cold water moved steadily, deliberately, spilling into the vast expanse beyond.

Overwhelmed by the enormity of Superior - the wind was deafening, the waves crashed against the jagged shoreline, leaping wildly, exploding in all directions.

My face was wet with cold mist, my fingers numbed by frigid air.

From atop the unstable and slippery edges of the shore, my surroundings became distorted.

Decaying structures, artefacts, foundations - slowly dissolving - subsisting. Black willows puncture concrete platforms, algae and lichen envelop broken wooden piers, dogwood and alder shoots creep between piles of granite, chickadees nest in holey weathered concrete, rock bass swim lazily with the river, incessant waves of the frigid lake rap and erode ancient rock.

In Building Dwelling Thinking, philosopher Martin Heidegger speaks of the very notion of building which he considers actually meaning to dwell. For Heidegger, to dwell means to "belong within the fourfold of sky and earth, mortals and divinities". Heidegger argues that the bridge is a physical manifestation that gathers, connects, and unites the fourfold into a "thing". [98]

> *We limit ourselves to building in the sense of constructing things and inquire: what is a built thing? A bridge may serve as an example for our reflections.*
>
> *The bridge swings over the stream "with ease and power." It does not just connect banks that are already there. The banks emerge as banks only as the bridge crosses the stream. The bridge designedly causes them to lie across from each other. One side is set off against the other by the bridge. Nor do the banks stretch along the stream as indifferent border strips of the dry land. With the banks, the bridge brings to the stream the one and the other expanse of the landscape lying behind them. It brings stream and bank and land into each other's neighborhood. The bridge gathers the earth as landscape around the stream. Thus it guides and attends the stream through the meadows. Resting upright in the stream's bed, the bridge-piers bear the swing of the arches that leave the stream's waters to run their course. The waters may wander on quiet and gay, the sky's floods from storm or thaw may shoot past the piers in torrential waves-the bridge is ready for the sky's weather and its fickle nature. Even where the bridge covers the stream, it holds its flow up to the sky by taking it for a moment under the vaulted gateway and then setting it free once more."*[99]

Heidegger's bridge expresses the significance of simple construction elements inserted within a field as a means of navigating existential tensions and collapsing established ideas of boundary.

> *In this general space of the journey, the space of water forms a space of transition - the place 'between.'*[100]

(PREVIOUS)
figure 3.14 _ Lake Superior at Fort William

figure 3.15 _ Ballast by Amy Casey, 2011

stratification 3.4

The charged symbolic presence and physical location of the deindustrial landscape reveals its critical role within the declining city. Its presence prompts the desire to reassert cultural control over nature through nostalgic sensibilities that focus the immediate past or pragmatic environmental solutions that limit the imaginative and unplanned. These rigid and finite design responses force deindustrial sites back into the ordered urban realm and further confound the relationship between city and land, abating the dissolution of previously defined boundaries between nature and culture that has emerged within the landscape through the process of dereliction.

In *Landscape and Memory*, Simon Schama suggests that much of contemporary society's perception of landscape is derived from both memory and imagination, and consequently, understanding this perspective requires thoughtful examination of both cultural and natural historic influence. The continuity and endurance of a specific place is an accumulation of these influences that cannot and should not be separated, though they often are considered in opposition to one another.[101] Acknowledgement of this place specific history is particularly crucial during periods of transition and identity fragmentation. The uncontrolled voids of a declining city offer an opportunity for a sensitive reading and encounter with the nuances of a specific place.

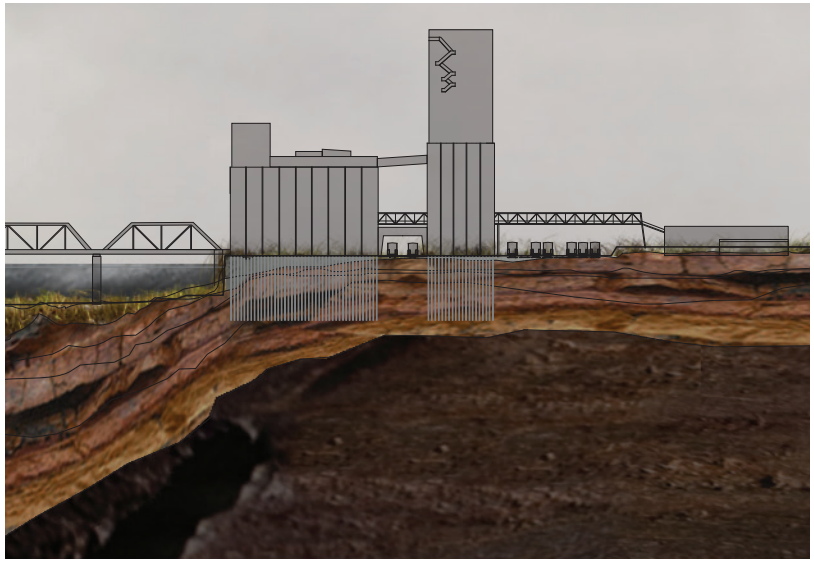


figure 3.16 _ Kaministiquia River and Fort William grain elevator section

Interested in the intrinsic significance of the void, Ignasi de Solà-Morales Rubió applies the term *terrain vague* to places of absence, including all sites and buildings of abandon, of obsolescence, and of unproductivity. Having indefinable spatial limits and existing entirely outside of current infrastructure and productive fabric of the functioning city, Solà-Morales states that the terrain vague *"are foreign to the urban system, mentally exterior in the physical interior of the city, its negative image, as much a critique as a possible alternative."*[102] The deindustrial landscape is a clear example of the idea of the terrain vague. For Solà-Morales the terrain vague possesses immense value in its absence; its dynamism forming a space of freedom and capricious anticipation as a counterpoint to the definitive characteristics of the rest of the city fabric. He argues that their differences should be preserved, rather than transformed into logical, continuous, and productive fabric.[103]

> *When architecture and urban design project their desire onto a vacant space, a terrain vague, they seem incapable of doing anything other than introducing violent transformations, changing estrangements into citizenship, and striving at all costs to dissolve the uncontaminated magic of the obsolete in the efficacy.*[104]

The Liminal

The *liminal* is a historic and psychological concept referring to a threshold between two existential realms. Anthropologist Victor Turner suggests that the liminal describes a condition of being in-between, related to social rites of passage and also to peripheral spaces of traversal and transition that represent the unknown and mediate between *"life, death, growth, and change."*[105]

> *The suspension of time, space and social order produces a liminality which creates an ideal physical space and the ideal conditions for rites of passage to unfold*[106]

The underlying metaphor is both spatial and cerebral – the boundaries of the liminal are mutable, characterized not simply by the threshold, but by the experience and resonance within and around the threshold condition. The liminal cannot be defined as decidedly positive or negative; its encounter either, or both propelling and retarding. The space of liminality is *"where identities in the process of transformation become fluid."*[107] The liminal is discussed in the text *Embodied Geographies: Spaces, Bodies and Rites of Passage*, arguing that experience of liminality is an integral element in the formation and continuation of individual and collective identities.[108] John Bentley Mays suggests that liminal spaces at the edges of cities are removed enough from the controlled urban realm to allow for consideration of the relationship between city and landscape and contemplation of *"mortality, fate, faith and the exigencies of time."*[109]

figure 3.17 _ Lake Superior and Fort William section

The concepts of the terrain vague and the liminal have prompted significant pedagogical interest and theoretical discussion within the design community, but have been generally unrealized or applied in practice.[110] Though denouncing the persistent desire to reincorporate abandoned sites into the urban realm is an evocative theory, general public acceptance of this perception of the alteristic void is arduous, particularly in declining cities with vast expanses of abandoned industrial landscape and minimal productive urban fabric. The voids within declining cities, however, are precisely where this position is most allusive, offering an urban analytical means which approaches the underlying complexities of identity fragmentation in the resource-based city. The deindustrial void defies preconceived boundaries between the cultural and the natural, forcing confrontation with the city's parasitic reliance upon its foundation nature, and acting as an extension of and between the two opposing physical and metaphysical realms. The significant lack of investment in declining cities and negative perceptions of the deindustrial landscape make it all the more critical to reframe current conceptions of the void.

The word *palimpsest* literally means scraped and used again[111] and is a particularly pertinent and evocative description of the stratified natural and cultural terrain of cities. A palimpsest refers to an ancient drawing and writing material that was used and reused repeatedly. After information was transcribed, the material was washed or scraped clean and used again to record new information. Over time, the tablet, parchment or vellum contained a multitude of partially visible traces and collaged elements of a variety of past information.[112] Due to the imperfectly erased nature of past writing, this type of artefact has been a significant source of recovery for lost literary and artistic works. A palimpsest is often used in architectural, archaeological, or historic discourse, referring to the perceptible and imperceptible layering of past events, forces, and objects.

The palimpsest landscape is composed of both ghosted and vivid remains of complex relations between human and earthly energies.[113] The accretion of these remains has layered to create a collective mosaic of geomorphic, climactic, biotic, and cultural processes. Geomorphic patterns establish the underlying physical landform and materiality of place. Climatic forces include both persistent and unforeseen environmental processes that contribute to the atmospheric environment and alter physical surroundings. Biotic processes account for the patterns of emergence, transformation and decline of all species. Cultural influences involve active and passive human activity that both adapt and are adapted by, the previous three processes. The complex interactions of these remains accumulate to form a unique, place specific palimpsest landscape. It is within this palimpsest landscape that the dynamic intersection between cultural and natural, past and present realms can be encountered and occupied.

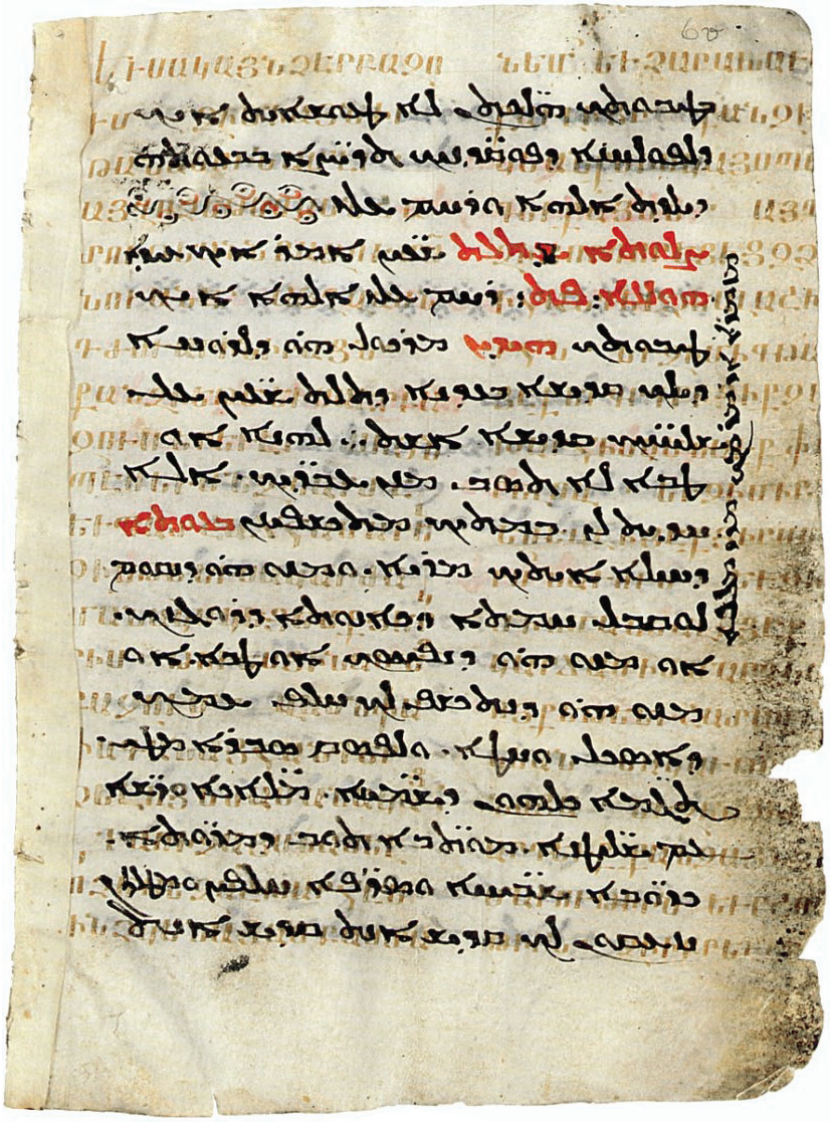


figure 3.18 _ Codex Armenicus palimpsest manuscript

All terrain can be read as a palimpsest, however the persistent assertion of control in remaking, gentrifying, and sanitizing both city and landscape frequently obscures the experience of these accrued layers. The existing deindustrial landscape of North American cities presents a unique opportunity for a profound encounter the palimpsest. Absent of controlled activity, these sites contains trace elements of latent cultural and natural occupations – partially erased, fragmented, and collaged to reveal an evolving terrain that has formed, reformed, and informed a city's current condition. The physical objects within the site *"present themselves as the outcome of a process of decomposition of superimposed systems, systems that nowhere touch, systems that move independently according to their own logic"*[114] Interpreting the deindustrial landscape as a palimpsest encourages progression beyond the hubristic guilt and nostalgic mourning associated with industrial exploitation and deindustrialization. The palimpsest view affirms the inherent interrelationship between culture and nature and offers a means of navigating current cultural conditions; *"By clearing away the undergrowth that obscures our connection with the archaic, we may discover vital relations between wildness and human beingness."*[115] The palimpsest view challenges cultural perceptions of time by suggesting that human history is the *"briefest, evanescent instant; yet it is in that self-sedimenting instant that we nevertheless dwell."*[116] It recognizes the continual evolution and repetition of culture's relationship to nature.

> *The sheer immensity of geologic time dwarfs human history, reducing even the most monstrous atrocities to a few artefacts scattered among stone.*[117]

Through continual accretion, the palimpsest deindustrial landscape expresses the nuances of a particular place and exemplifies perpetual movement and layering. In its formation and augmentation, this landscape embodies notions of change and transformation, suggesting that nothing can be considered static and that continual evolution – growth, decay, rebirth – are necessary functions of being. This perspective reinforces that it is not possible to create a tabula rasa, as everything leaves a trace and those traces cannot and should not be entirely erased or forgotten. By challenging the inherent cultural desire for control and definition of both the landscape and the future, this view of the deindustrial landscape may help to explore and modify the persistent disconnection between culture and nature in declining cities. Physical and psychological immersion within the palimpsest deindustrial landscape impresses this condition, demonstrating the permeability of spatial and temporal boundaries and the obsolesce of cultural and natural divisions.

> *While human worlds in their built character succumb to the law of finitude, the earth where they lay their foundations, and where the law finds itself at home, persists. It persists not merely as the material substrate of human dwelling but as the elemental correlative of the coffer from which human beings retrieve their legacies from out of their futures. History is made of and written into this conservative element that outlasts its bygone worlds even as it allows for the opening of crypts and folds of human time in the midst of nature's transcendence.*[118]

Deindustrial sites are typically viewed as *"awaiting a societal desire to inscribe them with value and status"*[119] however, the palimpsest view ascertains that the deindustrial landscape already contains significant innate value.

> *Land empty of built development is no longer viewed as empty, simply full of something else. The unbuilt is potentially a condition of equal intensity to the built.*[120]

Through investigation and consideration of the deindustrial landscape, there is an opportunity to identify the *"threads woven into this complex, changing fabric and account for their respective appearance, arrangement and disappearance."*[121] Rather than fragmenting and collapsing the identity of a place, the voids created by deindustrialization can be read and experienced as a palimpsest landscape, minimizing the perceived finitude of recent decline and illustrating that transition is a necessary function of place formation and endurance. Corner argues that in order to accept and appreciate the latent value of the void, it is necessary for contemporary society's view of the landscape to shift from being viewed as a product of culture to becoming an agent of producing and enriching culture.[122] This thesis argues that the removal of culture's desire for control over landscape is imperative to the reframing and collapsing of the boundaries between nature and culture that currently obscure place identity.

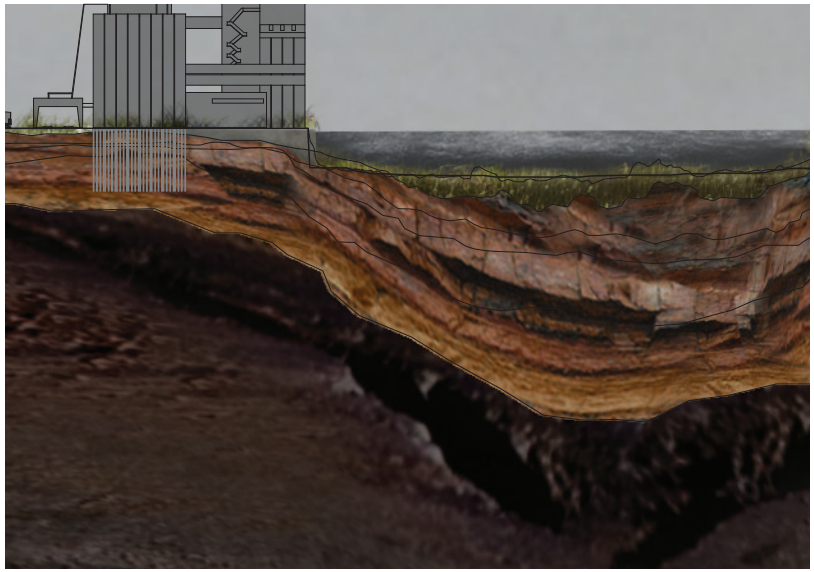


figure 3.19 _ Kaministiquia River and Saskatchewan Wheat Pool #8 elevator section

Redefining the contemporary landscape with all its contrasts and contradictions will establish a new value of nature in the city. The city will recognize its natural assets and dynamic structures, and will develop them into new and amended landscape environments adapted to given conditions. The city's new landscapes will confer a strong yet changing natural identity.[123]

This reframing of the idea of landscape and the deindustrial landscape is relevant for declining cities with low density and decayed urban fabric. Within the declining city, the deindustrial void is particularly potent, at once representing loss of city vitality and identity, and an opportunity to reestablish the hubristic relationship to surrounding landscape. Due to decreased economic investment and smaller populations, voids within declining cities will ultimately have a longer period of abandon than those in larger and wealthier cities. Through impulsive assertions fueled by nostalgic sensibilities, declining cities aim to assimilate designs for deindustrial sites in larger, multi-sector cities, neglecting to acknowledge that they have a particularly unique and poignant relationship to their surrounding nature that is both mediated and resonated within the deindustrial void. As opposed to attempting to fill voids with built fabric that cannot be fiscally supported by cities in decline, deindustrial sites can be approached through a sensitive site reading explores the palimpsest and allows for continual adaptation as the site and city continue to evolve. Landscape can have a critical role in how declining cities can address fragmented place identities through immersion within places that physically and psychologically manifest the lost connection between culture and nature.

The city, for all its importance, can no longer be thought of only as a physical artifact; instead, we must be aware of the dynamic relationships, both visible and invisible, that exist among the various domains of a larger terrain of urban as well as rural ecologies.[124]

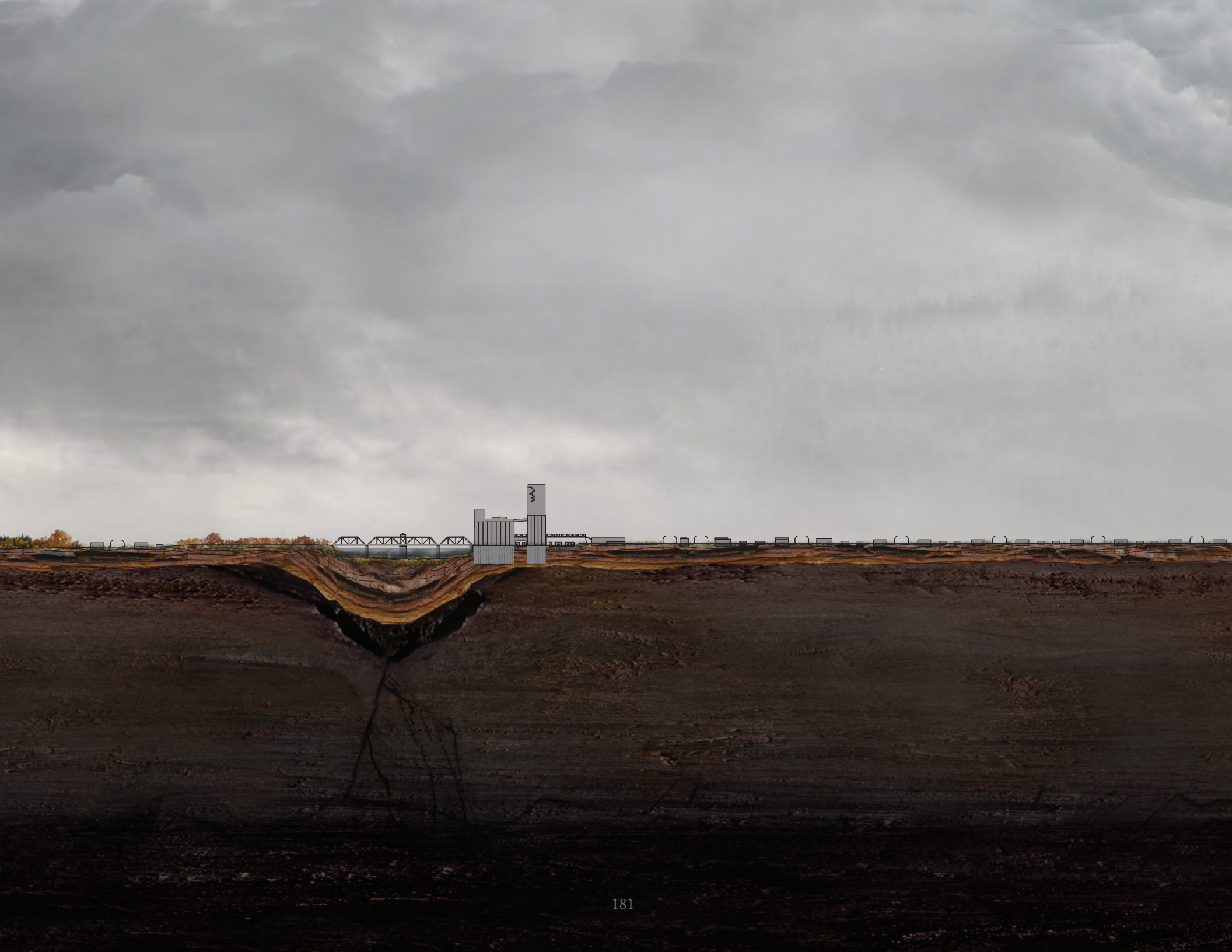
Through exploring the concepts of the terrain vague, the liminal, and the palimpsest, this thesis aims to illustrate the significance an appreciation of deindustrial sites in declining cities that *"is responsive to local structures of meaning and experience, to particular situations and to the variety of levels of meaning of place; an approach that takes its inspiration from the existential significance of place, the need that many people have a profound attachment to places"*[125]

The deindustrial landscape occupies a critical aspect of city function, offering both juxtaposition and critique of the rigidity of the designed and preserved cultural realm. Its continued existence and adaptation allows for observation and encounter with the varied and erratic forces of the past, and an opportunity for culture and nature to spontaneously interact. Resisting the tendency to abruptly assimilate derelict sites with the surrounding city fabric expresses the significance of deindustrial voids. This attitude encourages an attenuated, sensitive, and evolving reinterpretation of the deindustrial landscape that engages the inherent power of void and edge conditions.

The shift away from traditional industrial processes provides an unprecedented opportunity to inhabit the powerful convergence and dissolution of the preconceived boundaries between culture and nature. This thesis hopes to illuminate this condition in order to offer a new perspective of and for all declining cities — a perspective of immersion within the uncontrolled palimpsest landscape while the city transforms, regresses, and advances around it. Reflection rather than disdain, immersion rather than management, and acceptance rather than eradication may offer declining cities an interim perception of the chaotic deindustrial voids that currently overwhelm the controlled and functional urban cultural realm.

If I were an artist, I would choose Thunder Bay in a storm as the grandest representation of the end of the world.[126]

Catherine Moodie Vickers - 1873



(PREVIOUS)
figure 3.20 _ Fort William and Lake Superior section

endnotes

1 Mark Crinson, *Urban Memory: History and Amnesia in the The Modern City* (New York, NY: Routledge, 2005), xiii.

2 ibid.

3 High and Lewis, *Corporate Wasteland,* 9.

4 George Steinmetz, "Colonial Melancholy" in *Ruins of Modernity,* 299.

ibid.

6 ibid.

7 Relph, *Place and Placelessness,* 41.

8 Fred Davis, *Yearning for Yesterday: A Sociology of Nostalgia* (New York : London: Free Press ; Collier Macmillan, 1979), 122.

9 High and Lewis, *Corporate Wasteland,* 41.

10 ibid.

11 Davis, *Yearning for Yesterday,* 6.

12 George Steinmetz, "Colonial Melancholy" in *Ruins of Modernity,* 299.

13 Davis, *Yearning for Yesterday,* 15.

14 Crinson, *Urban Memory,* 76.

15 Davis, *Yearning for Yesterday,* 107.

16 ibid, 35.

17 Davis, *Yearning for Yesterday,* 9.

18 Hall, *Urban Geography 3rd edition. Routledge Contemporary Human Geography Series* (London; New York: Routledge, 2006), 88.

19 Sharon Zukin, *The Cultures of Cities* (Cambridge, MA: Blackwell, 1995), 13.

20 ibid.

21 George Steinmetz, "Colonial Melancholy" in *Ruins of Modernity,* 299.

22 Zukin, *Cultures of Cities,* 2.

23 ibid., 11, 23.

24 High and Lewis, *Corporate Wasteland,* 42.

25 Zukin, *Cultures of Cities,* 13.

26 High and Lewis, *Corporate Wasteland,* 86.

27 Kathryn Marie Dudley, *End of the Line: Lost Jobs, New Lives in Postindustrial America* (Chicago: University of Chicago Press, 1994), 59.

28 Hall, *Urban Geography,* 84.

29 ibid.

30 High and Lewis, *Corporate Wasteland,* 30.

31 George Steinmetz, "Colonial Melancholy" in *Ruins of Modernity,* 316.

32 ibid.

33 Eric Higgs, *Nature by Design: People, Natural Processes, and Ecological Restoration* (Cambridge, Mass.; London: MIT Press, 2003), 143.

34 Rossi, *Architecture of the City,* 59.

35 ibid., 6.

36 Relph, *Place and Placelessness,* 101.

37 Hall, *Urban Geography,* 90.

38 Gordon and Malone, *The Texture of Industry*, 13.

39 ibid, 23.

40 Harris, *Imagining Toronto*, 37.

41 High and Lewis, *Corporate Wasteland,* 9.

42 ibid, 24.

43 Relph, *Place and Placelessness,* 105.

44 Edensor, *Industrial Ruins,* 59.

45 Richard Marshall, *Waterfronts in Post-industrial Cities* (New York: Spon Press, 2001), 6.

46 ibid.

47 Boym, "Ruins of the Avant-Garde" in *Ruins of Modernity,* 58.

48 Edensor, *Industrial Ruins,* 13.

49 High and Lewis, *Corporate Wasteland,* 10.

50 ibid, 9.

51 "Urban Exploration Resource", www.uer.ca; "Urban Explorers", www.urbanexplorers.net.

52 Edensor, *Industrial Ruins,* 13.

53 ibid.

54 High and Lewis, *Corporate Wasteland,* Zukin, *Cultures of Cities.*

55 High and Lewis, *Corporate Wasteland,* 31.

56 Zukin, *Cultures of Cities,* 19.

57 High and Lewis, *Corporate Wasteland,* 31.

58 ibid.

59 Crinson, *Urban Memory,* 103

60 Zukin, *Cultures of Cities,* 2

61 High and Lewis, *Corporate Wasteland,* 42

62 Relph, *Place and Placelessness,* 83

63 Diana Balmori and Michael Conan, *A Landscape Manifesto* (New Haven: Yale University Press, 2010), 5

64 James Corner, Introduction to *Recovering Landscape: Essays in Contemporary Landscape Architecture*, edited by Corner (New York, NY, Princeton Architectural Press: 1999), 14.

65 Relph, *Place and Placelessness,* 82

66 ibid., 83.

67 ibid., 93.

68 ibid., 143.

69 ibid., 6, 79.

70 ibid., 90.

71 ibid., 80.

72 Henry L. Lennard and Suzanne H. Crowhurst Lennard , *The Wisdom of Cities* (International Making Cities Livable Council: Carmel, California: 2004), 10

73 Giradet, *Cities People Planet*, 127

74 Nina-Marie Lister, "Insurgent Ecologies: (Re)Claiming Ground" in *Ecological Urbanism* edited by Mostafavi and Doherty, 537

75 Wilson, *Culture of Nature*, 12.

76 Rosanne Carrara, *A Newer Wilderness* (Toronto, ON: Insomniac Press, 2007), 47.

77 Balmori and Conan, *Landscape Manifesto,* xxxii.

78 Charles Waldheim, ed, *The Landscape Urbanism Reader* (New York, NY: Princton Architectural Press, 2006), 23.

79 ibid.

80 Mostavi and Doherty, *Ecological Urbanism.*

81 Martha Schwartz, "Ecological Urbanism and the Landscape" in *Ecological Urbanism* edited by Mostafavi and Doherty, 524.

82 See Rem Koolhaus, *Conversation with Students* (New York: Princeton Architectural Press, 1996) – *in discussion of the void within a city "It claims a kind of erasure from all the oppression, in which architecture plays an important part. Our profession is indoctrinated to never allow indetermination. Every design has hundreds of ideas, an ambition to express something. Great attention is given to the package of the space but not to the space itself.",* 63

83 Peter Reed, *Groundswell: Constructing the Contemporary Landscape* (New York, NY: The Museum of Modern Art, 2006), 31.

84 Waldheim, "On Landscape, Ecology and other Modifiers to Urbansim," *Topos*, Issue 71: Landscape Urbanism, 2010, 21; Reed, *Groundswell,* 31.

85 Lister, "Insurgent Ecologies" in *Ecological Urbanism*, 537

86 Mostavi and Doherty, *Ecological Urbanism,* 36.

87 ibid., 447.

88 Lister, "Insurgent Ecologies" in *Ecological Urbanism*, 537

89 Lister, "Insurgent Ecologies" in *Ecological Urbanism*, 537

90 Mostavi and Doherty, *Ecological Urbanism,* 29; Mostavi, "Why Ecological Urbanism? Why Now?" *Topos,* Issue 71: Landscape Urbanism, 2010.

91 Richard Weller, "Global Theory, Local Practice," in *Kerb*: Landscape Urbanism 15, 2007.

92 ibid.

93 ibid.

94 ibid.

95 Félix Guattari, *The Three Ecologies,* translated by Ian Pindar and Paul Sutton (New York, NY: Continuum International Publishing Group, 2005), 28 – *Guattari's Three Ecologies can be linked to the philosophical approach of deep ecology, which stresses the importance of the interconnected and interdependent role of human and nonhuman ecosystems in the future vitality of the planet and has propelled recent environmental movements and activism. Contrary to the ideas of deep ecology, the Three Ecologies encourages the heterogeneity of social, cultural and environmental ecologies, rather than suggesting a unified and amassed condition created by each register.*

96 Mostavi and Doherty, *Ecological Urbanism,* 22.

97 ibid., 26.

98 Martin Heidegger, *Basic Writings* (London: Routledge, 1978), 332.

99 ibid., 330.

100 Michel Ragon, *The Space of Death: A Study of Funerary Architecture, Decoration and Urbanism* (Charlottesville, VA: University of Virginia Press, 1983).

101 Higgs, *Nature by Design,* 153.

102 Solà-Morales,"Terrain Vague," in *Anyplace,* ed. Cynthia C. Davidson (1995), 120.

103 Berger, *Drosscape,* 34.

104 Solà-Morales, "Terrain Vague," in *Anyplace* ,ed. Davidson, 121.

105 Harris, *Imagining Toronto,* 58.

106 Elizabeth Kenworthy Teather (ed), *Embodied Geographies: Spaces, Bodies and Rites of Passage* (London: Routledge, 1999), 71.

107 ibid., 60.

108 ibid., 70.

109 Harris, *Imagining Toronto,* 57

110 Berger, *Drosscape,* 35

111 George Bornstein and Ralph G. Williams, *Palimpsest: Editorial Theory in the Humanities* (Michigan: University of Michigan Press, 1996), 1.

112 ibid.

113 Joan Woodward, "Signature-based Landscape Design" in *Theory in Landscape Architecture: A Reader,* edited by Simon Swaffield (Philadelphia, Penn.: 2002), 215.

114 Solà-Morales, *Differences*, 66.

115 Oelschlaeger, *Idea of Wilderness,* 7.

116 Harrison,*The Dominion of the Dead*, 2.

117 Harris, *Imagining Toronto,* 49.

118 Harrison, *The Dominion of the Dead,* 15.

119 Berger, *Drosscape,* 29.

120 Mostavi and Doherty, *Ecological Urbanism,* 461.

121 Conzen, *The Making of the American Landscape,* 5

122 Corner, Introduction to *Recovering Landscape*, 4.

123 Adam, *Landscape Architecture in Mutation,* 32.

124 Mostavi and Doherty, *Ecological Urbanism*, 29.

125 Relph, *Place and Placelessness,* 146.

126 Saj and Andr a-Warner, *Life in a Thundering Bay,* xv.

epilogue

(PREVIOUS)
figure 4.01 _ Photo collage

As it determines this moment in time, the mind necessarily withers away and, stretched to the limit, desires this withering. Myth and the absence of the possibility of myth become impossible: only an immense void remains, cherished yet wretched. Perhaps the absence of myth is the ground that seems so stable beneath my feet, yet gives way without warning.[1]

Georges Bataille pondered the meaning of myth in modern society, concluding that society exists without acknowledgement of the ancient myth founded upon the mediation between cultural and natural realms, and persists in denial of the importance of this myth. Bataille affirmed that contemporary society's absence of myth is rooted in the belief that this ancient interconnection is obsolete since mankind had dominated nature. This absence of myth obscures the inherent vitality of nature and contributes to the despair associated with deindustrial decline. Bataille looked to the primitive, not to recreate what has been lost, but to gain insight as a means to confront the absence of myth and regain connection to the archaic and to nature.

Through this thesis I have attempted to approach the absence of myth in contemporary society and offer means of adjustment. I have heavily fixated on the edge and the void – through exploration, industrialization, and deindustrialization, the voids and edges within the landscape of North American cities have been invariably changed. These changes have been dramatic, affecting both the physical and psychological fabric of the city.

It was a personal encounter with this space of collision that provoked this body of work. The void is not only the traumatic space between nature and culture – it occupies the space between the controlled and the chaotic, the powerful and the fragile, the beginning and the end – connecting and overlapping mourning and insurgence, past and future. The edge enables the traversal of these divisions and allows for occupation of none, part, and all at the same time. This charged threshold is a place of tension and uncertainty, convergence and transition, negotiation and progression.

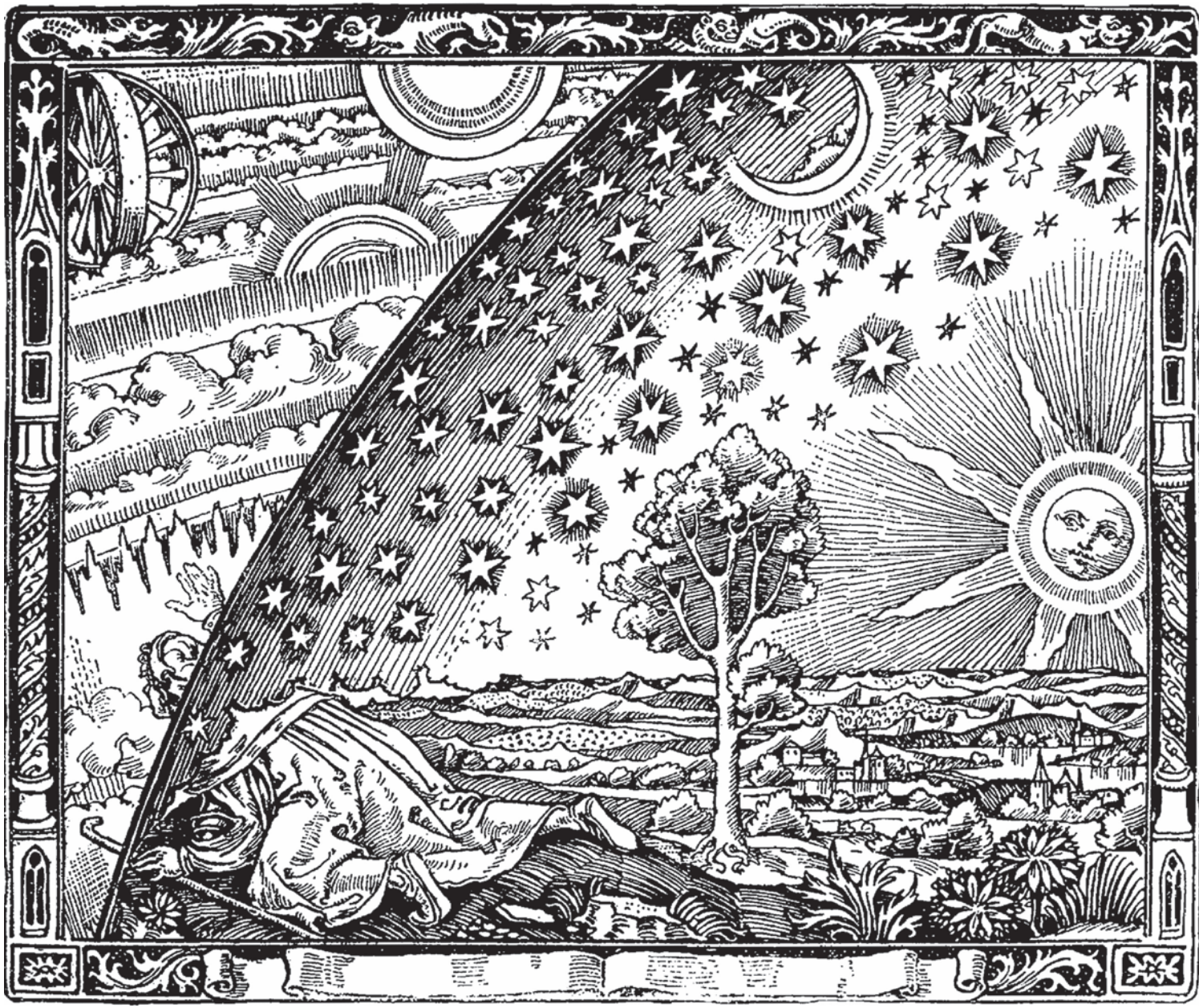


figure 4.02 _ Flammarion engraving, Paris, 1888

Fort William has been both the catalyst and the lens of this study. It is a place that has lost access to the dynamism of its edges. Situated on the north shore of the frigid and sublime Lake Superior, and upon the historic junction and gateway of the Kaministiquia River, Fort William possesses several of the most potent thresholds in Ontario. The history of the area is intimately tied to its edges – through formation, traversal, occupation, defence, connectivity, resistance, and adaptability, these edges have informed the development and the decline of its entire region. The dichotomy between settlement and edge has been obscured by deindustrial voids in the area, diminishing the ability for Fort William to see beyond – before and after – its current state of decay.

> *And so it happens that if anyone – in whatever society – undertakes for himself the perilous journey into darkness by descending, either intentionally or unintentionally, into the crooked lanes of his own spiritual labyrinth, he soon finds himself in a landscape of symbolical figures (any one of which may swallow him).*[2]

While reflecting the somber conditions of decline that are currently affect Fort William and other deindustrial towns, this thesis was not interested in wallowing in the nihilism associated with deindustrial decline and transition. Rather it has aimed to reside physically and theoretically in between the charged oppositions of dark mourning and vital insurgence that exist within transitioning cities. Engaging this natural and cultural milieu has been undertaken in the process of understand the significance of a place.

Solà-Morales illustrates that the significance of a place cannot be found through the cultural preoccupation with assertion of control and order over nature, but instead through immersion into the chaotic, erratic, and potent landscape;

> *The signified is not constructed by means of an order but by means of pieces that may ultimately touch; that approach one another, at times without touching; that draw nearer to one another yet never make contact; that overlap, that offer themselves in a discontinuity in time whose reading as juxtaposition is the closest approximation to reality at our disposal.*[3]

Inherently this thesis considers the role of the design, specifically deterministic action when approaching the identity fragmentation of declining cities. Deindustrialization has provided an unprecedented juncture for designers and cities to reconsider and recreate the way our cities are formed and their relationship to surrounding nature. This tremendous opportunity is one that must be approached with caution and consideration. Evidently the nostalgically driven placeless remaking of the deindustrial landscape that has occurred in many cities has been detrimental to fragmented place identities.

The influence of architecture does not have to be aggressive or physically dominant over a space of chaos in order to create a meaningful experience. The role of the architect is both to observe and to create, recognizing potential within a site and accepting when, timing or location suggest it is pertinent to hold back, resist action, and offer a lens of immersion into the potency of a place.

In the 1962 book *Site Planning*, Kevin Lynch argued that it is the critical responsibility of a designer to uncover and engage the complex layers of forces that exist within a site in order to address the specific challenges and opportunities of a place.[4] Alan Berger suggests that designers could be inspired by the unique condition of the deindustrial landscape, utilizing its existing evolutionary exaptation as a powerful catalyst.[5]

> *The design of space and place – is nothing if not intimately connected with other species and the context in which we dwell. In the dynamic landscapes that characterize the modern urban region, the act of designing and thus affecting and ultimately shaping both new and existing ecologies must therefore be born of an intimate understanding of place – of scale, context, and history.*[6]

This thesis has not intended to argue that deindustrial sites have no use for design or for architecture. The precedents that I have studied throughout the course of this work exemplify the success of carefully considered design solutions and interventions within derelict voids. Successful design solutions express an inspired and insightful appreciation of the overlapping between cultural and natural boundaries, allowing for continual adaptation of the site and surrounding urban realm.

The potency of the palimpsest landscape and its significance for the place identification of the declining city requires deeply thoughtful design consideration. Design cannot be entirely relied upon to minimize or reverse decline resulting from socio-economic factors, a role that is often prescribed to revitalization strategies in declining cities. There have been many limited and unsuccessful projects that have aimed to rejuvenate an area by reasserting cultural control over places of alterity and overtly forcing the rapid transformation of places in decline, often rendering them placeless and banal. The forced confrontation with the distorted and hubristic position that founded the growth of North America propels the desire to reject the void until there is an opportunity to erase or memorialize the past. This overwhelming cultural desire is often reflected within design solutions, suppressing the inherent qualities of the deindustrial landscape.

This thesis intends to express the critical role the deindustrial void within declining cities where physical and psychological effects of deindustrialization are magnified and funding and future direction are bleak. While in wait of investment, interest, and sensitive response, perhaps, simple immersion within the derelict void will offer a moment to see beyond the oppression of periods of decline to encounter the inherent vitality of the place.

Immersed within the changing and dynamic deindustrial landscape – the physical and existential qualities of the site are amplified. Traverse, meander, and pause within the absence of cultural control of derelict void – the overlapping and fragmenting of spatial, temporal, and psychological boundaries may offer, for a brief moment, recognition that decline, as well as prosperity, are fleeting.

Architecture often frames a project within the defined boundaries of beginning and end. This thesis has considered the blurring these points by looking further past each one, believing that there is meaning in examining, exposing, and engaging the evolution that occurs between and beyond these defined realms.

Ecological, social, and physical transformation has dominated the shores of Lake Superior and the Kaministiquia River for millions of years. The ebb and flow of the violent tide, as well as influx of activity associated with changes in industry have drastically transformed the physical elements of this region. Elasticity and vitality, rather than stillness and pause have formed this area of Ontario. Through exploration of the cultural and natural landscape - the chaotic and fragmented deindustrial void along the Kaministiquia River - this reading of Fort William can be considered a reflection of perpetual continuity and evolution, approached during its current state of decay.

Your glassy wind breaks on a shoutless shore and stirs around the rose.

Lo how

before a great snow,

before the gliding emptiness of night coming on us,

our lanterns throw

shapes of old companions

and

a cold pause after.

What knife skinned off

that hour.

Sank the buoys.

Blows on what was our house.

Nothing for it just row.

Anne Carson. Nothing For It. Decreation: Operas, Essays, Poetry.[7]

endnotes

1 Georges Bataille, *The Absence of Myth: Writings on Surrealism*, edited, translated and introduced by Michael Richardson (London; New Yorkk: Verso, 1994) 48.

2 Campbell, Joseph *The Hero with a Thousand Faces Third edition* (California: New World Library, 2008 original 1949), 84.

3 Solà-Morales, *Differences*, 66.

4 Lynch, *Site Planning third edition* (Cambridge, Mass.: MIT Press, 1984 original 1962), 30.

5 Berger, *Drosscape,* 34.

6 Lister, "Insurgent Ecologies: (Re)Claiming Ground" in *Ecological Urbanism,* 545.

7 Anne Carson, *Decreation: Poetry, Essays, Operas* (Toronto, ON: Vintage Canada, 2006), 13.

references

Adam, Hubertus, ed. *Landscape Architecture in Mutation: Essays on Urban Landscapes.* Zürich: gta Verlag, 2005.

Altman, Irwin and Abraham Wandersman. *Neighborhood and Community Environments.* New York: Plenum Press, 1987.

Andreae, Christopher. *Lines of Country: An Atlas of Railway and Waterway History in Canada*. Erin, ON: Boston Mills Press, 1997.

Balmori, Diana and Michael Conan. *A Landscape Manifesto.* New Haven: Yale University Press, 2010.

Bataille, Georges. *The Absence of Myth: Writings on Surrealism*. Edited, translated and introduced by Michael Richardson. London ; New Yorkk: Verso, 1994.

Berger, Alan. *Drosscape: Wasting Land in Urban America.* New York, NY: Princeton Architectural Press, 2006.

Berton, Pierre. *The National Dream: The Great Railway, 1871 – 1881*. Toronto, ON: The Canadian Publishers, 2001.

Bunting, Trudi, et al. *Canadian Cities in Transition: The Twenty-first Century 2nd Edition.* Don Mills, ON: Oxford University Press, 2000.

Campbell, Susan. *Fort William: Living and Working at the Post*. Ontario Ministry of Culture and Recreation, 1980.

Chisholm, Barbara. *Superior: Under the Shadow of the Gods*. St. John's, NL: Lynx Images Inc., 1998.

Coates, Kenneth and William R. Morrison. *Forgotten North: A History of Canada's Provincial Norths*. Toronto: J. Lorimer, 1992.

Collingwood, Robin George. *The Idea of Nature.* Oxford, UK: Oxford University Press, 1960.

Conzen, Michael P. *The Making of the American Landscape.* New York, NY: Routledge, 1990.

Corner, James, ed. *Recovering Landscape: Essays in Contemporary Landscape Architecture*. New York, NY: Princeton Architectural Press, 1999.

Cosgrove, Denis E. *Social Formation and Symbolic Landscape*. Madison, Wisconsin: The University of Wisconsin Press, 1988.

Crinson, Mark. *Urban Memory: History and Amnesia in the Modern City*. New York, NY: Routledge, 2005.

Davis, Fred. *Yearning for Yesterday: A Sociology of Nostalgia*. New York ; London: Free Press ; Collier Macmillan, 1979.

Dudley, Kathryn Marie. *End of the Line: Lost Jobs, New Lives in Postindustrial America.* Chicago: University of Chicago Press, 1994.

Easterling, Kellar. *Organization Space: Landscapes, Highways, and Houses in America*. Cambridge, Mass.: MIT Press, 1999.

Edensor, Tim. *Industrial Ruins: Spaces, Aesthetics and Materiality.* New York, NY: Oxford University Press, 2005.

Foster, Hal. *The Return of the Real: The Avante-garde at the End of the Century*. Cambridge, Mass.: MIT Press, 1996.

Gordon, Robert B., and Patrick M. Malone. *The Texture of Industry: An Archaeological View of the Industrialization of North America*. New York, NY: Oxford University Press, 1994.

Guattari, Félix. *The Three Ecologies.* Translated by Ian Pindar and Paul Sutton. New York, NY: Continuum International Publishing Group, 2005.

Hall, Tim. *Urban Geography 3rd Edition: Routledge Contemporary Human Georgraphy Series*. London ; New York: Routledge, 2006.

Harvey, David. *The Condition of Postmodernity.* Oxford, UK: Blackwell Publishing Ltd., 1990.

Hell, Julia and Andreas Schönle, eds. *Ruins of Modernity.* Durham, NC: Duke University Press, 2010.

High, Steven C. and David W. Lewis. *Corporate Wasteland: The Landscape and Memory of Deindustrialization.* Ithica: IRL Press, 2007.

Hoyt, Lorlene and André Leroux, "Voices from Forgotten Cities: Innovative Revitalization Coalitions in America's Older Small Cities" PolicyLink (2007): http://www.policylink.org/site/apps/nlnet/content2.aspx?c=lkIXLbMNJrE&b=5136581&ct=6997439.

Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. New York, NY: Columbia University Press, 1982.

Lash, Scott and Jonathan Friedman, eds. *Modernity and Identity*. Oxford, UK: Blackwell, 1992.

Lister, Nina-Marie. "Insurgent Ecologies: (Re)Claiming Ground" in *Ecological Urbanism.* Edited by Mohsen Mostafavi and Gareth Doherty. Baden, Switzerland: Lars Müller Publishers, 2010.

Mauro, Joseph M. *Thunder Bay: A History : The Golden Gateway of the Great Northwest.* Thunder Bay, ON: Lehto Printers, 1981.

Mitchell, W.J.T. *Landscape and Power*. Chicago ; London: The University of Chicago Press, 1994.

Oelschlaeger, Max. *Idea of Wilderness: From Prehistory to the Age of Ecology.* New Haven: Yale University Press, 1991.

Piper, W.S. *The Eagle of Thunder Cape.* Albany, NY: The Knickerbocker Press, 1924.

The Planning Partnership. *The Next Wave: Charting a Course for Thunder Bay's Waterfront.* Thunder Bay, ON: Development Thunder Bay, 1998.

Reed, Peter. *Groundswell: Constructing the Contemporary Landscape.* New York, NY: The Museum of Modern Art, 2006.

Relph, E.C. *Place and Placelessness*. London:Pion, 1976.

Saj, Tania L. and Elle Andra-Warner. *Life in a Thundering Bay.* Thunder Bay, ON: River Rocks Publishing, 2007.

Solà-Morales, Ignasi de. *Differences: Topographies of Contemporary Architecture.* Translated by Graham Thompson. Cambridge, Mass.: MIT Press,1999.

Stilgoe, John R. *Common Landscape of America, 1580-1845.* New Haven: Yale University Press, 1983.

Teather, Elizabeth Kenworthy, ed. *Embodied Geographies: Spaces, Bodies and Rites of Passage*. London: Routledge, 1999.

Thompson, Ian, ed. *Rethinking Landscape: A Critical Reader.* New York, NY: Routledge, 2009.

Vidler, Anthony. *Warped Space: Art, Architecture, and Anxiety in Modern Culture.* Cambridge, Mass.: MIT Press, 2000.

Woodward, Joan. "Signature-based Landscape Design" in *Theory in Landscape Architecture: A Reader.* Edited by Simon Swaffield. Philadelphia, Penn.: 2002.

Zukin, Sharon. *The Cultures of Cities*. Cambridge, MA: Blackwell, 1995.

appendicies

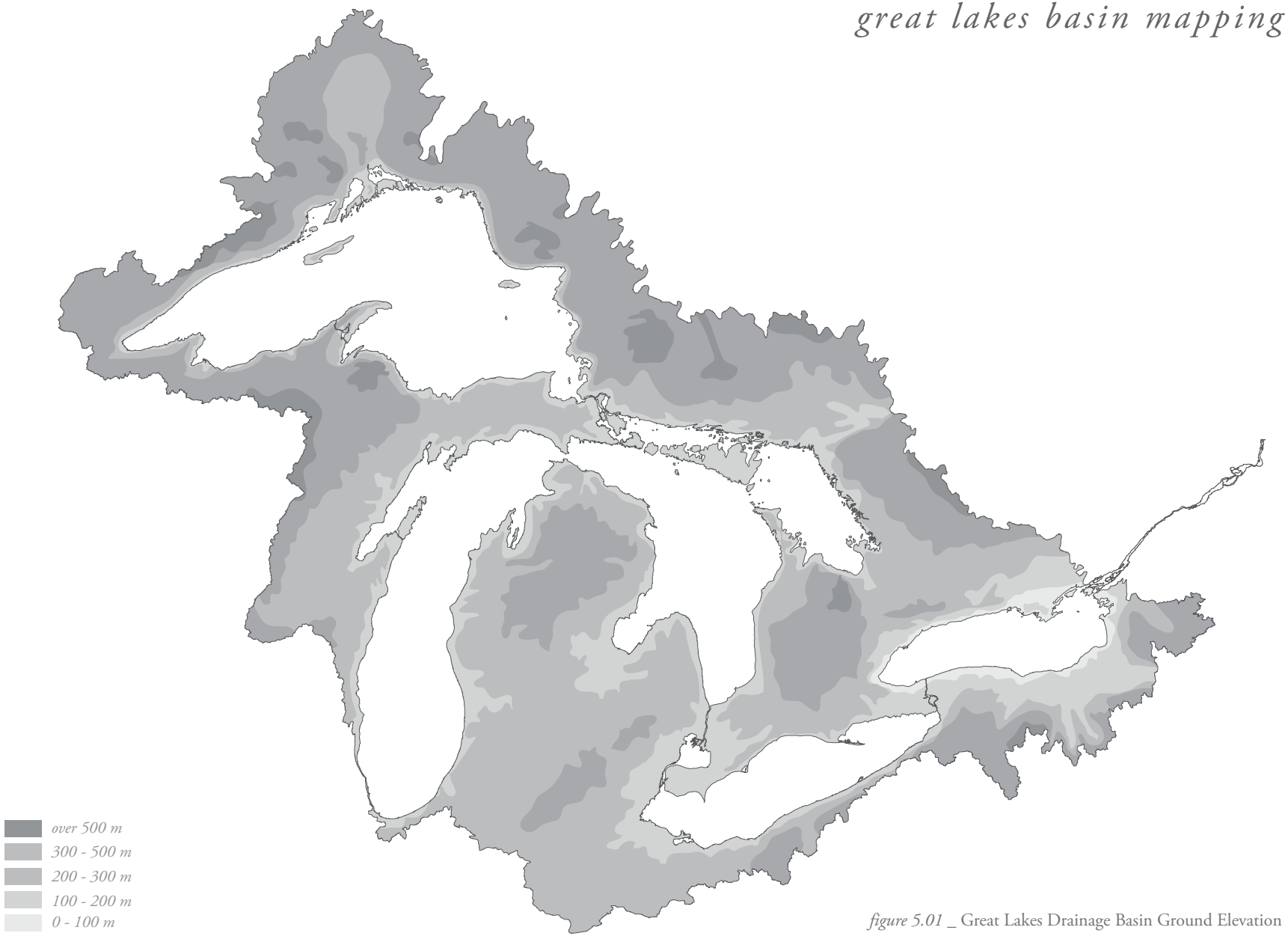


figure 5.01 _ Great Lakes Drainage Basin Ground Elevation

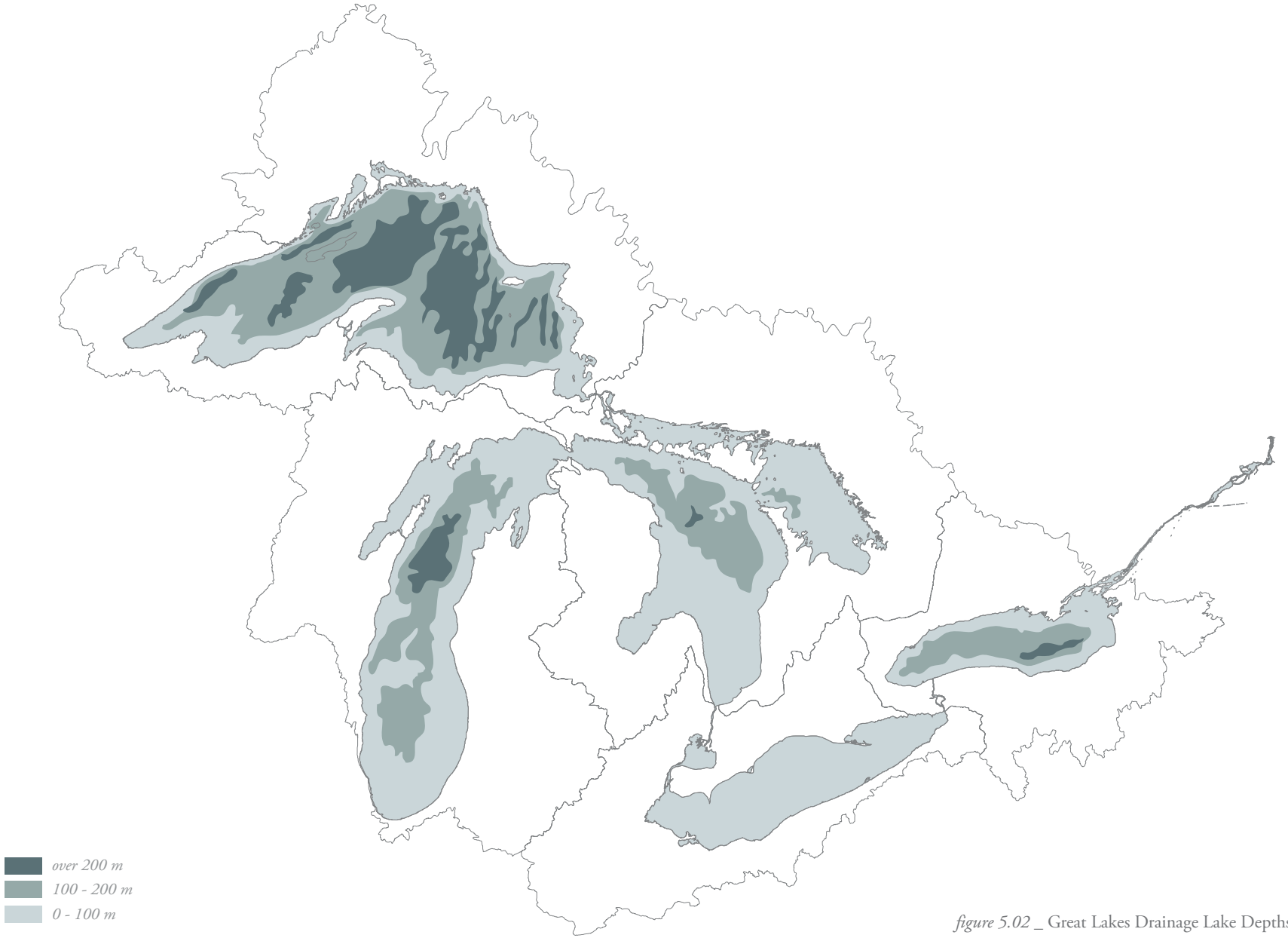


figure 5.02 _ Great Lakes Drainage Lake Depths

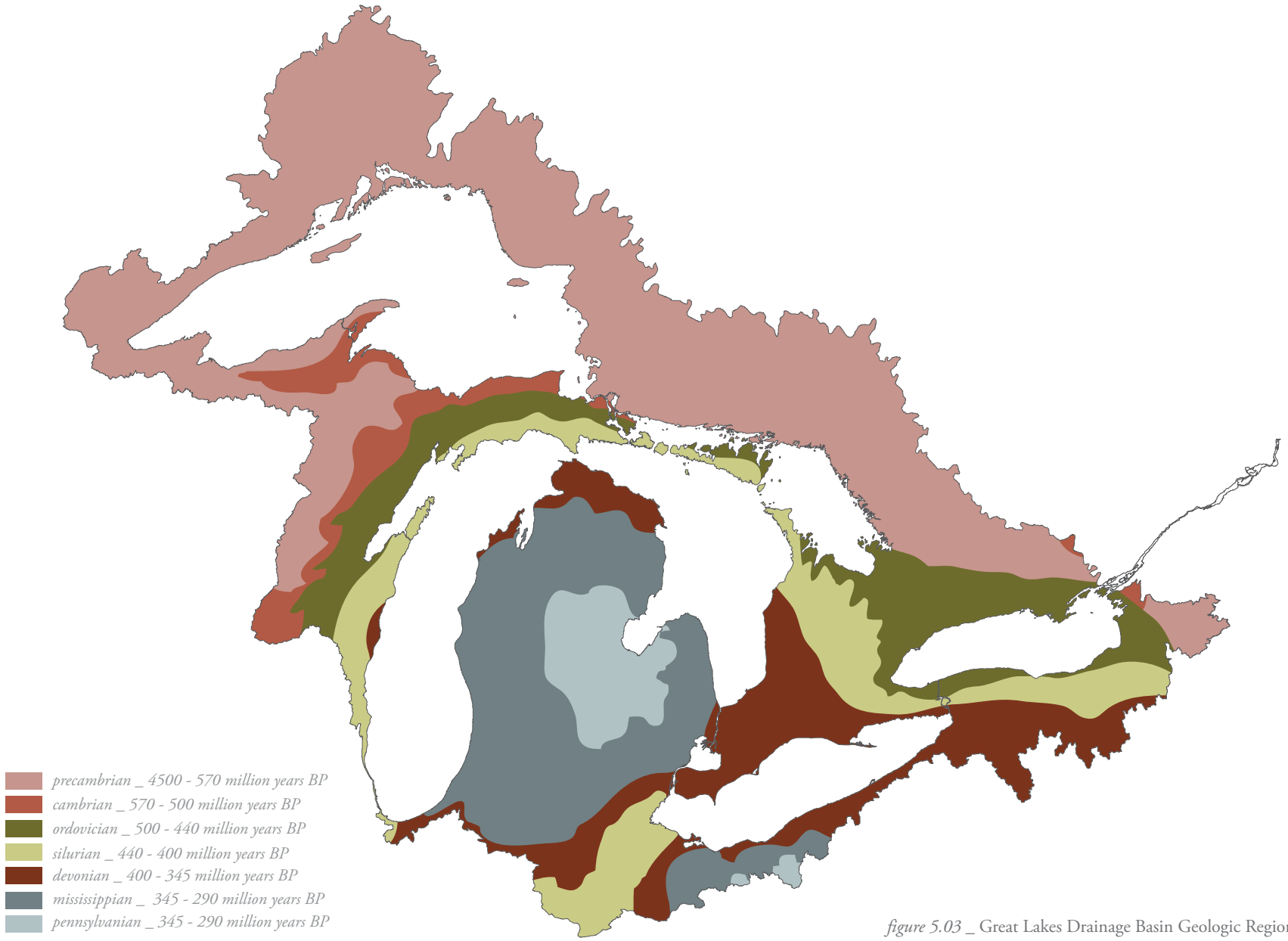


figure 5.03 _ Great Lakes Drainage Basin Geologic Regions

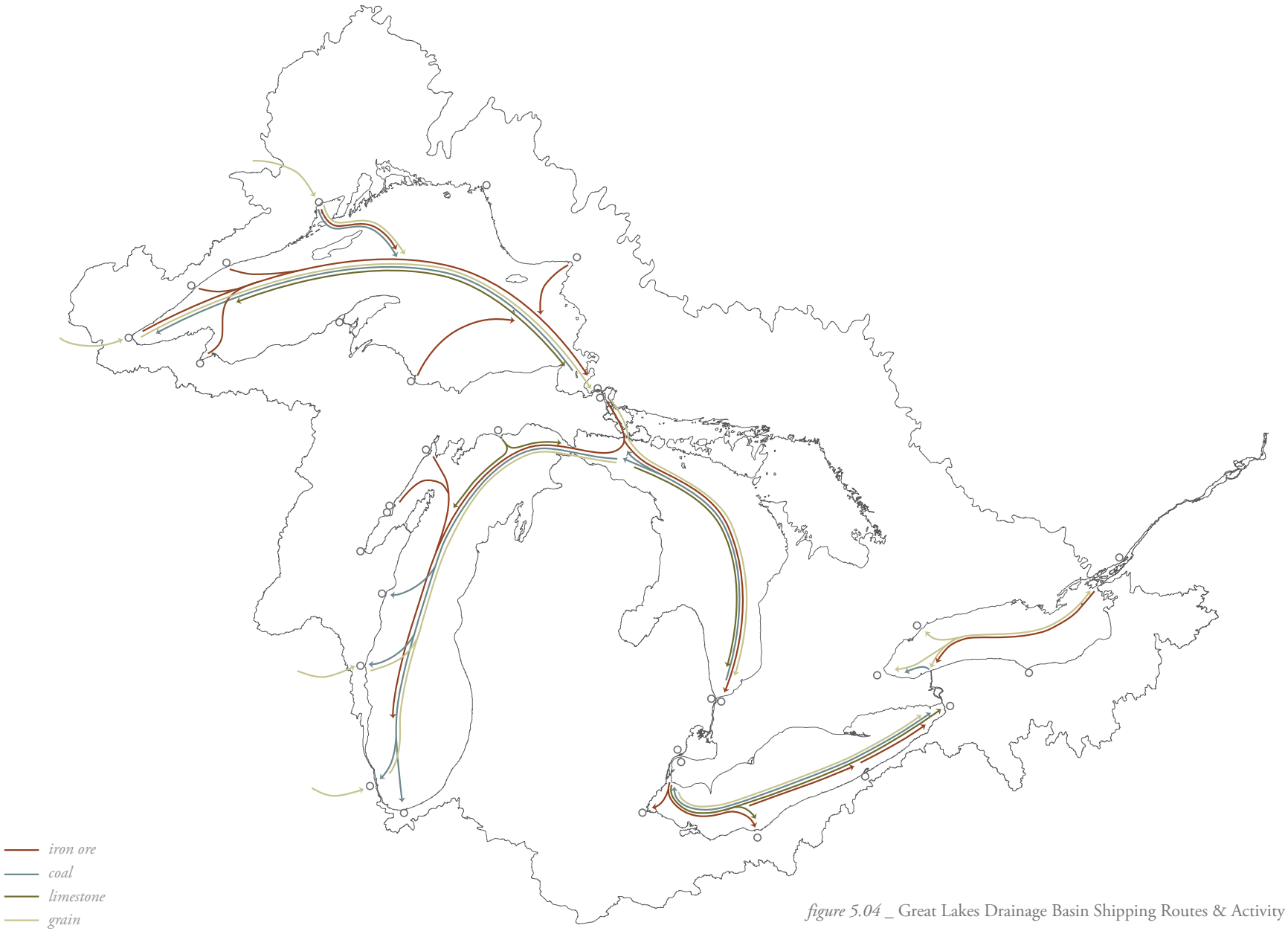


figure 5.04 _ Great Lakes Drainage Basin Shipping Routes & Activity

the terminal grain elevator

Terminal grain elevators are larger and more sophisticated versions of the rural grain elevators typically found in the Prairies and are located along industrial harbours. Their function is to receive grain from many small elevators, by ship or by rail, and store it until it can be sold and shipped out. Most terminal grain elevators are situated with along rail lines and with large shipping harbours for easy receiving and distributing. The design of terminal grain elevators relies on strict engineering principles for the most efficient movement of grain.

Terminal grain elevator systems are comprised of several components that are dependent upon their size and time period of design and construction. All structures within the complex are designed with extreme care to fire-proofing due to the combustible nature of grain. The typical plant components include; a workhouse, a track shed, a transformer house and office building, a welfare building, a garage, and several storage tanks (storage annex) which include a dust collection area, a drier, a wheat washer, an electric substation. The relationship between these areas is based on a strictly functional assembly allowing for ease of transport and optimal circulation for workers. The supporting land surrounding the terminal elevator complex must be securely enclosed for safety and security purposes. Depending on the size and location of the terminal elevator there must be access to rail tracks as well as significant dock space for incoming freight ships. Parking for workers must be accounted for. The amount of ground surrounding a terminal elevator is based strictly on the amount of land required for movement of bushels of grain around the complex. There are no provisions made for recreational landscape in the areas surrounding the elevators.

The following presents an empirical study of the required spatial and programmatic of a typical early 20th century terminal grain elevator. Supporting information was obtrained through study of historic drawings and descriptions of Saskatchewan Pool's Elevator No. 7 in Port Arthur, Western Terminal Elevator in Fort William, United Grain Grower's Elevator in Port Arthur.

	Type	Description	Spatial Relationship	Dimensions (lxwxh)
Exterior	Site	Facing the harbourfront with a thoroughfare of local railway.	Waterfront/Rail Access	2160x400ft
	Parking	Alternate means of parking is required.	N/A	Not Required within Site
	Boatslip	Facilitates the arrival/loading of frigates.	Access to waterway (Incoming/Outgoing)	2160x200ft
	Dock	Extends the full length of the buildings.	Slipside of elevator	1344x12ft
	Railway	Extends lengthwise connecting the network of terminal grain elevators.	Entire Length of Site	2160x130ft
	Builtform	Consists of a centrally located work house with an office building on one end and drier and boiler house at the other. The storage elevators (2) flank the interstitial program.	Flanked by Rail and Ship Access	1344x100ft

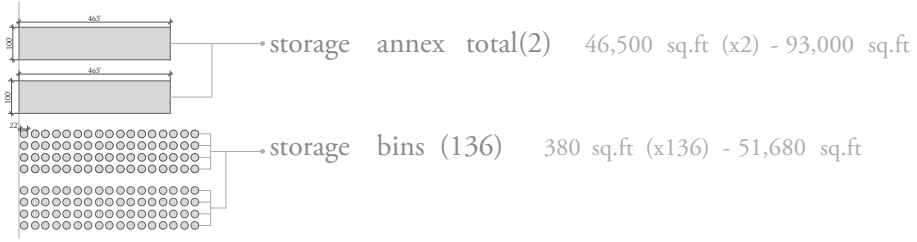
	Type	Description	Spatial Relationship	Dimensions (lxwxh)
Interior	Storage Annex	Nos. 1 and 2 each consist of four rows of circular bins, average 17 bins in each row. Bins are used for storing mass amounts of grain until it can be shipped out.	Connection to the Work house (top and bottom)	465x100x100ft each
	Track Shed	Houses (5) car dumpers, each dumper served by two tracks both outshore and inshore, each track holding (23) cars for unloading at one spotting. An office for the foreman is located on one end, and an oil room and Millright's shop on the opposite	Connects to Railway	182x146x50ft
		Track shed Proper	Clear access to Railway	132x109x50ft
		Track Foreman Office	Clear view to both the harbour and railway	12x12x13ft
		Millright's Shop	Access to main part of track shed Located at opposite end of track shed to office	20x20x13ft
		Oil Room	Access to main part of track shed Located at opposite end of track shed to office	20x15x13ft
	Work House	Stands 210ft tall above water level, containing 90 circular bins in 5 rows - giving it a capacity of 900,000 bushels. The workhouse contains all of the mechanical sequences that serve the grain elevator complex.	Flanked by Storage Annex Cylinders	284x79x210ft

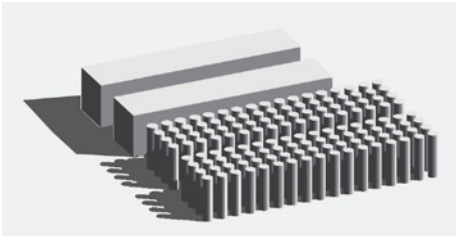
Type Description	Spatial Relationship	Dimensions (lxwxh)
Basement_Massive concrete pier type - and with unusal height, affording ideal ventilation and lighting	Below Receiving Separators /Track Shed	284x79x13ft
First Floor_Receiving Separators	Above Basement	284x79x21ft
Mezzanine Area_Bins (Inside Diameter 13ft, @16ft O.C.)	Above First Floor	284x79xVaries
Cupola First Floor_Dust Collection Bins/System. Consists of a number of bins(44) which collect by-product material from the cylcones and from the sweeper system.	Above Mezzanine	284x79x14ft
Cupola Second Floor_Distribution Area (Mayo and Telescopic distributing spouts lead to storage area)	Above Cupola First Floor	284x79x20ft
Cupola Third Floor_Hopper Scales and Weighman's Office	Above Cupola Second Floor	284x60x30ft
Cupola Fourth Floor_Scale and Cleaner Garners	Above Cupola Third Floor	284x60x10ft
Cupola Fifth Floor_Discharge spouts, heads and drives from elevator legs. All vented through roof.	Above Cupola Fourth Floor	284x60x6ft
Stairs and Elevator Connect all floors with landings.	Along the periphery of the Work House	17x12x210

Type	Description	Spatial Relationship	Dimensions (lxwxh)
Office/Power Substation	Offices are integrated throughout the workhouse, though a specified complex exists at one end.	Located at one end of the Work House/throughout	79x45ft
	General Office	Dockside	29x29ft
	Inspector's Office	Dockside	10x10ft
	Timekeeper's Office	Dockside	10x7ft
	Transformers, Static Condensors, Switchboards.	Trackside	29x35ft
	Basement; Hot Water Furnace, Worker's W/C, dock tool room, worker's lunch room	Below Transformers	29x35x13ft
Drier	The Grain, as received, may be delivered direct from the scales to the drier building. After drying can be taken direct to storage bins, loaded into cars, or placed in the workhouse for cleaning or other treatment.	Adjacent to Work House	18x79x50ft

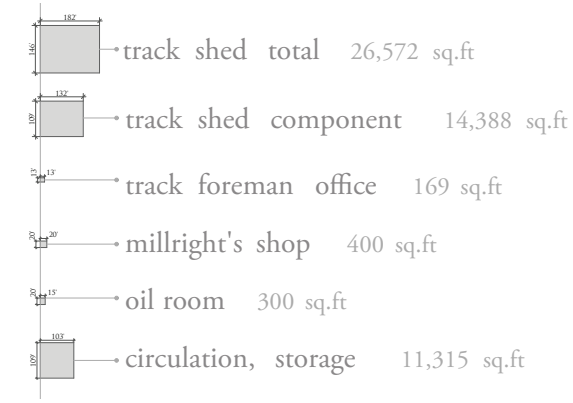
figure 5.05 _ Terminal grain elevator programatic elements

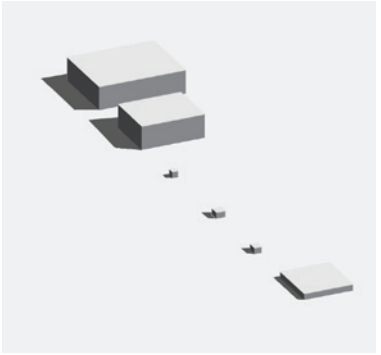
all components





storage annex





track shed

figure 5.06 _ Terminal grain elevator spatial requirements

work house total 22,640 sq.ft

work house basement 22,436 sq.ft

work house mezzanine area 22,436 sq.ft

work house cupola first floor 22,436 sq.ft

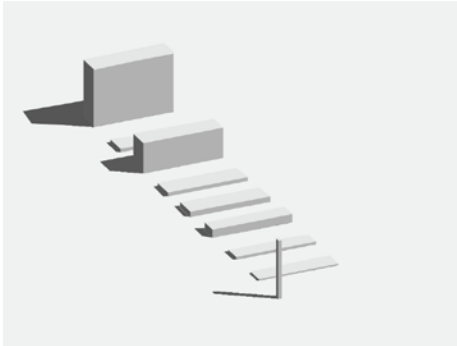
work house cupola second floor 22,436 sq.ft

work house cupola third floor 17,040 sq.ft

work house cupola fourth floor 17,040 sq.ft

work house cupola fifth floor 17,040 sq.ft

work house circulation (stairs/elevator) 204 sq.ft



work house

office / power substation total 3,555 sq.ft

general office 841 sq.ft

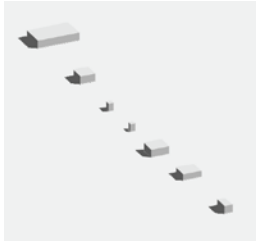
inspector's office 100 sq.ft

timekeeper's office 70 sq.ft

transformers, static condensors, switchboards 1,015 sq.ft

basement - furnace, w/c, tool room, lunch room 1,015 sq.ft

circulation 514 sq.ft



office

drier total 1,422 sq.ft

drier

figure 5.07 _ Terminal grain elevator spatial requirements

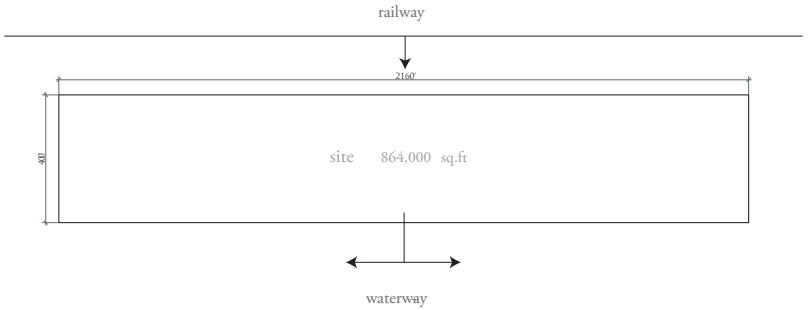


figure 5.08 _ Program relationships - Site

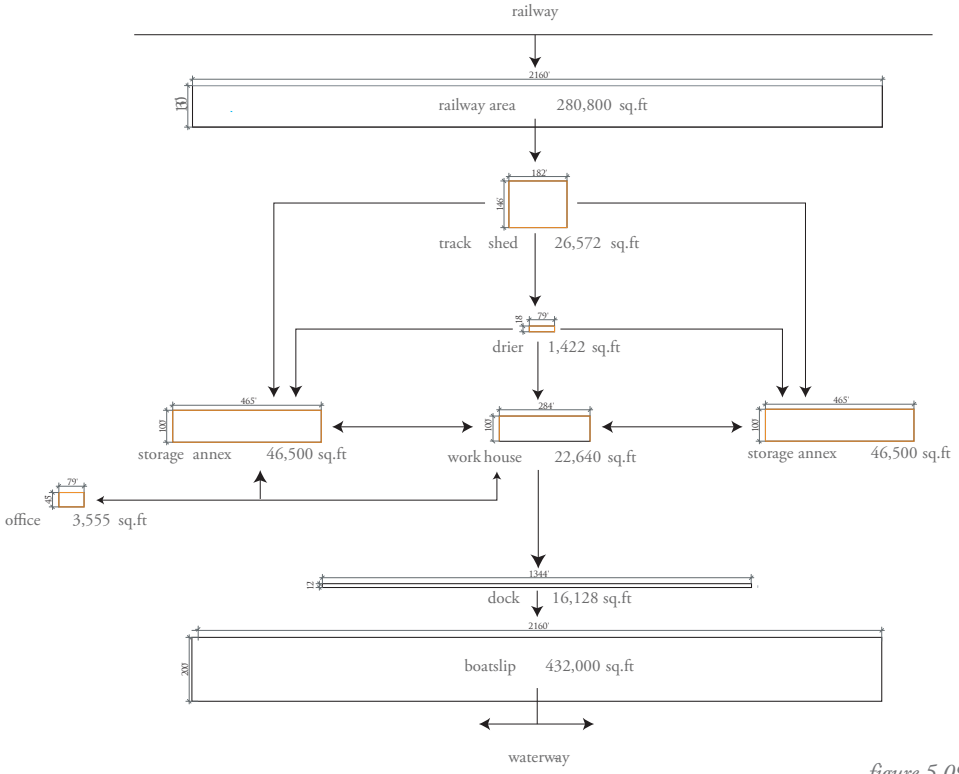


figure 5.09 _ Program relationships - Departmetn

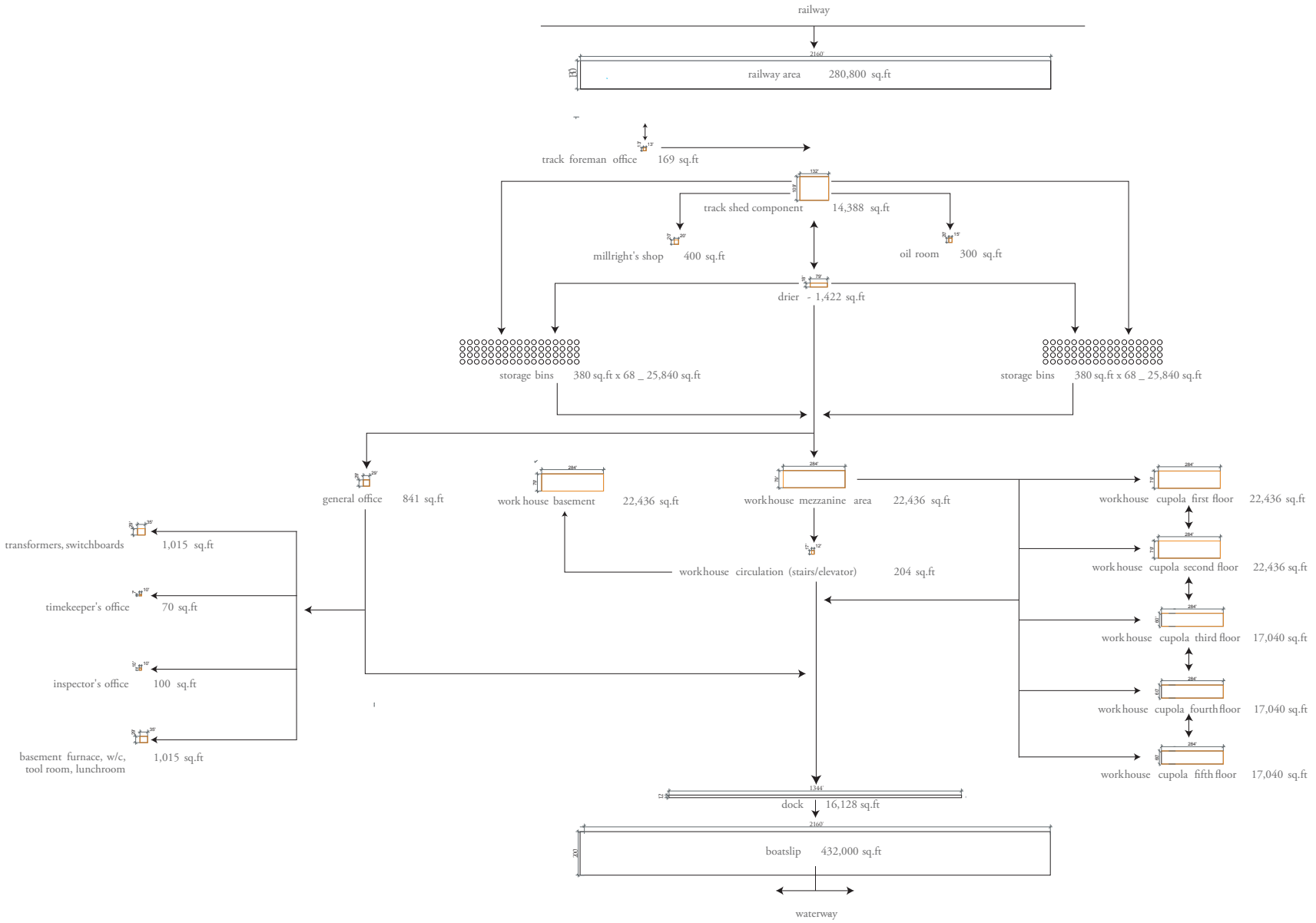


figure 5.10 _ Program relationships - Individual components

precedent analysis

The following selection of precedent projects were chosen to illustrate important design contributions to the evolving dialogue between cultural and natural boundaries, and the balance between nostalgic memorialisation and erasure of derelict places. Each of these place-specific projects has addressed void and edge conditions by recognizing and reinterpreting the remaining physical and metaphysical fragments and traces of the palimpsest landscape and encouraging the intersection between culture and nature to strengthen fragmented place identities. Aligning with contemporary strategies of open-ended and iterative design, these projects cannot be considered complete as their formal and functional characteristics are still in a state of transformation.

figure 5.11 _ IBA Emscher Park Plan

Internationale Bauausstellung (IBA) Emscher Park

Ruhr-Rhine Region, Germany_1989

figure 5.12 _ Emsher River

The Emscher River in the Ruhr District of Germany was heavily populated with iron, steel, and mining industries in the end of 19th to beginning of 20th centuries. Though industry began to depart the area in the 1970s, the extensive physical transformations associated with mining left the deindustrialized region below the river's flood plain and with the probability of future subsidience.1 This flooding risk was mediated by the channelization of the Emscher River and its tributaries. However, due to the extent of ecological degradation in the area and the extremely flat terrain, this solution resulted in an open sewer of untreated industrial and human wastewater combined with stormwater run-off that ran through the former central spine of the region.[2]

In 1989, the innovative Internationale Bauausstellung (IBA) Emscher Park project was initiated as a ten year project to address the complex ecological and cultural issues facing the entire deindustrialized landscape. The project not only aimed to resolve the wastewater issues and environmental devestation, but also hoped to reconcile fragmented place identities of the surrounding towns and cities by reframing the way people related to their surrounding landscape and industrial past. The channelled river was sealed and buried further underground, now acting as a proper wastewater sewer and, optimistically, allowing for the riparian habitat of the Emscher River to be rehabilitated. Through a multitude of interventions introduced during the first ten years of the project, and still currently continuing, Emscher Park and the surrounding areas have been transformed, both ecologically and psychologically.[3] Two precedent projects within the park have been critiqued to illustrate the variety of ways that various designers have approached this challenged and complex relationship between cultural and natural realms.

Landschaftspark Duisburg-Nord [Landscape Park]

Duisburg, Germany_ Peter Latz + Partner_1990

In discussion of potential redevelopment of the deindustrial landscape, it is pertinent to address the ground-breaking Duisburg-Nord Landscape Park in Germany. Peter Latz found inspiration from Richard Haag's 1970s design for Gas Works Park in Seattle, when he initiated his park design for nearly 600 acres of derelict steel industrial land in the west end of Emscher Park in 1990.

The design for Duisburg-Nord successfully challenged and reinterpreted the standard way in which deindustrial sites and structures had been viewed by both designers and the public. Latz's design reproached the tendency for a place to reject its industrial past following deindustrialization, by acknowledging and engaging the inherent value of the deindustrial void. The design process began with a detailed survey of the site's remaining infrastructure and existing vegetation and developed progressively as fragments were incrementally incorporated into an overall conception for the new park.[4] Latz viewed the past and memory of the site through the lens of evolution, encouraging persistent transformation of existing and new cultural and natural elements, rather than a preserved or static condition.

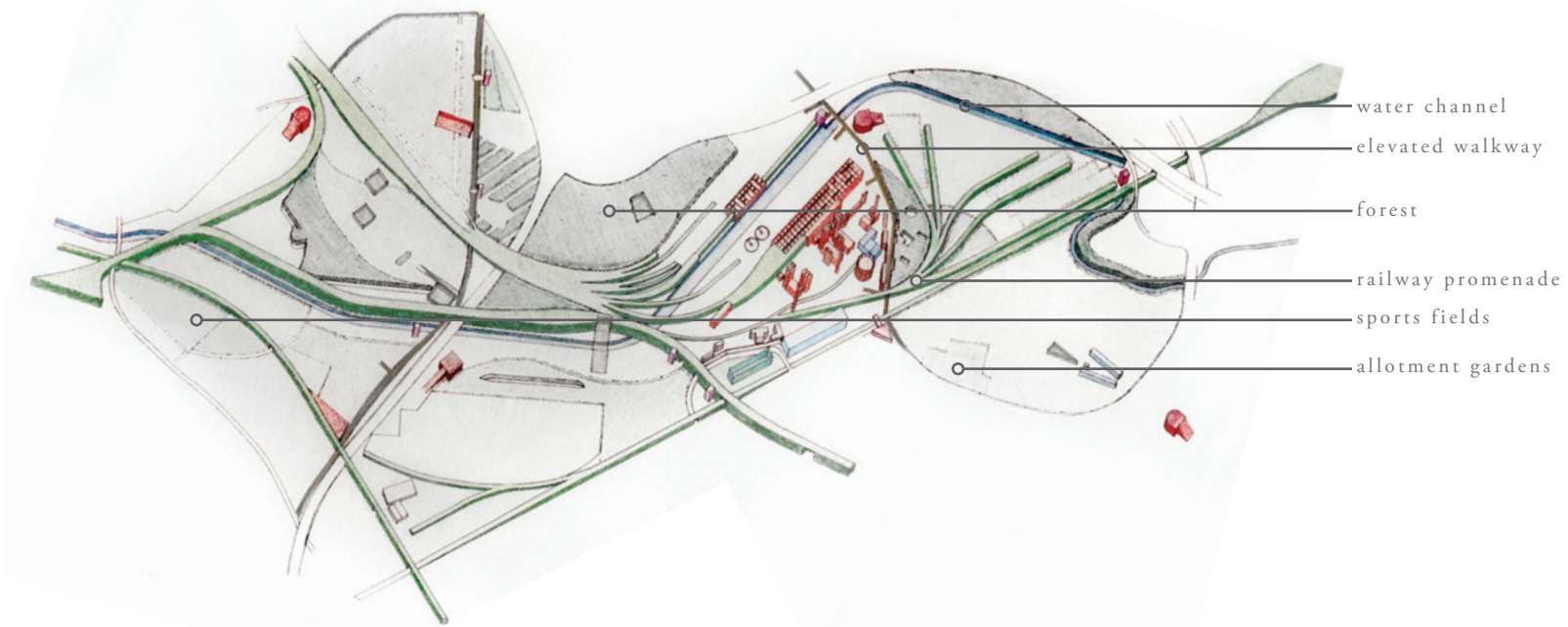


figure 5.13 _ Landschaftspark Duisburg-Nord Plan

Duisburg-Nord rigorously reused deindustrial fragments and infrastructure. Viewing the industrial fragments as monumental elements within the landscape, Latz kept them intact, allowing them to continue to evolve within the site. The deindustrial fragments were repurposed through a variety of new uses including, reusing concrete bunkers as gardens and gas tanks as scuba diving pools, while others were simply left to continue to erode. While finding new use, these programmatic elements are lightly inserted into the site, and are expected to transition as the park ages. The park is divided into a variety of sections ranging in intensity of use and extent of adaptation that are connected by a multitude of walkways and waterways that incorporate *"traces of the rational system that gave order to the utilitarian landscape."*[5] Latz's design relied upon phytoremediation to cleanse polluted soils and encouraged the growth of existing wild vegetation. Systematic planting interventions were reliant upon a deep understanding of current vegetation, vegetative succession.[6]

Currently twenty years old, the open-ended design for Duisburg-Nord's programmatic elements and experimental fauna continue to evolve, mingling with, and overtaking the fragmented industrial remains.

> *Duisburg's new landscape palimpsest stresses the dialects of the enlightenment by focusing on the layering of nature and culture, geological and industrial time, devastation and ecological reclamation. The organic appeal of this dialectical move, however, smoothes the rough edges of the processes, and the overall sense is one of theatricality in which visitors act out unscripted parts.*[7]

figure 5.14 _ Landschaftspark Duisburg-Nord gardens

figure 5.15 _ Landschaftspark Duisburg-Nord

Warten auf den Fluss [Waiting for the River]

Essen, Germany_Observatorium_2010

Twenty-two years after the initial implementation of the IBA Emscher Park, the Emscher River has been slowly transitioning from the ecological degradation resulting from industrial processes. It is expected to take ten more years of sensitive ecological rehabilitation for revitalized river and riparian habitat to be actualized. Until that time the towns and cities along the Emscher River wait in anticipation of when and where the river will (re)appear.

As contribution to the *2010 Emscherkunst*[8] visual art exhibition, the artist group Observatorium designed a 38 metre long inhabitable bridge, installed over the transitioning site, currently still considered a sewage wasteland. The covered bridge, constructed entirely of reclaimed timber, is a zigzag formation that frames specific views of the surrounding landscape through voids and windows in the structure. The temporary installation contained sleeping quarters, outdoor dining areas, washrooms, and laundry facilities, as well as a variety of places for individual reflection and observation.[9]

figure 5.16 _ Waiting for the River sleeping quarters interior

figure 5.17 _ Waiting for the River site

figure 5.18 _ Waiting for the River aerial

The design group invited residents of the area to stay in the bridge for twenty four hours and be immersed in the evolving landscape, stating; *"In ten years time the river Emscher—now a sewer canal between dikes—will be a natural river again... Observatorium symbolizes the anticipation of better times and a better environment by building a covered bridge for a river that is not there yet. We invite people to wait 24 hours."*[10]

Waiting for the River challenges core concepts in architecture, landscape, and urban design, by successfully illustrating the significance of temporality, patience, evolution, and anticipation in design. It is an admirable example of how design can inspire new cultural perspectives of nature, as a landscape transforms following a disaster. Most importantly, however, the project proposes the idea of *"productive waiting"*[11], hoping to illustrate and inspire people to find value in the process of transformation, rather than only the eventual result of change. By challenging the persistent cultural desire for resolution, the projects asks the occupant to consider exactly what is being anticipated for the site, and if perhaps, its current condition is just as powerful and evocative as its potential future. Though the (re)appearance of the river is anticipated, it is difficult to determine where or when the new Emscher River with begin to flow through the site. By constructing a bridge for a river that does not yet exist - or may never exist in that location - Observatorium exposes the unpredictability of cultural and natural influence.

The project was initially intended as a 24 hour installation, however, it is now going to be reconstructed as a permanent part of the evolving Emscher River landscape. It will allow future visitors of the area to experience the dynamism of the changing site by engaging present conditions while simultaneously anticipating the future.

figure 5.19 _ Waiting for the River eating area

The High Line

New York, New York _ field operations, Diller Scofidio + Renfro_2006

In New York City, The High Line has repurposed an abandoned 2.3 km long elevated railway as a new urban park, aiming to provide much needed green space in the densely populated area of the city and create a link between disconnected neighbourhoods along the West Side of Manhattan. The elevated structure was originally constructed in the 1930s to minimize freight traffic disruption in the city, though changes in shipping activity provoked its abandonment in 1980. For the next twenty years the decaying structure existed as a fractured void within the city fabric and was slated for demolition until a non-profit group began lobbying for it to be reimagined within the city. In 2006, construction of Field Operations and Diller Scofidio + Renfro's design began. The elevated railway was reimagined as a connective green spine that would allow pedestrians to travel through 22 city blocks without encountering traffic. Encouraging pedestrian movement hoped to increase economic and social activity in the area by creating new opportunities for interaction with local shops and amenities.[12] Though it was only officially opened in June 2011, The High Line is considered one of the most unique open spaces in the world.[13]

figure 5.20 _ The Highline

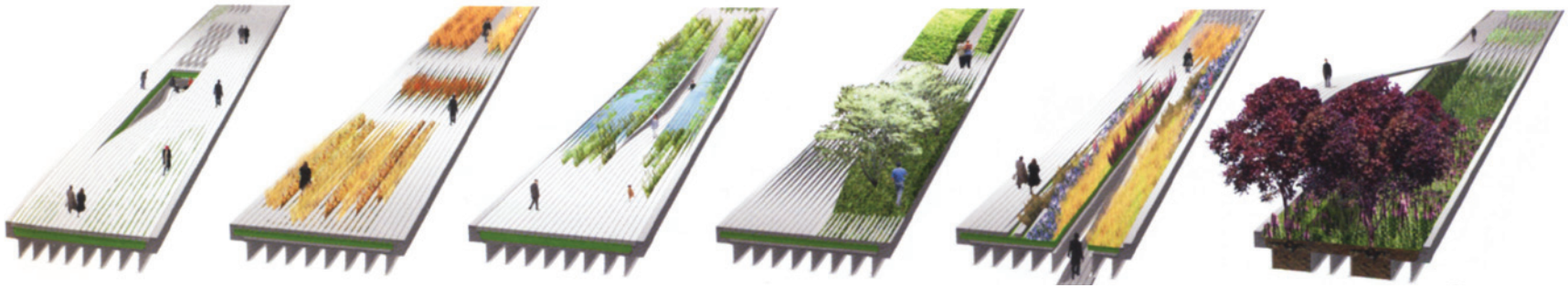


figure 5.21 _ The Highline varying topography and plantings

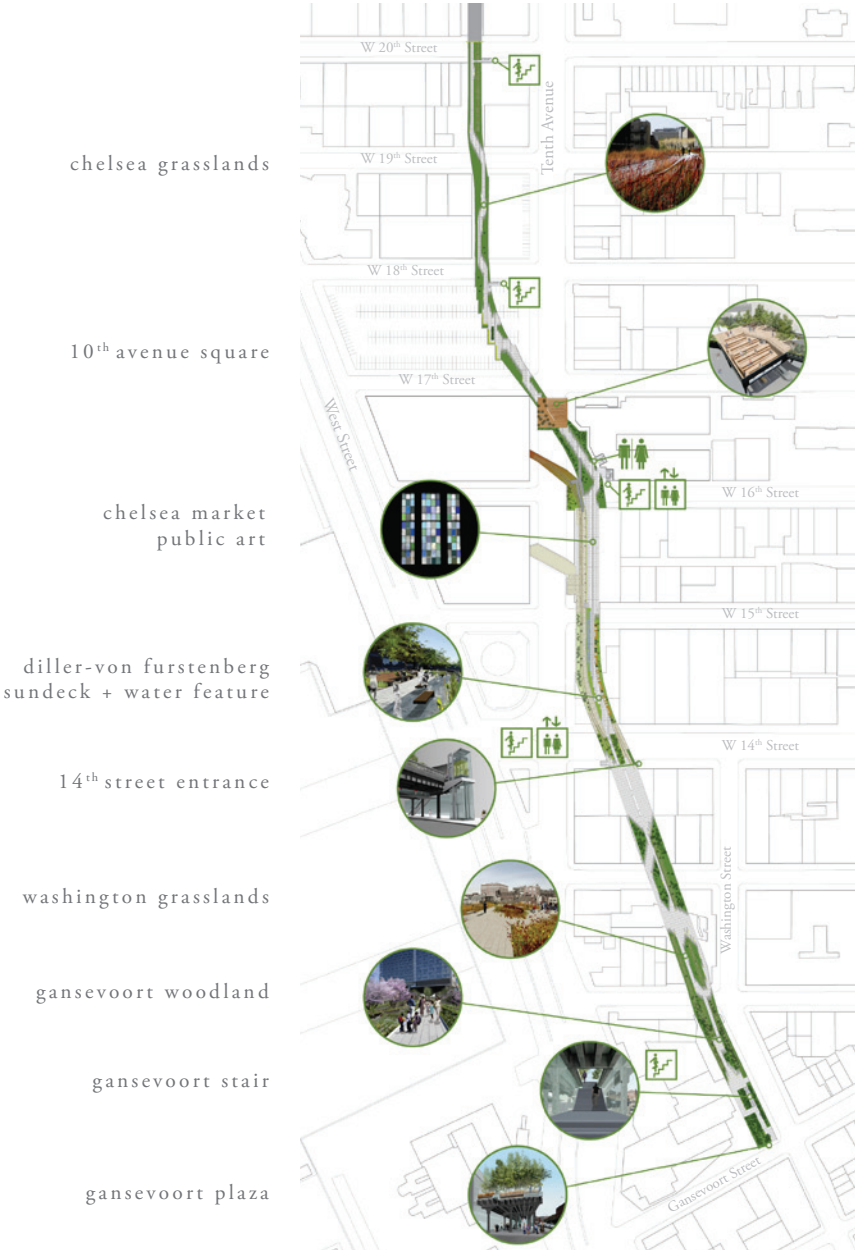


figure 5.22 _ The Highline plan

Corner, principal of Field Operations, illustrates the underlying strength of the design, describing it as *"perpetually unfinished"*[14] - designed in a flexible way that will allow for spontaneous change and appropriation for new activities and found connections. Incorporating the original structural components with a system of precast folding and cantilevering units, the 9.2 meter high elevated track was made accessible to the surrounding neighbourhoods by numerous of ramps, stairs and elevators. The design focuses on maintaining and enhancing the existing diverse ecological territories that had voluntarily developed during the structure's abandonment, including woodlands, grasslands, and wetlands. Interested in creating a variety of areas for public assembly, The High Line is punctuated by multiple scales of gathering spaces and provides an abundance of benches, elevated chairs, and leaning bars, which create a domain that encourages planned and spontaneous congregation and lingering.

The High Line reflects the potential for abandoned infrastructure to serve as a new means of connection within an evolving city, when the dissolution of its former use is viewed from a new perspective. Field Operations' design aligns with and propels recent landscape urbanist theories of engaging the dynamic between landscape and culture and reframing the landscape as the connective tissue of the urban realm.

figure 5.23 _ The Highline detail of concrete and planting intersection

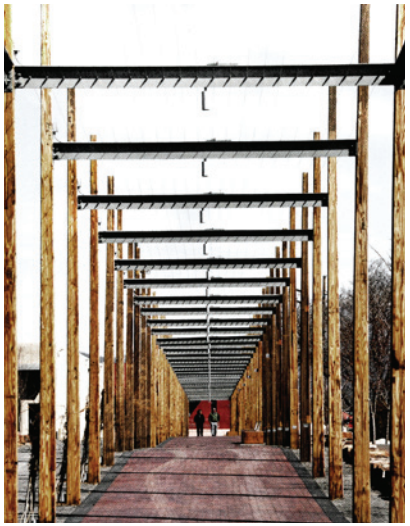
Santa Fe Railyard Park and Plaza

Santa Fe, New Mexico _ Ken Smith Landscape Architect, Mary Miss, and Frederic Schwartz Architects_2007

Beginning as a non-profit land conservation organization, the Santa Fe Railyard Park and Plaza was initialized by a design competition aiming to redevelop an abandoned railyard in Santa Fe, New Mexico as a ten acre park and two acre plaza. The goal of the project was to create a central nexus for gathering and engagement that reflected the area's complex cultural heritage and unique ecological conditions.[15] Unsatisfied with existing public spaces that had been design for tourist-oriented markets and festivals, locals had begun using the abandoned rail yard as a gathering space for years.[16] The project's success rests on its resistance of the common local desire to cater to tourist driven nostalgic memorialization, and its aim to create a place for residents, rather than outsiders.[17]

The design of the Santa Fe Railyard Park aimed to reflect the site's unique past without creating a tourist destination and compromising the current needs of the surrounding neighbourhoods. The site's previous rail use is evoked by repurposing abandoned warehouses and using the defunct railway tracks as the organizational framework for new pathways, trails, and plantings that weave throughout the park. Elements such as light fixtures and seating were designed to reflect the historic materiality of the working industrial site in a contemporary, rather than commemorative style.[18]

The Santa Fe Railyard Park and Plaza aimed to encourage demographic diversity by including gathering spaces at a variety of scales for activities ranging from planned community events in performance terraces and open fields to individual reflection in small gardens and picnic groves.[19]



(LEFT) *figure 5.24* _ Seating areas
figure 5.25 _ Open-air ramada

figure 5.26 _ Farmer's market and plaza

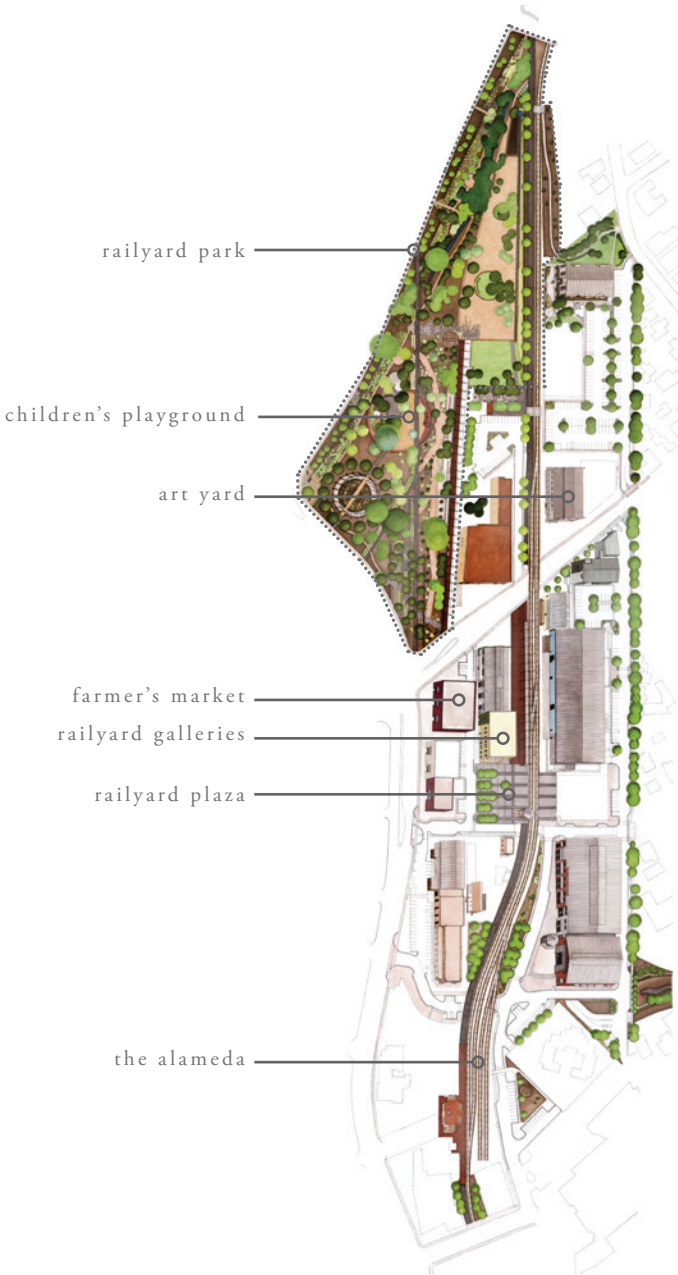


figure 5.27 _ Santa Fe Railyard Park and Plaza plan

The design employed climate specific strategies and exposed these interventions as interactive experiences for users. The region's dry climate informed these design initiatives, making rainwater collection and irrigation a central component. Rainwater is collected in repurposed tanks and passed through an underground drainage system, significantly minimizing need for municipal water on site and drought resistant plants were selected to further minimize the need for irrigation and respect the extremely dry climate.[20]

While the ten acre park is considered quite successful, the two acre plaza has not been well received.[21] The design is quite rigid and lacks sensitive qualities such as shelter from the elements and pedestrian connectivity which has diminished its potential as a central gathering space.

figure 5.28 _ Pedestrian walkway and seating

Evergreen Brick Works

Toronto, Canada _ du Toit Allsopp Hillier, Diamond and Schmitt Architects Inc; E.R.A. Architects Inc; Claude Cormier Architectes Paysagistes Inc _ 2010

Located along the Toronto, Ontario's Don River, the Evergreen Brick Works project combines ideas of culture and nature with community and ecology within the 40-acre site designed through *"reclamation and reinterpretation"*[22] of a former brick-making factory and quarry in the heart of the city. Supported by the national charity Evergreen, the Brick Works is an innovative, non-profit community project composed of a 28-acre restored quarry wetland and a 12-acre redeveloped industrial pad.

Prior to Evergreen's involvement, the quarry was filled in and ecological restoration began as the site was developed as the Don Valley Brick Works Park in 1994. Bike paths, hiking trails, and a boardwalk system weave through the park and ponds, providing interaction with the unique ecosystem of the Don Valley Watershed. Continual management and restoration of the former quarry site have included native tree and wildflower meadow planting, removal of invasive species and educational and group gardening.[23]

figure 5.29 _ Don Valley Brick Works quarry and complex, 1891

figure 5.30 _ Evergreen Brickworks

Redevelopment of the industrial pad began in 2008 through a collaborative design approach that aimed to deepen the connection between culture and nature through encouraging community empowerment related to the current and future health of their urban environments.[24] Though focused heavily upon ecology, the Evergreen Brick Works is less concerned with restoration than establishing new ways for culture and nature to overlap and intertwine, hoping to illustrate that regardless of industrial dereliction, *"cities can rest in a foundation of the natural world."*[25] The remnant architectural elements within the brick works site were converted to a new mix of uses promoting environmental education and innovation, local events and activities. Programmatic interventions include a demonstration garden and local market selling organic and heritage foods and plants; converted kilns and other former industrial buildings as spaces for formal and informal events and performances including weddings, exhibitions, and, ice skating; and the Centre for Green Cities, an adaptive re-use building for innovation and education regarding future goals and opportunities.[26] Though only open for a year, the Evergreen Brick Works already has an increasingly important role within the community. However, due to its distance from the downtown core and lack of access by frequent public transportation, it continues to function as a destination that relies on existing local interest and commitment in an already thriving city. In a declining or less populated city, it can be argued that this amount of condensed programmatic intervention could not be supported, implemented, or resolved within such a small timeframe due to lack of critical mass and local initiative.

figure 5.31 _ Don Valley marsh boardwalk system

figure 5.32 _ Interior kiln rendering

Promenade Samuel-De Champlain

Quebec City, Canada _ Le consortium Daoust Lestage inc _ 2008

Commissioned to celebrate Quebec City's 400th anniversary, Promenade Samuel-De Champlain is 2.5 kilometer along the north shore of the St. Lawrence River that has intended to reconnect the city core with the physical and symbolic presence of the river. The project resisted the common tendency of large cities to heavily develop neglected deindustrial waterfront property by keeping the area open and public. The design is composed of two linear recreational pathways following along the river's edge that are punctuated by a series of five piers which act bridges, extending north of the roadway at the top of the site and projecting south into the river.[27]

Promenade Samuel-De Champlain successfully incorporates notions of history and memory through a dynamic and sensitive design. The uniquely charged landscape and history of the St. Lawrence River are materialized through each of the five piers which are inspired by specific cultural and natural elements of the site. Beyond focusing solely on the most recent industrial function, the design references the endurance of local alluvial qualities through both symbolism and materiality.

figure 5.33 _ Quai des vents (Wind Pier) rendering

figure 5.34 _ Promenade Samuel-De Champlain plan

figure 5.35 _ Quai des hommes (Men's Pier)

figure 5.36 _ Pedstrian and cycling promedade

figure 5.37 _ Quai des flots (Water Pier)

Heavily interested in symbolism, each of the themed piers focuses on a different component of the evolving dynamic between cultural and natural realms. Examples of this include referencing culture's persistent desire to control nature by creating framed views of river and the landscape beyond, and echoing and enhancing awareness of wind and wave patterns through sculpture and installation.[28] Formally, the inserted elements play upon threshold and transition by juxtaposing solid and void, organic and inorganic. Chosen local materials such as wood, concrete, steel, and granite reflect the site's industrial and natural heritage in a simple and contemporary fashion. The predominance of rough wood in the design references the significance of the lumber industry in the site and city's development. Revitalized native plantings weave the entire project together, and polarize the hard physical components of the design. The promenade pathways for biking, rollerblading, and walking link the individual experience of each pier and create a continually interactive experience along the waterfront through the incorporation of walls for shelter or leaning, and various types of seating, benches and tables.

Promenade Samuel-De Champlain has been widely considered a success and has been the recipient of numerous local and international awards.[29] The design's sensitive reading and reinterpretation of the site's physical and psychological history is an exemplary model of the ability for design to approach and engage the layered terrain of a transitioning region.

These projects have been selected to identify contemporary design resolutions related to the theoretical discussion presented within this thesis. Each project has approached the deindustrial landscape through consideration of both cultural and natural histories and explored their intersection as a means of understanding place identity. The range of scale, programmatic intervention, extent of development, and timeline of these projects reflects a sensitive awareness of the latencies and exigencies of each site and surrounding urban fabric. These place specific responses have illustrated that a formulated design approach to the deindustrial void does not consider the unique value and potential of the cultural and natural landscape.

Individually, these precedents each represent a unique lens through which an inaccessible or disturbed void has been reconsidered and approached.

Emscher Park illustrates the potential of a collaborative conception of a void through the insertion of individual interventions that engage the unique characteristics, opportunities, and struggles of each specific site. The project's perpetual state of development has allowed the banks the Emscher River to evolve as social and economic conditions have continued to change. Emscher Park 's success suggests the value of *insertion of* ***iterative, dispersed, and minimal interventions*** *within a wide field, in order to resist homogeneity and allow for* ***perpetual adaptation.***

Within Emscher Park, two projects of opposing scales were studied to illustrate the multifarious approaches to a collaborative, iterative design. Duisburg-Nord Landscape Park's innovative design changed the way in which designers and the public perceived the value and potential of deindustrial structures. The design emphasized and encouraged the continual physical and metaphysical abstraction of the previously divided cultural and natural realms. Duisburg-Nord's design solution encourages ***retaining industrial artefacts*** *and exploring how the* ***continual decay of physical structures*** *can fragment and charge the rigid boundaries between culture and nature*.

Also inserted within the Emscher River floodplain, Waiting for the River explores the ideas of designing for both past and future conditions, and emphases the incredible potency of experiencing the in-between. Waiting for the River impresses the relevance of *resisting desire to propose specific future program or attempting to memorialize past conditions, emphasizing instead, the value of* ***encountering places of uncertainty and tension*** *within transitioning places.*

Situated within an extremely dense metropolitan condition, the design realization of The High Line expresses the significance of passage within an evolving urban realm. The project exemplifies *prioritizing infrastructure for* ***individual passage*** *over extension of built fabric, encouraging* ***traversal and engagement with cultural and natural territories*** *as a critical component to the understanding of a place.*

Santa Fe Rail Yard Park and Plaza was selected to exhibit the potential for a design to be both responsive and supportive of the unique climactic conditions of a place. Rather than conforming to popular notions of a lush vegetated parkscape, the design interfaced with the arid climate in Sante Fe and employed interactive elements that encourage awareness and veneration for local conditions. This project *emphasizes that* ***inciting a physical and existential perception of the natural realm*** *can foster a stronger connection to place.*

The design for the Evergreen Brickworks employed an optimistic and rapid redevelopment of an abandoned site within a thriving city. While successful in larger locations, this thesis argues that this type of aggressive transformation cannot be successful in a declining city. However, the Brickworks project was selected to emphasize the importance of ***civic acceptance and appreciation for industrial architectural fragments*** *as a means of creating new social and ecological territories within a formerly derelict site.*

Finally, Promenade Samuel-De Champlain resisted the desire to heavily infill a former working waterfront, and subsequently exhibits the value of exploring the water's edge as a threshold between past, present, and future conditions. This design precedent utilizes *deliberate contemplation of the notion of threshold as a means of* ***manipulating, thickening, and occupying existing edge conditions*** *in order to negotiate historical and prospective layers of a site.*

endnotes

1 Judith M. Labelle, “Emsher Park, Germany – Expanding the Definition of a ‘Park’”, http://www.georgewright.org/37labell.pdf accessed September 8th, 2011.; “Emscherkunst”, www.emscherkunst.de.

2 Labelle, “Emsher Park, Germany”, http://www.georgewright.org/37labell.pdf accessed September 8th, 2011.

3 “Museum für Architektur und Ingenieurjkunst NRW”, http://www.mai-nrw.de/IBA-Emscher-Park.7.0.html?&L=1

4 Adam, *Landscape Architecture in Mutation,* 86.

5 Reed, *Groundswell,* 27.

6 Adam, *Landscape Architecture in Mutation,* 87.

7 Barndt, “Memory Traces of an Abandoned Set of Futures” in *Ruins of Modernity,* 281.

8 “Emscherkunst”, www.emscherkunst.de.

9 ibid.

10 www.observatorium.org/observatorium/observatorium_release_1.1.15/MainView.html#id=1241

11 www.emscherkunst.de

12 Zoë Ryan and Ian Borden, *Good Life – New Public Spaces for Recreation* (New York: Van Alen Institute, 2006), 14.

13 ibid., 72.

14 ibid., 73.

15 “The Rail World: Sante Fe” in *Landscape Architecture* July 2010 Volume 100 Number 7, 79.

16 ibid., 85, 90.

17 ibid., 85.

18 ibid., 81.

19 Ryan and Borden, *Good Life – New Public Spaces for Recreation,* 86.

20 ibid.

21 “The Rail World: Sante Fe” in *Landscape Architecture* July 2010 Volume 100 Number 7, 90-91.

22 Lister, “Insurgent Ecologies” in *Ecological Urbanism,* 543.

23 “Evergreen Brick Works”, http://ebw.evergreen.ca/whats-here/.

24 Lister, “Insurgent Ecologies” in *Ecological Urbanism,* 543; “Evergreen Brick Works”, http://www.evergreen.ca/en/about/mission-vision.sn.

25 “Toronto’s Genius Project: Evergreen Brickworks”, http://dirt.asla.org/2011/10/06/torontos-genius-project-evergreen-brickworks/ accessed October 14, 2011.

26 “Evergreen Brick Works”, http://ebw.evergreen.ca/whats-here/.

27 “Promenade Samuel-de-Champlain”, May 1, 2010, http://www.canadianarchitect.com/news/promenade-samuel-de-champlain/1000371265/

28 Emmanuelle Viera, “Promenade Samuel-De Champlain in Quebec City” in *Topos* Issue 65 Concept and Form, 2008, 16 - 21.

29 *Awards have included the 2010 Governor General’s Medal in Architecture, 2009 Brownie Award from the Canadian Urban Institute*