

Block 1:
Refiguring the Post-Industrial Ruin
or
Bridging Natural and Cultural
Heritage in the Haldimand Tract

by
Adrian Allexander Hutchinson

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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

In an ever expanding and quickening world, heritage has become a vestige of authenticity, identity, and placemaking. In a settler colonial country its ties to ideas of inheritance, birthright, and patrimony, complicate these narratives of identity and belonging. Today heritage has its economic, environmental, and cultural utilities: supporting regional economic shifts to tourism and development, protecting natural areas, and fostering multi-cultural exchanges of values, traditions, artifacts, and customs.

In this work, I offer my own contribution to the growing chorus of heritage theorists, critics, and designers, while critically reflecting on my own personal connection to place. Born at the southern end of the study region in the small town of Paris, and currently attending the University of Waterloo School of Architecture approaching the northern periphery of Block 1, this archival research and field exploration has uncovered a history that unsettles well founded beliefs of belonging, and stirs me to pursue a meaningful path to reconciliation through heritage.

These questions began with a recreational exploration of formal and informal trail systems along the Rivers. Many of which are familiar childhood friends. In these valleys were all the familiar trees, reptiles, birds, flowers, but also: a city's informal dumping grounds, a series of hand carved stone column capitals, washing machines, and the ruins of industry. As I walked these trails I would contemplate these artifacts, and the River. The Grand and its tributaries – the Nith, Connestogo, Eramosa, and Speed Rivers – have all been designated in the Canadian Heritage River system.

This book begins and ends with the River, flowing from questions of obsolescence, positive, and negative inheritances, to imagined futures through the lens of heritage. Concerned with what and how we bring values, artifacts, and narratives into the future, it finds recourse in the past. Engaging with three hydrological industrial heritage sites on, in, and along the Grand River, I propose three interventions which engage with lessons from the text's meditation on heritage and place.

The representation of these interventions is primarily through models built from artifacts collected from the banks of the River, endowed with qualities of both natural and cultural heritage – making and dumping, holding and weathering respectively – that aim to represent the way forward for heritage in the Grand River Watershed. A management of 'Natural' and 'Cultural' heritage as interconnected.

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Dedication

This thesis is dedicated to the Rivers, their generosity, all who care for them, and all that I've had the pleasure to share them with.

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List of Abbreviations

<i>Canadian Heritage River System</i>	<i>(CHRS)</i>
<i>Grand River Conservation Authority</i>	<i>(GRCA)</i>
<i>Authorized Heritage Discourse</i>	<i>(AHD)</i>



Preface

As Peter Howard notes, 'heritage is clearly a problem.'¹ Here in the Grand River Watershed – The largest in Southern Ontario – heritage has been applied to the entire length of the River, including its tributaries.² Since 1994 the River has been designated as part of the Canadian Heritage Rivers System (CHRS). A Program which recognizes and preserves "enduring part(s) of our national heritage and identity," for their natural, cultural, and recreational heritage.³ This prologue navigates the application of critical heritage studies to the Grand as heritage River – and more precisely 'on those memory triggers that also act as props for narratives of identity and belonging'⁴ – in Block 1 of the Haldimand Deed.⁵ This boundary serves to both recognize Six Nations legal claims and generosity, while allowing me to reflect on my own roots on the River's banks. Having grown up at the southern boundary in Paris and writing this thesis from the banks of the northern periphery at the University of Waterloo in Galt. It simultaneously places me at 'home' while allowing me to attempt to unsettle my own narratives of identity – as settler of English and Dutch ancestry – and belonging to the River throughout this thesis.⁶

I was first introduced to the waters of the Nith as a young child by my grandmother Jane. She brought my brother and I down the steep banks, following the short creeks which sputtered freshly filtered waters from gravelly kame deposits, toward a stormwater discharge outlet – reminiscent of the region's limestone lagoons – next to the River. At times we would examine rocks, their shape, diversity, smoothness, colour. Occasionally, our obsession was with what lay beneath them, Red Spotted Newts, Red Backed Salamanders, Butler's Gartersnakes, and Worm Millipede were always welcome finds. We'd also descend into the glacial spillway valley to retreat from the summer heat to the shade of the Maple, Oak, and White Pine, or to wade in the River, collecting crawfish and skipping stones.⁷

After several years spent away, passionately exploring other landscapes, I returned to the banks of the Grand and Nith Rivers as a Master of Architecture candidate and having come 'home' went immediately to my childhood hideout at this bend in the Nith. Living today at Block 1's Northern boundary I return to search the *Willowed Banks*⁸, on the hunt for something new. This thesis documents an exploration of these Rivers through the lens of heritage, and the Grand River's designation in the Canadian Heritage River System (CHRS). It will take the reader through the concepts and theories of the text in

a walk along the Nith River, as a microcosm of the Grand's natural and cultural heritage, questioning our understanding of heritage and my own knowledge of this place. An environmental history of the watershed, and the study area specifically lay the foundation for further exploration into the River's CHRS designation, and the rhetoric behind the exclusion of natural heritage from the designation. An in-depth exploration of heritage and critical heritage theories frame the future-oriented approach of the design interventions, followed by an account of time as architectural medium and an account of the nature culture divide in regional heritage management. Finally, the role of tourism and exurban-migration in the region's post-industrial shift are played off local accounts of ruin and their meaning further informing design decisions.

Revisiting this meander 2021 I discovered that the trails I'd taken to the River as a child had been expanded upstream in response to a 500+ unit sprawling development displacing 'Barker's Bush' trails across the River.⁹ Familiar monuments of rusted and twisted metal frame the new trail. Walking the new path, my childhood memory of a tranquil forest, and a 'natural' lagoon flowing into the mighty River were unsettled, the trail was a dump. Punctuated by intensities of discarded material, I came to find the place that shaped my identity, the meander I feel part of, to have been a *wasteland* all along. It is this waste that I have crafted into architectural models which represent architectural interventions which aim to tie together natural and cultural heritage, calling for the co-management of these resources.

By bounding the thesis within Block 1 of the Haldimand Deed I have sought to address reconciliation as personal professional practice.¹⁰ While this document seeks to address heritage through place, it has also allowed me to address my own sense of belonging within these contexts. Through attention to colonial history, treaty recognition, relevant Truth and Reconciliation calls to action, and Six Nations' researchers, historians, and theorists I hope that this thesis has – even minutely – helped move us forward in this regard.

Previous page: Figure 1: Map showing the Grand River Watershed and provincially and nationally recognized cultural heritage sites in Block 1 of the Haldimand Deed. 2022, Image by author.



Figure 2: Map showing the Intervention sites in Block 1 of the Haldimand Deed . 2022, Image by author.

Endnotes

- 1 Peter Howard, *Heritage: Management, Interpretation, Identity* (London: Continuum, 2003.), i.
- 2 Water is capitalized throughout this thesis – unless a direct quote – to represent an understanding of Water as living relation. Informed by Six Nations understandings of Water as life.
- 3 “What Are Heritage Rivers?,” Canadian Heritage Rivers System. Accessed March 5, 2023. <https://chrs.ca/en/what-are-heritage-rivers>.
- 4 Marianne Hirsch, *The Generation of Postmemory: Writing and Visual Culture after the Holocaust*. (New York: Columbia University Press, 2012.)
- 5 Charles M, Johnston, ed., *The Valley of the Six Nations: A Collection of Documents on the Indian Lands of the Grand River*. (Toronto: University of Toronto Press, 2019). <https://doi.org/10.3138/9781487588960>. Xxxviii. Via: Martin, Geoff. “From the Banks of the Grand.” Waterloo Region, Ont: The New Quarterly, 2011.
- 6 This has been done in the context of a Canadian Heritage River before, see: Craig Fortier. “The Humber Is a Haunting: Settler Deathscapes, Indigenous Spectres, and the Memorialisation of a Canadian Heritage River.” *Antipode* 54 no. 1 (2022) 259–83. <https://doi.org/10.1111/anti.12766>.
- 7 Wasyl Bakowsky. “Prairies and Savannahs of Brant County.” In: Eagles, Paul F. and Beechey, T.J., *Critical Unprotected Natural Areas in the Carolinian Life Zone of Canada: Final Report*. Ontario, Canada: Nature Conservancy of Canada, Ontario Heritage Foundation, World Wildlife Fund Canada, 1985. 2.
- 8 O:se Kenhionhata:tie: is the Mohawk name for the Grand/ Ouse River. The Nith appears on older maps as ‘Deer Creek.’
- 9 Susan Gamble, “Brant Gains Barker’s Bush in Land Swap with Builder.” Brantford Expositor, December 13th 2019. <https://brantfordexpositor.ca/news/local-news/brant-gains-barkers-bush-in-land-swap-with-builder>.
- 10 David Fortin, “Syllabus,” Arch 520: The Architectures of Reconciliation (University of Waterloo, Cambridge, ON, September 14th, 2022).



1

A Return to The Nith River

Gathering Waste(land) from Ruination on a Nith
Meander

'make friends with matter,
which the ambitious chat-
ter of the schools would
persuade us to despise. We
can never part with it; the
mind loves it's old home: as
water to our thirst, so is the
rock, the ground to our eyes
and hands and feet.'

- Ralph Waldo

Emerson,

An Introduction to the Nith

The Grand River's place in the Canadian Heritage River System is unique in the extension of the designation to the River's four main tributaries: the Eramosa, Conestogo, Speed, and Nith Rivers. Previously dammed in several places, the Nith now flows freely – although channeled – through the town of Paris to its confluence with the Grand, meandering past old gypsum mines, quarries, overgrown golf courses, a retired land-fill, a National Historic Site, and various ruins. These few meanders are home to a network of trails known locally as Barker's Bush, where trespass has historically been condoned, and even supported by a pedestrian bridge which has appropriated the Penman's #1 mill dam abutments. These trails offer a unique recreation experience where natural and cultural heritage can be experienced simultaneously, sedimented and marked by eras of competing natural and cultural actors. This Chapter investigates the themes of the broader thesis through the microcosm of this single meander at the edge of Block 1 of the Haldimand Tract. It aims to reveal the landscape as an archive of natural and cultural heritage, revealing changing conceptions of them through a brief environmental history reflected in the broader region. Finally, it begins to propose how the interrelationship of natural and cultural heritage could be emphasized, as called for by David Siebert in *Grand Scale Sustainability*.²

Previous page: Figure 3:
twisted metal, and glass,
Paris, Ontario. 2023,
Photo by the author.

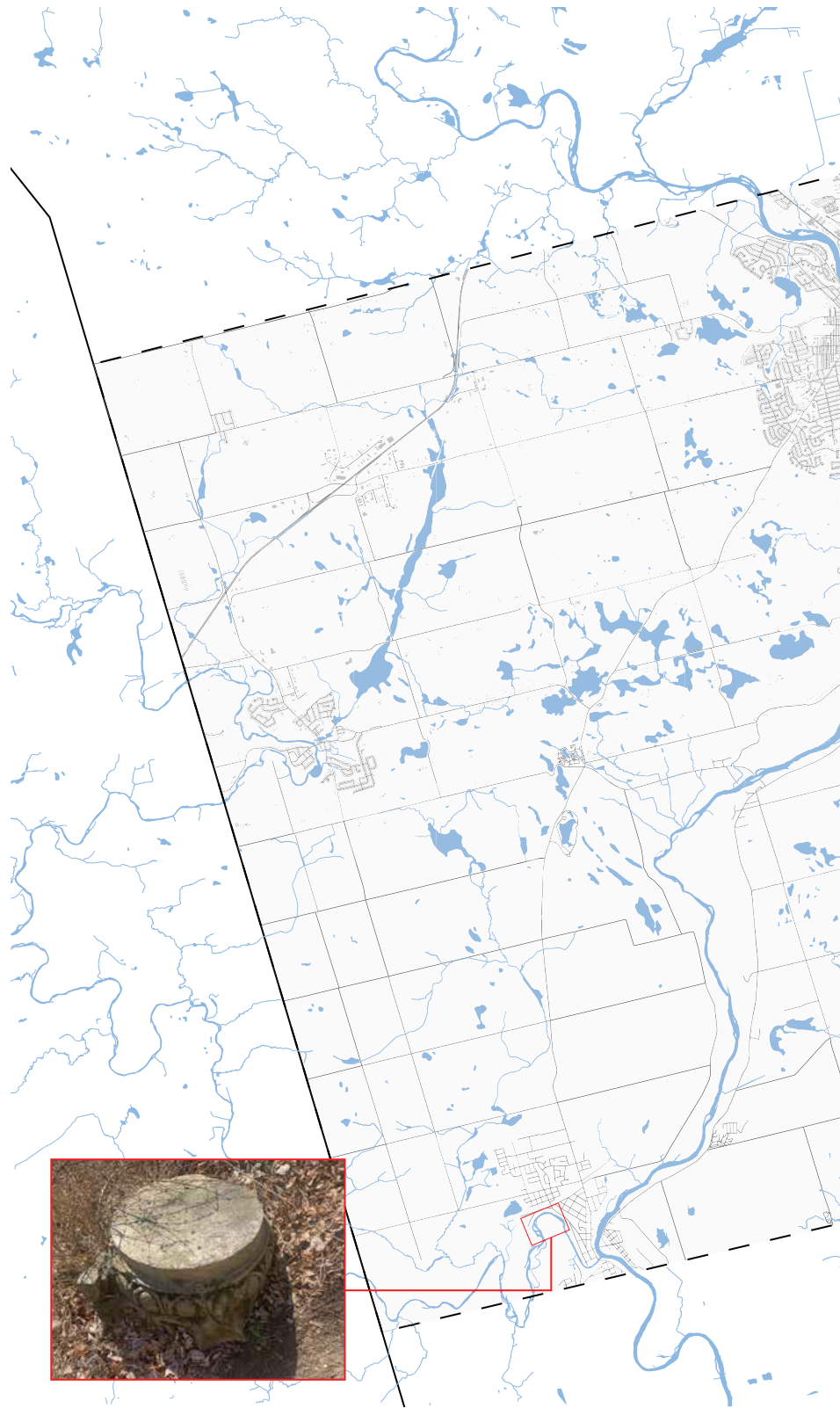


Figure 4: , Map showing the Grand River Watershed and provincially and nationally recognized cultural heritage sites in Block 1 of the Haldimand Deed . 2022, Image by author.

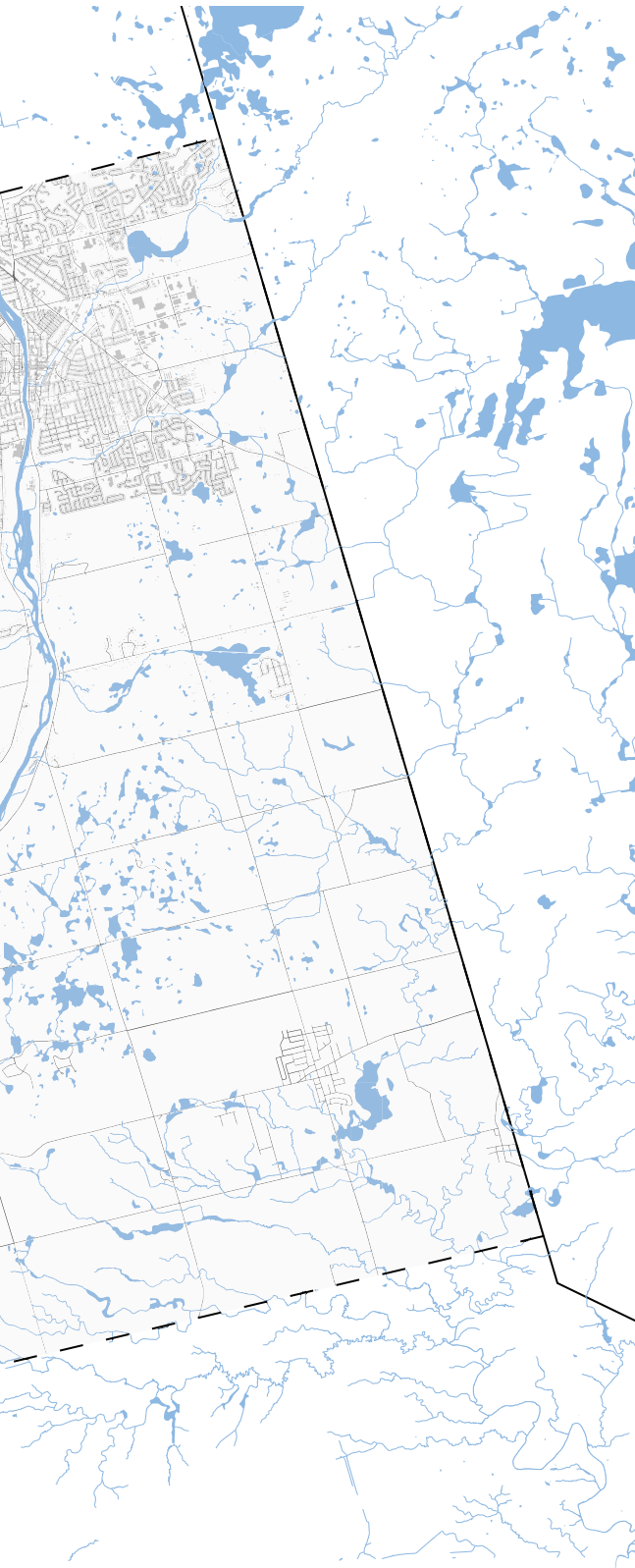
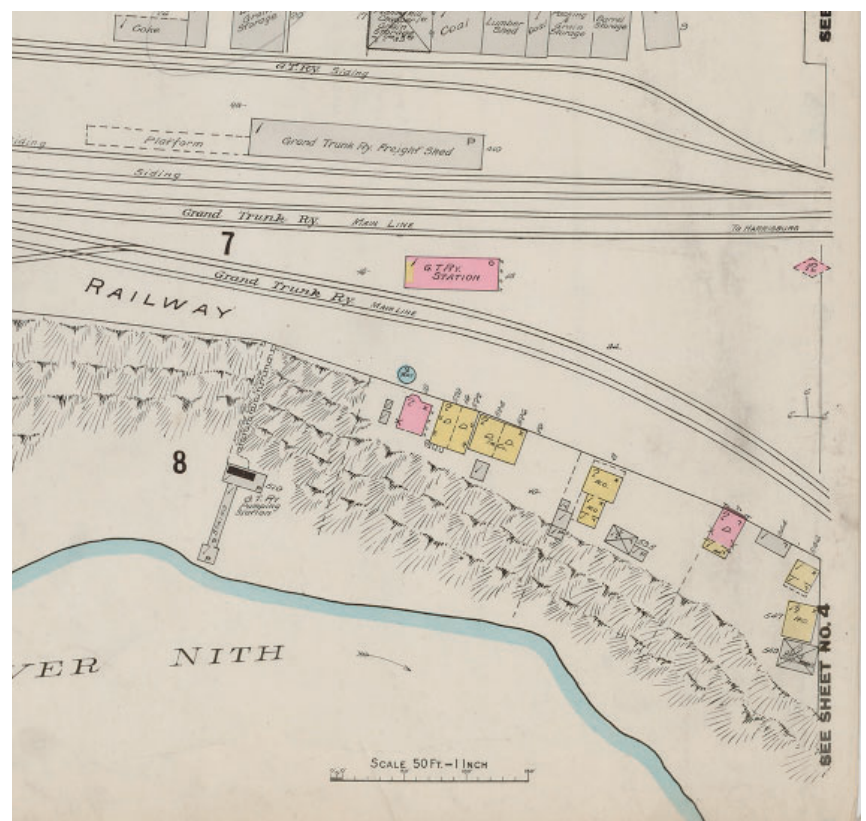


Figure 5: Chas. E. Goad Company, *Fire insurance plan of Paris, Brant County, Ont Ontario*. 1913, 62.5 x 53 cm, courtesy of the Toronto Public Library, <https://digitalarchive.tpl.ca/objects/364570/fire-insurance-plan-of-paris-brant-county-ont>

The Ruins of Speculation

The trails upon which we search for evidence of the changing landscape extend from each bank of the River, and occasionally ford its waters. The recent expansion of this trail network to the north bank was spurred in part by planned housing developments which threatened to bulldoze the Barker's Bush trail network, recently purchased by housing developers Losani Homes. This small area of Carolinian forest - reclaimed from previous lives as a golf course, farm, and the bed of a millpond - was recently saved after much protest by local trail-goers, acquired via land swap by the County of Brant, from developers, in exchange for lands on a different periphery of the town of Paris. Prior to this land swap, the uncertain future of Barker's Bush led some to expand the trail system on the steep northern banks, which are themselves littered with artifacts, scars, and interventions of the past. Where the south trail meanders through the forests which have reclaimed the millpond, golf course, and flank the new development, the north bank passes formal and informal dumps, the ruins of previous speculative, and industrial developments, and a national heritage site.



Losani aren't the first to speculate on the natural beauty of land along the Nith River. Along the steep northern banks, you can see the ruins of several houses once sold by Hiram "King" Capron via pamphlets which read, "... how susceptible of being brought into a scene of cultivated magnificence is that wild amphitheater."³ Capron's sentiments reveal the modernist settler sentiments towards nature that were nearly ubiquitous at the time, and refer only to the *potential* these banks had for 'magnificence,' which he argues is only possible through cultivation. Architectural historian Vittoria Di Palma's history of *wasteland* and changing ontologies of land as wastes throughout history further illustrate these views of the uncultivated as waste. The King James Bible's interchangeable use of 'wasteland' and 'wilderness',⁴ the medieval and early modern dichotomy of land as cultivated or *waste*,⁵ and the seventeenth century's "*striking slippage between the terms 'common' and 'waste'*,"⁶ all speak to a reading of Capron's speculative sales pitch as determining this meander to be wasted in its natural state.

Upon the removal of Penman's #1 dam, the River, free to - once again - carve its own path through the glacial valley, began to threaten the stability of the northern banks.⁷ These houses were removed a half century on by the GRCA as the River threatened to pull the structures into the River. Today's speculation, across the River is sold by developers as possessing a beautiful backdrop - "*the rhythm of the river changes with every season*"⁸ - to daily life in '*the prettiest little town in Canada*.'⁹ If we are similarly critical of this rhetoric as with Capron's we can read that speculation now calls to both natural and cultural heritage. The River acting as 'natural backdrop' acknowledging natural heritage and the (frequently contested) claim to 'prettiest little town' representing cultural heritage - in the form of historic buildings and the community's idyllic setting at the confluence of these heritage Rivers.

Figure 6: Image of stairs remaining from the demolition of several houses by the GRCA Paris, Ontario. 2023, Photo by author.



Figure 7: Image of stairs remaining from the demolition of several houses by the GRCA Paris, Ontario. 2023, Photo by the author.

While the rhetoric of these speculative sales pamphlets has changed over the last century, the reality can be read in Losani's original development plans which would have seen the Carolinian forests of Barker's Bush once again leveled and paved over. Land is still seen in binary; as cultivated into productivity, or as waste. Natural heritage is something to be used – to financial advantage – in tourism and ex-urban expansion, while remaining un-honored by the CHRS designation with which we honor our cultural heritage. Indeed, we need not travel much further along the trails of the north banks to prove that the exclusion of natural heritage in the River's CHRS designation continues to affect the way we view, manage, and care for the lands and waters of this Valley. For lying amongst the ruins of these houses, beneath the Carolinian forests which grow amongst them, are piles of twisted metal, car frames, and hills of glass, strewn with bricks, concrete, and contemporary household wastes. Could these objects similarly be considered as a sort of inheritance? What would a framing of these objects as negative heritage mean in this interrogation of heritage through the landscape?

The Archaeology of Dumping as Intangible (Negative) Heritage

We can infer from this informal dumping ground's proximity to the town landfill – now waste transfer station – and the old mill pond at the foot of the banks, that throughout the last 100 or so years people saw the value of this forest and the millpond below, as informal dump. Both could hide from view those items bound for the landfill which were too costly or inconvenient to be discarded legally. These artifacts are at times reminiscent of glacial erratics, not as marks of the Pleistocene glaciations, but as evidence of our own modifications, geologic in scale. They can similarly be read as anthropic fingerprints, like core samples of the Anthropocene in search of landscape narratives,¹⁰ to further this understanding of our relationship with the River through the lens of heritage.¹¹

While the use of the River's forested banks as formal and informal dumping grounds is not contained to these banks of the Nith – indeed both Galt and Paris' dumps are located adjacent to the Rivers, while 'no dumping' signs are ubiquitous throughout the valley – the scale of dumping and the continuity of these practices



Figure 8: Image of dumped automotive frame and parts Paris, Ontario. 2023, Photo by the author.

make it a valuable subject. Filled with artifacts that Victor Buchli and Gavin Lucas refer to as *"the – literally and metaphorically – buried and obscured"* realities of our lives.¹² In reading these artifacts akin to the contemporary archaeologists William Rathje and Murphy Cullen, an investigation and interpretation of these artifacts can further our understanding of these dichotomous ontologies of natural and cultural heritage.¹³ For the presence of glassware, car frames, and fragments of historically important buildings in this 'natural' setting reveal both the region's cultural history, and a cultural view of 'natural', 'uncultivated' lands, while the forests, moraine and the River itself all bare the mark of past human uses in the form of scars, modifications, extraction, and the introduction of invasive species. All bound by the regrowth of indigenous species and the return of the natural activities they in turn support, constituting natural heritage.

Of the many artifacts which litter this landscape perhaps the most interesting are a handful of carved stone column shafts, and two Corinthian style capitals. Laying in ruin as the forest slowly reclaims them – a physical homage to the creation myth of the Corinthian Order – on separate consecutive terraces on their slow journey to the Riverbed, one could mistake them for large boulders. After countless visits, the presence of these objects remained a mystery.



Figure 9: Car frame, twisted metal, and column shaft, Paris, Ontario. 2023, Photo by the author.

Perhaps then we should look at the whole of this meander as a collection of heritages, positive and negative, carefully attending to the rhetoric we employ in the management of these heritages. Colin Sterling and Rodney Harrison propose that we...

Another large clay object with porcelain depiction of the number two found nearby was my only lead. Where did these objects come from, why do they rest – of all places – here, and what does their presence mean in this exploration of natural and cultural heritage? During archival research at the Paris Historical Society, I came across images of a water fountain, with a datestone reading '1912,' – matching precisely the porcelain two found nearby – with 'Paris Old Boys Fountain' written on the bottom of the scanned image. Behind it was the old post office, whose columns didn't match those on the banks of the River. In the very same stack of photos, however, was an image of the town's 'Old Central School', with students and faculty gathered on the front lawn, Corinthian columns in view.

It is interesting that many of the mills, and the opulent houses they afforded their owners, had remained while the ornate public institutions found themselves demolished – the latter in 1972¹⁴ - and dumped in the forest destined for the bed of Penman's millpond.¹⁵ Rodney Harrison's recent work has identified heritage and waste as "interrelated spatial and discursive processes of managing forms of redundancy."¹⁶ As such, redundant objects are sent to either the dump, or some form of archive based on the perception of the object's value.¹⁷ Neither national policy nor the 1975 Ontario Heritage Act provided protection to designated buildings, and in fact Neville Ward identifies a policy which financially incentivized the demolition of heritage structures through tax incentives.¹⁸ As such, many buildings, including elements of the two we have confronted in the landscape, were identified as 'waste', which a growing number of theorists understand as 'negatively valued heritage'.¹⁹



"...critically refram(e) the Anthropocene as a diffuse yet concrete material inheritance; one that requires careful and distinct forms of management in the present, for the future."²⁰

Thus, perhaps we should also reframe the state of these sites, marked, and marred, as a type of inheritance defined by a responsibility to the natural actors, we share this space with. Should these monuments to our past relationships with nature not be managed in a careful, meaningful, and responsible manner?



Figure 10: Hand carved stone column capital, Paris, Ontario. 2023, Photo by the author.

Figure 11: Paris Central School, the River is behind the photographer 1922. Courtesy of the Paris Museum and Historical Society, Photograph No. 1999.0762.01.



Figure 12: Paris Old Boys' and Old Girls' Fountain, Grand River Street N, 19[?], D.A. Smith Photograph Collection, 1999.2990.01, Paris Museum and Historical SocietyParis Museum and Historical Society

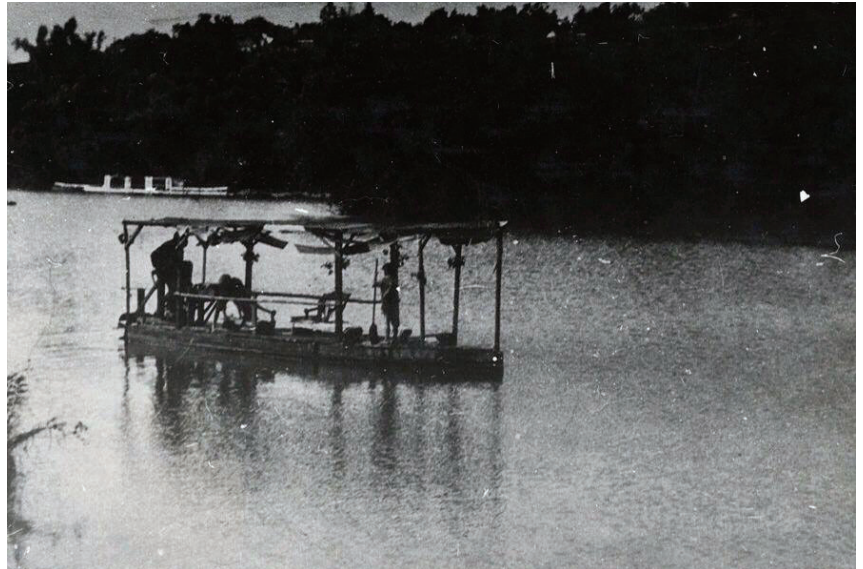


Heritage Designation and its Rhetoric

To get to the heart of this question and the broader investigation into connecting natural and cultural heritage, we descend from the littered terraced banks, leaving behind the ruins of Capron's speculation to a plot he sold a burgeoning industrialist. John Penman's Number 1 Mill Complex, built in 1874, was the first of Penman's chain of textile mills, and designated in 1989, in part to commemorate the legacy of Canada's largest textile manufacturer. As such, the complex exemplifies what Alois Riegl defines as 'historic monument', which he differentiates from intentional monuments as objects from the past not purposively memorial which come to contain a set of values which are deemed important and thus preserved for the future.²¹ In the GRCA's *Heritage River Inventory report*, the mill is said to act as a historic monument to the "Victorian aspirations and values that shaped the town of Paris."²² While undoubtedly representing positive values such as ingenuity, personal responsibility, and women's rights to work – well before the suffragette movement – they also represent Capron's earlier view: of nature as inexhaustible resource, and a desire for the 'improvement' of landscape by human ingenuity both economically and aesthetically.²³

In the changing perceptions of humankind's relationship to the landscape in Paris,²⁴ Hiram (King)²⁵ Capron's earlier sentiments reflect that of the Victorian era which the mill stands as a historic monument to. In his later writings, he would lament the steady succession of industry over the landscape saying in 1857, "It is no longer a place for retirement and recreation; the hum of the machinery and the sounds of labour have succeeded."²⁶ The Rivers and forests as wilds and commons became a frequent dumping ground for household wastes, industrial effluent, and the city's sewage. The uncultivated and unproductive seen as wastes, were 'redeemed' and wrestled into 'utility' by ingenuity. However, as Capron's latter remarks reveal, it is this very ideology that led to the destruction he would later lament. The trees having all been fell for timber and firewood made the land bare, unable to hold fast against the River as the village began to succumb to the flow.²⁷ Sewage spewed directly into the Rivers,²⁸ mills dumped their effluence and dyes frequently changing the River's colour, from blue to red, somedays orange, and then purple.²⁹

However, these textile mills and their environmental impacts were preceded by an earlier industry. Indeed, this stretch of River was dammed and undammed at least two times prior, supporting the town's distillery and what was likely a gypsum mill which supported the town's earliest form, originally settled by gypsum miner Squire William Holme after the discovery by Augustus Jones in 1793.³⁰ Upstream of Penman's, past the remains of a decommissioned millpond lies the partially collapsed entrance to one of the town's first gypsum mines, from which the town got its name – after plaster of paris. From these mines the first mills grew on the banks of the Nith and Grand Rivers, producing plaster to be used as fertilizer by local farmers. An often-unrecognized past, overlooked for the towns-built heritage, and idyllic natural setting.



Thus, heritage must be addressed as largely a story we tell ourselves, preserving certain values for the future and discarding others (i.e. often Indigenous heritage). As such we must understand heritage as "a new mode of cultural production in the present that has recourse to the past."³¹ For example, Penman's textile mill was purchased – in name only – by Wal-Mart in 1995 during their expansion into Canada.³² Today "Penman's since 1868" is trademarked by Wal-Mart and embellishes their clothing, fabricating a claim to heritage. This fabrication identifies heritage as a new, ongoing 'mode of cultural production' which further calls into question the express exclusion of natural heritage from the Rivers' CHRS designation. This decision reduces the value of the region's natural heritage and discourages communities from preserving it meaningfully into the future.³³

Beneath Penman's #1 Mill lies the ruins of the associated dam, and millrace. Their decommissioning and the freeing of the River to continue to carve her own course are a measured retreat. The mill complex's designation as a national historic site missed the myriad values which could be brought into the future by a designation of the mill, the remnants of the associated dam, headgate and the adjacent River and trails as heritage landscape. Under such a designation the lands recovered from the millpond could similarly be seen as a historic monument to a different set of values. To an understanding of human events as just one set of activities occurring in the landscape. In a landscape of designated heritage buildings representing almost exclusively a relationship of control and domination over the River, such sites

Figure 14: Robert West with Customer on Bicycle Boat, Nith River, [ca. 1915-17], D.A. Smith Photograph Collection, 1999.0025.01, Courtesy of the Paris Museum and Historical Society



Figure 13: Penman's Number 1 Textile Mill, 1905., Paris Museum and Historical Society

remain important reminders of the River's power, agency, and generosity.³⁴ In them we read the narrative power of heritage in its unsettled form, "If the ruin can signal the end of one era, it can also point to an opportunity for renewal and rebirth."³⁵ With the end of this ontological era, a new worldview may be regrown in the ruins of this antiquated, dualistic vision of the human world as entirely outside the natural world.³⁶ The decommissioning of dams along this stretch of the River – likely still littering the Riverbed slowly being washed towards lake Erie – also constitute a potential heritage, a potential set of values we ought to carry into the future.

As Ian Stevenson notes, even attempting to restore the River itself to a preindustrial state, through the removal of dams constitutes a "cultural construct that requires a reordering of the landscape as transformative as the dam's imposition."³⁷ The removal, he claims, hasn't restored the River to a preindustrial ecological state but he argues, classifies the result as a "new postindustrial cultural landscape" in the order of a 'third natural environment'.³⁸ Perhaps we can apply this order to sites along the River's, and in treating such ruins, dumped artifacts, and the mill's 'postindustrial cultural landscape', in this light, identify a strategy for engaging with such spaces architecturally. First, we must understand the full meaning of Third Order Nature.

First, Second, and Third Order Nature

We begin with First Order Nature, which began here with the retreat of the last ice age. The study region is roughly the terminus of several different glaciations – when forests, insects, mammals, and aquatic life began to colonize the lands recently freed of their kilometers thick ice sheets. Second Order Nature reworks this First Order Nature. It is "the environment as worked by people and shaped by extraction, agriculture, and other anthropogenic factors."³⁹ Briefly, Third order nature can be explained as both a "neglected area," which results from an abandonment of a previously exploited site – synonymous with wasteland – and as marginalized landscapes which have escaped exploitation through their terrain as remnants of rural spatial organization, and in the form of urban property awaiting development.⁴⁰ Mathew Gandy refers to such spaces as an 'unintentional landscape', defining them as aesthetic encounters with nature that are "not purposively created."⁴¹



(top) Figure 15: A wetland represents First Order Nature, Paris, Ontario. 2023, Photo by author.

(above) Figure 16: An active aggregate pit represents Second Order Nature, Paris, Ontario. 2023, Photo by author.



(right) Figure 17: Loose stone wall at the edge of a retired agricultural field being reclaimed by nature represents Third Order Nature, Paris, Ontario. 2023, Photo by author.

Much has been done to support an appreciation of natural and cultural heritage in these post-industrial 'third landscapes', such as the creation of boat launches and the conversion of abandoned rail lines into public trails – connecting towns, recreational areas, and heritage sites throughout the watershed.⁴² However the same development which is supported by these amenities also threatens them, or other unprotected aspects of these heritage landscapes, through pressures from increased tourism and counterurbanization-led suburban and exurban development.⁴³

The prevalence of Third Order natural landscapes in the region constitutes a sort of vernacular public space. Today, most of these Third Order landscapes support ruderal ecologies which are slowly reclaiming these abandoned territories, but there is another form of third landscape which actively remodels these landscapes to “support specific types of wildlife communities.”⁴⁴ Perhaps these postindustrial landscapes could be reimagined, to connect people with nature *through* these historic monuments. They could even be spaces which actively repurpose industrial infrastructure to support the

very more-than-human life they once critically endangered, further layering meaning into these sites, critically engaging with their history to reframe their value. Value as environmental infrastructure, as cautionary tale, and as signifying a worldview in which we are part of nature.

It is this understanding of Third Order landscapes as layered with sediments of First and Second Order Nature, co-created landscapes shaped by ongoing, often cyclical processes of nature and culture that brings about the question of time. Heritage and time are intrinsically linked. Restoration, preservation, and conservation can, as environmental historian William Cronon observes, only be conserved as '[nature] in time'.⁴⁵

Figure 18: A retired agricultural field being receiving controlled burns to support a tall grass prairie ecosystem, which when supported by Indigenous place keeping practices, constituted 25% of what is now known as Brant County's land area, represents a Third Order Nature which specifically supports an endangered ecosystem. Paris, Ontario. 2023, Photo by author.



Conclusion: Heritage as a Future [to Model
(Through Found Materials)]

In turning our attention from these monuments to our previous ontologies of Water, toward three heritage structures which sit in the Riverbed, I bring these lessons, and the material artifacts which made this work possible, to the work of unsettling heritage. To be a part of a more wholistic and reciprocal relationship with the River I will collect artefacts from the meander for use in making architectural models of interventions revealed in later chapters, cleaning up the River and modeling a better relationship with it. It also frames further exploration of these questions through the three heritage structures which I propose interventions for, and the methodology behind the design interventions. Such a reciprocal approach to the River is necessary to the environmental sustainability of our living here, and a process undertaken towards a knowing of the land, possible only through interaction with it.⁴⁶ It is worth asking if heritage can move beyond the preservation and presentation of our past. Is it not also valuable to address the artifacts which litter this landscape, as a sort of negative heritage which must similarly be managed?⁴⁷ If an integrated management of natural and cultural heritage can move toward embodying the GRCA's mandate of '*creating meaningful connections between all life*'⁴⁸ in our collective future with the River?

*'Calling a place home inevitably means that we will use the nature we find in it, for there can be no escape from manipulating and working and even killing some parts of nature to make our home.'*⁴⁹



Figure 19: Hand carved stone column capital, Paris, Ontario. 2023, Photo by the author.

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2

An Environment History

The history of this place as a setting for interventions into heritage structures and the heritage discourse.

The Grand River is the largest watershed in Southern Ontario, traveling approximately 290 km from the highlands of Dufferin County to its mouth on Lake Erie, and makes up roughly 10% of the Great Lakes drainage basin. With its 4 major tributaries, the Nith, Conestogo, Eramosa, Speed, smaller Rivers and streams the watershed length totals 11 000 km and drains an area of around 6800 km².¹ Multiple ice sheets advanced on the area, creating depositions such as The Wentworth Till, and glacial moraines like the Paris and Galt Moraine systems.² As the glaciers retreated from the Grand River Watershed for the last time – around 14,000 years ago – the melt water and basin formed what is now known as Lake Whittlesey, and the present day Rivers, streams and kettle lakes began to occupy the glacial outwash channels left by this glacial melt.³ It features much of the last remaining tracts of extant Carolinian Forests – “the most threatened ecosystem in both Ontario” and – in Canada.⁴

The generosity and abundance offered by the nature of this climactic, hydrological, geological, and ecological system supported an occupation of the watershed by Indigenous peoples since “time immemorial” - at least as old as 9,000 B.C. These occupations took advantage of the region’s navigability, mild climates, bountiful fish and game, wild rice beds, alluvial soils, and the rich diversity of plants found in the Carolinian forests.⁵ Human inhabitation of the region would bring about changes in the ecology, especially as land use practices developed over the course of this occupation. Gary Warrick notes that approximately 1,500 years ago the region’s high-quality soils began to support ancestral Iroquoians’ agricultural practices including maize, beans, and squash, “...giving rise to longhouse village life – the hallmark of Iroquoian culture.”⁶ While using, and manipulating nature, Indigenous peoples did so sustainably, and through practices which increased rather than decreased bio-diversity.

To protect the fertile nature of this region, a treaty was struck between the Haudenosaunee and Anishinaabe peoples in 1701,

(Previous Page) Figure 20: Map showing the Grand River Watershed and Block 1 of the Haldimand Deed . 2022, Image by author.

Figure 21: Map showing the Grand River Watershed and Block 1 of the Haldimand Deed . 2022, Image by author.

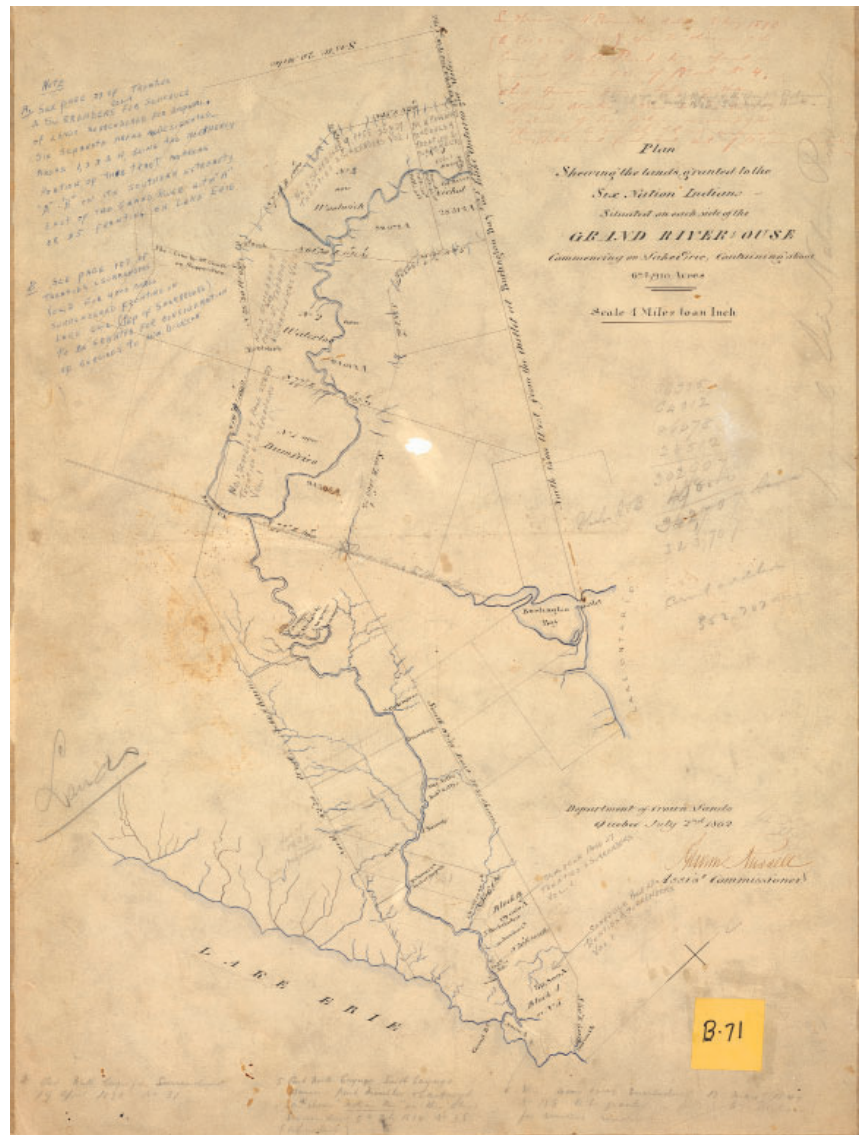
recorded through oral tradition and a mnemonic device known as the ‘Dish with One Spoon’ wampum belt.⁷ Although the belt is attributed to the 1701 treaty, some scholars refer to it as the renewal of an original treaty, drawing connections to The Great Law of Peace, which brought about the Haudenosaunee confederacy – wherein a specific entreaty states “no knife near our dish.”⁸ Susan Hill notes the treaty’s mandate to conserve and share, the lands’ game and harvests,⁹ while Rick Hill interprets it as “a covenant with Nature.”¹⁰ These interpretations of the treaty and the appearance of it’s wording in Haudenosaunee cultural history allow an interpretation of their relationship with the land as respectful, cyclical, even symbiotic pre-contact.¹¹ A relationship of care which continues to this day.

Europeans would contact the Haudenosaunee Confederacy near present day New York City in 1613, marking the occasion with the Kaswentha (Two Row Wampum) treaty between



the Confederacy and the Dutch.¹² This trading agreement is believed to be the first treaty between Europeans and an Indigenous Nation. It depicts two parallel lines representing the Dutch and the Haudenosaunee in purple, spaced apart on a white background which: "represents an ever-flowing river in which the vessels of the two nations travel side by side" neither interfering with the other's boat.¹³ Few would describe the relationship as following this basic treaty, with the Europeans intentionally and unintentionally interfering with Six Nations sovereignty to this very day.

Indigenous settlements in the Grand River watershed were greatly affected by Europeans reaching the shores, well before they settled Galt, Ayr, Paris, St. George, and Glenn Morris. Indigenous populations saw dramatic reductions as a culmination of European diseases,¹⁴ the politics of the fur trade, wars – such as the Iroquois Wars of 1629-1652 – and as a result of resource extraction and industrial production.¹⁵ It wasn't long before the Dutch would be displaced by the British, who sought to take up their position in the Two Row Wampum treaty, expanding it with the Silver Covenant Chain of Friendship in 1664.¹⁶ Importantly, this new treaty guaranteed the Haudenosaunee refuge should they lose a war with the Mahicans – a separate altercation would see the Haudenosaunee settle in the Grand Valley under similar terms. The 1701 Nanfan (Beaver Hunting Grounds) Treaty brings us to the Grand River Watershed and included much of the Great Lakes region. The alliance between the 5 Nations and the Colonial government in the American Revolution would see the Haudenosaunee lose much of their ancestral homeland in upper New York. Sir Frederick Haldimand offered Joseph Brant (Thayendanegea) his pick of lands in Upper Canada in keeping with the Silver Chain of the Covenant.¹⁷ Brant's decision was the Grand River, and after the Crown purchased 385,000 hectares from the Mississauga Chiefs, the Haldimand Proclamation would establish a reserve, ten kilometers either side of the Grand River in 1784. However, this territory had not been surveyed and no one knew then the true scale of the Grand, leading to one of 29 claims filed by Six Nations with the Specific Claims Branch, including a rejected claim to the bed of the River.¹⁸ Other notable refugees of the American Revolution included loyalists similarly displaced – who brought the cobblestone vernacular to Paris – and Mennonite communities who also sought refuge in the valley.



(Thayendanegea) Then Chief Joseph Brant – Mohawk military leader during the American Revolution - was eager to secure a financial future for Six Nations. This, and the previously mentioned culture of sharing recognized in the Dish with One Spoon contributed to his negotiating the 999 year lease of six large blocks of land – totaling approx. 350,000 acres – in February of 1798, opening much of the original grant to speculators, settler farmers, and industrialists.¹⁹ The first sale – Block 1 – is the area in which this research is geographically bounded, ranging from my hometown of Paris to the town of Galt. This sale generated a large amount of money which would be held in trust by the Crown.²⁰

Figure 22: Annotated Map of the Haldimand Tract Including notes on the Sales of Blocks 1-5. "Plan shewing the lands granted to the Six Nations Indians Situated on either side of The Grand River or Ouse Commencing on lake Erie containing about 674,910 acres", Scale 4 Miles to an inch. Canadian National Archives, 1862.

It wasn't long before the Grand was dammed at its mouth near present day Dunnville – in 1829, flooding 2,500 acres of Six Nations territory – to feed the Welland Canal, a vital

shipping lane for much of the Great Lakes.²¹ The canal's success would lead local businessmen to explore the canalization of the Grand River with plans for a terminus in Galt after arks 'proved' its navigability.²² Bruce Hill's book *The Grand River Navigation Company* reveals that despite Six Nations opposition, dams, locks, towpaths, and mills were built on unceded lands. Even more damning is the project funding, which Bruce Hill notes saw Six Nations' coffers tapped, with over £40 000 invested without their knowledge or consent.²³ The original dam at Dunnville would dramatically alter the ecology of the River, while 'improvements' made to the River's navigability would lead to the prosperity of many settler communities – most notably Brantford – supporting mills, settlements, and docks at each lock and dam site.²⁴

While events have led some to characterize the story of the Grand as "one of legal larceny," history also reveals them to be at times blatantly illegal, effecting Six Nations land rights to fish hunt and navigate.²⁵ In the early 1800's British colonial officials took the environmental degradation caused by settlements and industry to claim that "Aboriginal peoples had been transformed into model British citizens" who "no longer hunted, fished, and gathered, justifying the removal of Aboriginals off traditional lands and the surrender of those lands so that they could be sold to Euro-Canadians."²⁶ By 1841 Six Nations retained only 48,000 of the original 950,000 acre land grant, with the colonial imposition of a surveyed grid on what remained further curtailing hunting.^{27,28}

For the colonists, "nothing offended more than land that remained 'unimproved.'"²⁹ As such these lands would see a great deal of

change in the following 175 years, as settlers 'wrestled' these 'offensive' wasted lands into an improved state of 'productivity'. Much of the migration to the region occurred via the navigable stretches of The Grand and by Indigenous trails – from Dundas to the valley roughly along Governors Rd. – which similarly traced the outflow of the River during glaciation.³⁰ The focus of early development was the middle regions, owing to the natural advantages provided by fast flowing waters for mills and the ease of cultivating the fertile valley flats, including the communities of Paris, Galt, and Glen Morris.³¹ This region became a center for agriculture, resource extraction and industrial development with a focus on textiles, lumber, heavy machinery, and the distribution of these goods and raw materials. The Luther Marsh forest was leveled and floated down River to Galt, where it could be shipped to Buffalo, Toronto, and London.³² Mineral products mined in Paris – such as lime, clay, plaster of paris (alabastine), gypsum, aggregates, and marl – were shipped by road and rail or along the River on barges, towpaths, lockes, and River arcs.³³ Farming practices similarly contributed to issues of water quality and flooding, while the draining of wetlands (Luther Marsh) and a general view of the forest as an enemy wrought over-forestation in part to manufacture and export coke.³⁴ Over forestation resulted in drastic flooding - known as 'Grand River Blitzkriegs' – and tepid low flow conditions.³⁵

These early settlements and industries polluted heavily, contributing to the "obnoxious

Figure 23: Detail of Annotated Map of Block 1 of the Haldimand Tract, "Plan shewing the lands granted to the Six Nations Indians Situated on either side of The Grand River or Ouse Commencing on lake Erie containing about 674, 910 acres", Scale 4 Miles to an inch. Canadian National Archives, 1862.





Figure 24: Map of Block 1 ('Dumfries Township') showing lot purchases by settlers and their subdivision, likely over time. Courtesy of the Cambridge Archives.

conditions developed from the discharge of wastes during low flow periods."³⁶ By 1884, conditions had deteriorated to such a degree that a Board of Health was formed to "control some of the more glaring problems related to garbage, animal pens, outhouses and pollution of the Rivers."³⁷ So extreme at times were the low-flow periods that in 1936, 80kms of the River completely vanished, a dry Riverbed left in its wake between Dundalk and Fergus.³⁸ Even 'regular' low flow periods were affecting communities, as the small volume of water was primarily untreated wastewater – akin to an 'open sewer' – concerning the provincial Department of Health.³⁹ The results of this Victorian relationship with the land could themselves be considered a material inheritance, with extant and extinct species representing negative a heritage akin to the wastes found in Chapter 1.

The GRCA

The results of this cornucopia of environmental issues, coupled with the great depression, led to the creation of The Grand River Conservation Commission Act (1932) and the Conservation Authorities Act (1946), which were used to form the Grand River Conservation Commission in 1934 and the Grand Valley Conservation Authority in 1948. The latter acquired 'environmentally significant land' while the former focused on major dam projects.⁴⁰ It is of particular interest that they individually represented nature and culture, functioning as separate entities until their consolidation in 1966 as the Grand River Conservation Authority (GRCA), which would begin to tackle water quality and other environmental factors more aggressively.⁴¹

The Authority has achieved a great deal in its time; created Canada's first multi-functional (Shand) dam, winning the Thiess Prize for excellence in River management and protecting large tracts of environmentally significant lands. However, its greatest individual achievement must be the successful nomination of the Grand to the Canadian Heritage Rivers System(CHRS).⁴² This designation – “built on a local tradition of co-operative watershed management to preserve the valley’s natural beauty, cultural diversity, and recreational opportunities” – is especially important in speaking about the GRCA as the organizing body of the region’s collective management of the River. The success of this management was the foundation of the designation. While the ten-year monitoring report identifies that much work is yet to be done it is important to dwell on the successes of cooperative management between the GRCA, various levels of government, historical societies, tourism agencies, its many municipalities and Indigenous Rights Holders.⁴³ This environmental history – with all its tragedies and successes – is crucial to understanding the River, our role in protecting it, and the River’s place in the CHRS. The plaque honoring the designation reads: “ours is a story of the recovery of the Grand River from years of degradation and industrialization and how we are working together to keep it healthy for future generations.”⁴⁴ Where we have begun to understand the history of the GRCA as such I argue this statement cements the story of recovery within the narrative of the GRCA and The Grand River’s place the CHRS.⁴⁵

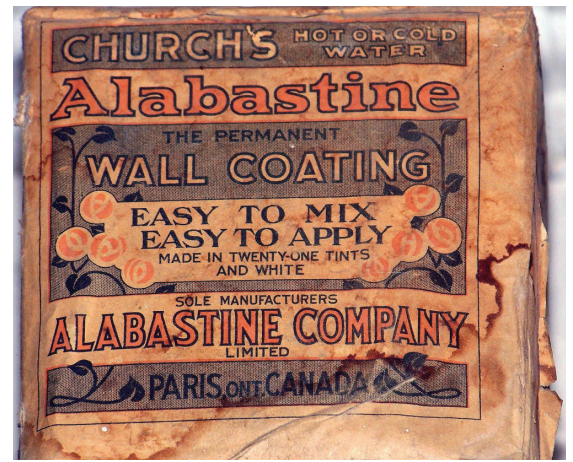
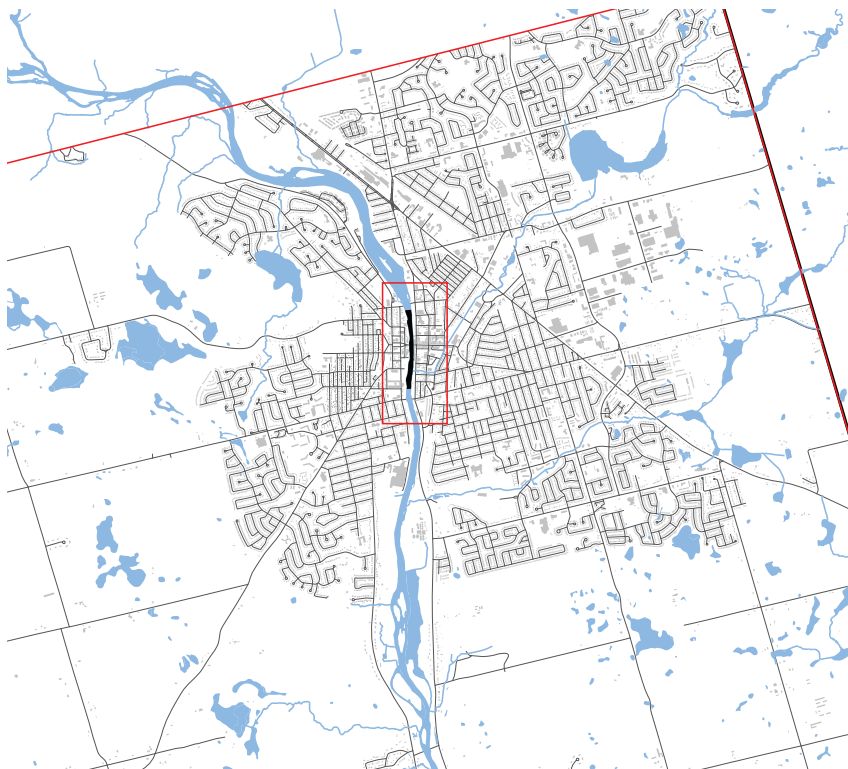


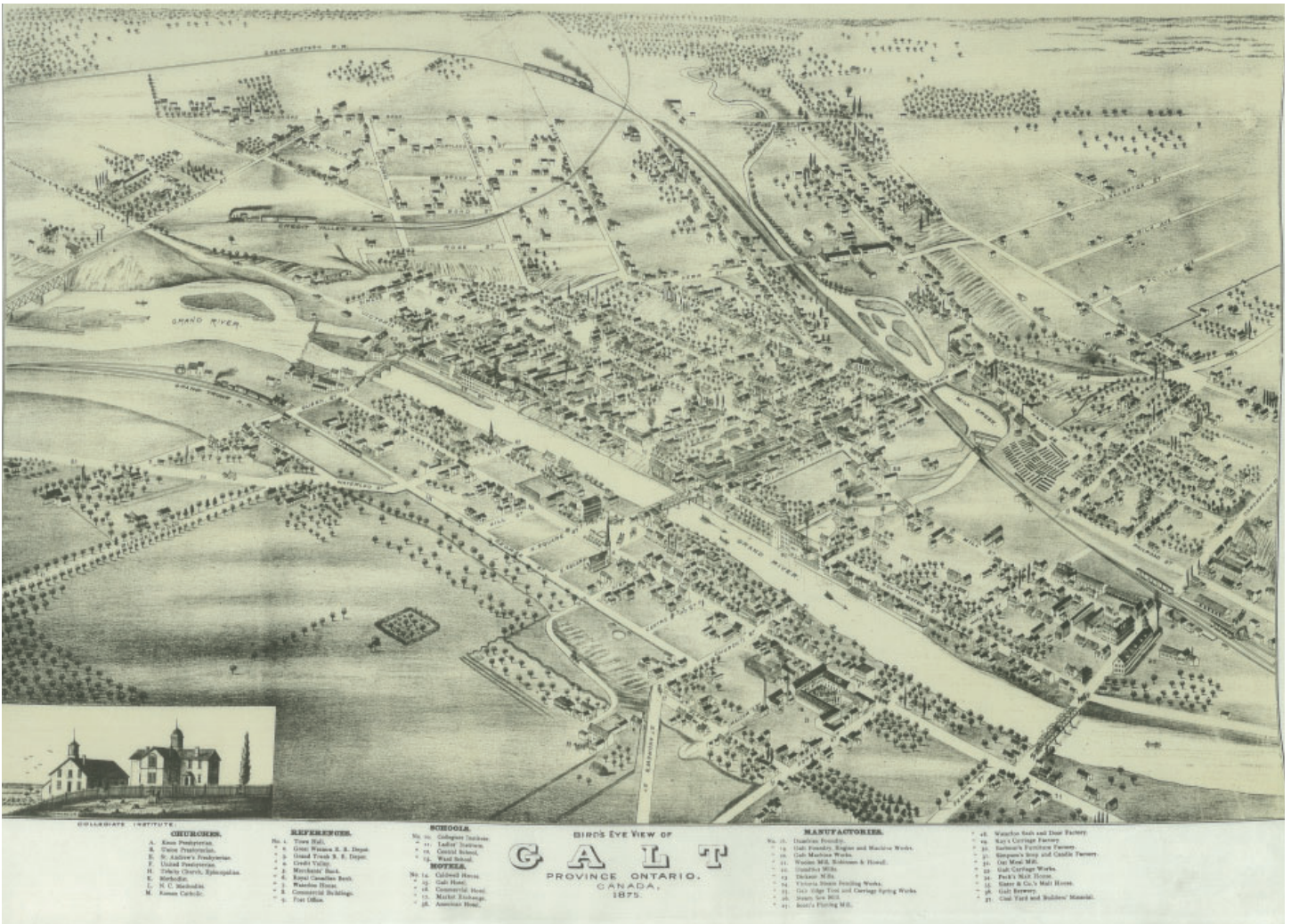
Figure 25: (below left) Map showing the extent of channelization in Galt. 2022, Image by author.



(Top) Figure 26: Bag of ‘Church’s alabastine wall coating’ mined from Blue Lake near Paris, Ontario where the product was milled. Courtesy of the Paris archives and Historical Society.

(Middle) Figure 27: Downtown Paris in 18{??} “shows Grand River Street bridge leading into Paris. The Finlayson tannery is visible in the foreground.” Courtesy of the Paris archives and Historical Society. <https://images.ourontario.ca/brant/64649/data>

(Bottom) Figure 28: Construction in the Grand River during the channelization and levee building after the 1974 floods. Courtesy of the Cambridge City Archives.



A Grand Place (In the Canadian Heritage River System)

Figure 29: 'Bird's Eye View of Galt', Drawing, Courtesy of the Cambridge City Archives.

A precursor to the CHRS is Hugh MacLennan's book *Rivers of Canada* in which he refers to the Grand as, at times, a "slow-moving, English scale (R)iver", and others as little more than a "large drainage canal."⁴⁶ The original goal of the 1984 joint federal, provincial and territorial initiative was to establish,

"...a system of Canadian Heritage Rivers that reflects the diversity of Canada's river environments and celebrates the role of rivers in Canada's history and society. The dream is to ensure that rivers in Canada flow into the future, pure and unfettered as they have since the meeting of the vast Pleistocene ice sheets."⁴⁷



Figure 30: D. Herriot, Image showing an 'old' raceway and 'fish slide'. Courtesy of the Cambridge City Archives.

Contrary to these lofty aims, John Wadland notes many Rivers – “even some Heritage Rivers” – are not pure but managed, dammed, and canalized systems supporting agricultural, extractive, and urbanized landscapes.⁴⁸ He emphasizes that the dependence is not of the River on us, but on the dependence of these cultural landscapes on the Rivers.⁴⁹

The Grand River was designated in the CHRS as a Canadian Heritage River on September 25th 1994 after an application was completed by the GRCA. It contrasts the CHRS’s beginnings with the designation of the French River in 1984, and the previous focus of the board on “largely wild rivers in northern Canada which fell within provincial and national parks.”⁵⁰ The *CHRS 2010 gap analysis report* identifies the Grand River as a watershed designation, shifting the CHRS’s focus to the more settled Rivers of southern Canada with the rapid designation of 17 such Rivers from 1994-2004.⁵¹ David Siebert identifies the report as interpreting the Grand as an example of a “working river” within the CHRS, further claiming that the Grand provided “an example of conservation that crossed the nature/culture dichotomy.”⁵² Siebert notes that the exclusion of natural heritage from the River’s designation is likely “because the Grand is not a free-flowing river... dammed and managed in various ways, both harmful and helpful, since early European settlement.”⁵³



Figure 32: Image of The German Woolen Mill near Glenn Morris, Ontario. 2021, Photo by author.



Figure 31: Image of the Paris - Galt Rail trail, built on the old electric rail car tracks which - along with the River - connects the three sites explored in this thesis. Near Paris, Ontario. 2023, Photo by author.

Despite the exclusion of natural heritage values from the Grand’s designation to the CHRS, the GRCA – which manages the designation locally - is primarily an environmental group, and natural heritage is discussed in relation to the nomination and designation.⁵⁴ For example the *GRCA, 2014 10-year monitoring report* notes the decommissioning of several defunct dams to restore access to fish spawning grounds, but also notes decisions to restore and maintain other dams in more prominent urban centers.⁵⁵ This is in part due to the dams constituting part of the cultural heritage designation, representing the Grand River’s industrial heritage.⁵⁶ None of the built heritage mentioned in heritage inventories or other reports are owned or operated by the GRCA, but David Siebert identifies that the cultural value of bridges, industrial mills and dams are increasingly of interest to the GRCA, and that the organization continues to be “increasingly interdisciplinary in their planning.”⁵⁷ Siebert further argues that all three CHRS values are present in *The Grand Strategy* where the GRCA outlines two central goals:

1. To strengthen, through shared responsibility, the knowledge, stewardship and enjoyment of heritage and recreation resources of the Grand River watershed.
2. To improve the well-being of all life in the Grand River watershed.⁵⁸



He notes that “nature (is) sneakily included” in “the well-being of all life”, interpreting the Grand as representing the difficulties in drawing lines between natural and cultural heritage.⁵⁹ Further, Siebert identifies the conservation authority’s most significant principle as the opportunity to “emphasiz[e] the interrelationships between natural and cultural heritage.”⁶⁰ As I will cover in later chapters, this thesis aims to undertake just such a task, through the proposal of three interventions into industrial heritage.

Figure 33: Image of the Penman’s #2 Dam in Paris, Ontario. 2022, Photo by author.

The Grand is further unique in the inclusion of its four major tributaries in its designation (the application proposed to include the entire watershed).⁶¹ The GRCA had in fact applied on the basis that the whole watershed be designated, owing to the ubiquity of Rivers, creeks, and streams in urban centers and everyday life. Today these Rivers and creeks – and the hydrological heritage they’ve supported – are amenities for *counterurban* migrations and tourism.⁶² They similarly extend throughout the watershed, strongly tied geographically to waterbodies. Within recreational values the GRCA identifies five themes:

- Water sports;
- Nature/scenic appreciation;
- Fishing and hunting;
- Trails and corridors; and,
- Human heritage appreciation.⁶³

These recreational amenities – and built heritage, included here in “human heritage” – have been adopted as a major economic focus of much of the watershed.⁶⁴ A response to the region’s economic decline and deindustrialization which began around the Second World War, also inhibiting redevelopment, and so saving much of the industrial and natural heritage now considered amenities.⁶⁵

As noted, the Grand represents a shift in thinking on the part of the CHRS. Bruce Erickson identifies in French River’s designation, a problematic narrative interest as a “story of the origin of the nation in the landscape (itself).”⁶⁶ His critique identifies the French River as a tourist destination providing an opportunity for visitors to bathe in colonial nostalgia, framing the French River as an “(a)nachronistic space[s]... that confirm(s) modern progress,” holding value in the connections it provides “to antiquity”, and anchoring “a nation to its territory.”⁶⁷ A similar skepticism is necessary in approaching the narrative embedded in the designation of the Grand as the watershed designation to the second – “working River” – phase of the CHRS. While we have already identified the Grand as a far different River from the French, with a wholly distinct set of heritage values, parallel narratives of ‘progress’, will be identified in the heritage designation of the Grand, tied to CHRS designation’s express exclusion of natural heritage.

Figure 34: Image of the Penman’s #2 Dam in Paris, Ontario. 2022, Photo by author.

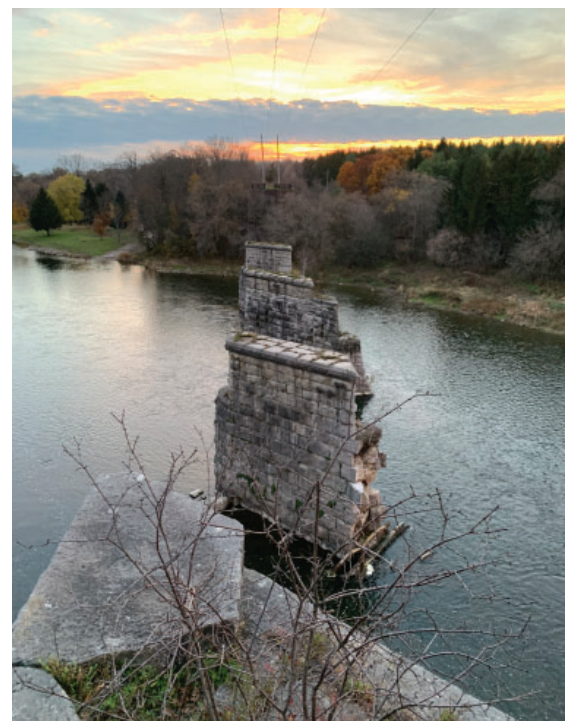


Figure 35: Map showing the Grand River Watershed and the location of the sites investigated within this thesis bound by Block 1 of the Haldimand Deed. 2022, Image by author.



1.1. On Bounding the Research in Block 1 of the Haldimand Deed

The bounding of this research in Block 1 of the Haldimand Deed serves several purposes, the most important of which is a personal and professional responsibility to pursue a modicum of reconciliation within the thesis. I aim to achieve this not by designing through consultation some architectural work which Six Nations need, but by framing the environmental history – crucial to this thesis – and the historic monuments themselves within the processes of colonization they are tied to. Upon reading this work, any citizen of Paris, Glenn Morris, Galt, Ayr, or the country between will know to which block they belong, which processes apply directly to the history that brought them *here*, and perhaps most importantly, that there is history in their backyard, that the lands they inhabit have been dispossessed of their rightful stewards.

Secondly, within this boundary lies my childhood hometown Paris, and my current home in Galt where I am pursuing studies in architecture, places I have been lucky enough to call *home*. The ruinous subjects of these interventions are familiar friends in the forests, markers in the valley that not only express where I am but *who* I am. In the aim of this thesis to connect natural and cultural heritage as interrelated, to address relevant Calls to Action from the Truth and Reconciliation Report, and in the approach to designing interventions, I hope that some modest efforts towards reconciliation are legible.⁶⁸

Endnotes

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32 Donald Alexander Smith, *At the Forks of the Grand Vol. 2*, (Paris, Ont: Paris Public Library Board, 1982), 13.

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- 47 Canadian Heritage Rivers Board Pamphlet, 1994. Cited in: John Wadland, 'Great River's Small Boats', in *Changing parks: the history, future and cultural context of parks and heritage landscapes*. John Marsh & Bruce W. Hodgins (eds.). (Toronto: Natural Heritage/Natural History, Inc., 1998), 1-33.
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3

The German Woolen Mill

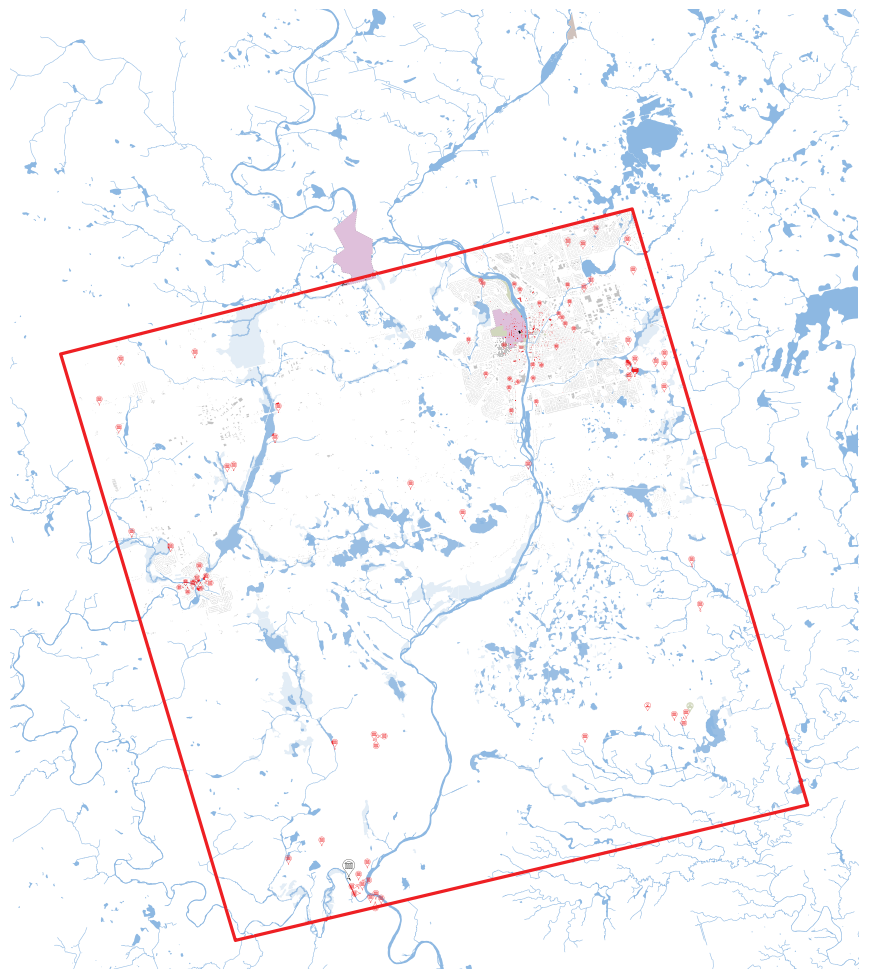
Nature and Culture in (Critical) Heritage Studies:
From historical monuments to the contemporary

Our exploration of a single meander in the Nith at Paris has identified an overarching ontology of ‘unimproved’ landscapes as essentially waste and explored how acting under this ontology resulted in the large scale environmental deterioration of the watershed. Furthermore, we have explored the similarities between heritage and waste, as different ways of valuing and managing obsolescence. From the waste, ruins, ruderal forests, Rivers – teaming with life – and the national historic sites, scattered along the valley’s shore we have come to know the landscape as marked by the cycles of ruin, and ‘rewilding’, written on the landscape as a palimpsest. Much of the landscape is littered with obsolete structures – monuments from this industrial, colonial period – some caught up in the flow of the River. I refer to these structures as monuments although they were not purposively created for the sake of memory, a specific person, event, or idea, but because as Alois Riegl notes, they have come to memorialize all the same. In turning to the first of such monuments – The German Woolen Mill – a kilometer northeast of the town of Glenn Morris, I explore what and how they memorialize, how ontologies of time relate to monuments, and how heritage production, interpretation and preservation are used to influence social, political, and economic dynamics of power. To do so, we explore connections between Riegl’s *The Cult of Monument*,¹ and contemporary heritage studies. After gaining an understanding of what Laurajane Smith calls the Authorized Heritage Discourse (AHD)² I turn to a study of the critical heritage discourses through this historic monument. By exploring the site’s history as a textile, and lumber mill, hunting lodge, private residence, and ruin, the nature of the landscape, and our relationship to it, becomes simultaneously clearer, and foggier. This chapter will conclude with a design for the mill, represented in the form of a model built from the detritus collected in the prologue. This re-contextualization of the space and place aims to manifest the power of the River and create a space for visitors to experience the constant flux of nature, centered around the River.

These monuments of the region’s industrial age are not intentional creations for memorializing the events of modernism, industrialization, or the environmental and colonial events of the past. Instead, they are accidental monuments to history (‘historic monuments’) as understood by Riegl, containing historical value as testament to historical events.³ Riegl identified such historical monuments as “represent[ing] a specific stage in the development of the visual arts,” where significance is obtained not through their original purpose, but in “our modern perception of them.”⁴ The German Woolen Mill is thus such a monument from the past which contains historic value “representing a moment in the evolution of human creation.”⁵ Historic value is not the only value contained in historic monuments, and we will come to see how values that are privileged in heritage management determine heritage production, interpretation, preservation, and ultimately what makes them culturally significant.⁶

(Previous page) Figure 36: Map showing the Grand River Watershed and provincially and nationally recognize cultural heritage sites in Block 1 of the Haldimand Deed. 2022, Image by author.

Figure 37: Map showing the Grand River Watershed and provincially and nationally recognize cultural heritage sites in Block 1 of the Haldimand Deed. 2022, Image by author.



Camilla Burgos and S. Mora Alonso-Muñoyerro note that Riegl identifies the appreciation of objects in two separate categories: ‘commemorative value’ (art-historic, age, ‘historic value,’ uniqueness) and ‘contemporary value’ (utility, usefulness, newness, and ‘relative art value’).⁷ From this categorization they attribute specific values supporting the appreciation of historic monuments as being: ‘Age-Value, Historical Value, Intentional Commemorative Value, Use-Value, Newness-value, and Relative Art-value.’⁸ If we first consider *commemorative value* we can read *age-value* in the signs of decay, while *art-historic value* is present in the hand-carved stone blocks and arched construction methods.

Burgos and Alonso-Muñoyerro further state that the separate categories for appreciation are not mutually exclusive.⁹ For Richard Longstreth’s *newness-value* can be understood not only in terms of chronological time but also as “*technological virtuosity*”, of the more recent past, “*reminders of what has been accomplished*.”¹⁰ Similar to historic-value, such a *newness-value* contains a rhetoric of improvement in the landscape and our relationship to it through technological advancements. Cornelius Holtorf elaborates further, identifying Riegl’s separation of historical value as relating specifically to the legibility of the record of achievement (demanding a halt to decay), while age value demonstrates the assured disintegration of our monuments by nature through decay, and is negated by alterations which seek to preserve the ruin.¹¹ Most of the study area’s mills have been intervened to halt the latter process, denying these monuments their age-value, while maintaining historic value. This identifies the mill as having *uniqueness-value* through the object’s ongoing process of decay, where other ruins have experienced what Smith refers to as fossilization.¹²

Figure 39: Image of The German Woolen Mill in a state of advanced decay near Paris, Ontario. 2023, Photo by author.



Figure 38: Image of The German Woolen Mill in a state of advanced decay near Paris, Ontario. 2023, Photo by author.

The preservation of other mills within the region has been made possible in part by their *use-value*, largely seen by contemporary scholars as economic value,¹³ apparent in the adaptation of many of the Block 1 mills into homes, stores, restaurants, apartments, condos, schools, and offices. In contemporary architecture this *use-value* is partly environmental, where the embodied carbon of buildings is saved through adaptive-reuse, thus containing value. The German Woolen Mill (although adaptively reused many times in the past) has not found contemporary use owing to by-laws which prevent development in the floodplain. The German Woolen Mill, while not the only ruin of a mill in the area of study, remains the soul example of a mill containing *age-value*.



Finally, we turn to *Art-value* and *intentional commemorative value*. Riegl coined the term '*Kunstwollen*' (relative art-value) which Michael McClelland refers to as both '*our collective will to art*' and '*our immediate cultural belief system*'.¹⁴ McClelland claims that relative *art-value* in architecture is contingent on the "possibility of appreciating works of former generations," which therefore requires preservation and a negation of age-value.¹⁵ This appreciation which is always of an 'era', which Riegl notes can only become identifiable through its extinction.¹⁶ Kurt Forster notes that the modern status of such historic monuments is also created through extinction, where "a loss of practical usefulness" is essentially what makes them "documents of an irretrievable stage in the evolution of history."¹⁷ His position on Riegl's work echoes contemporary discourses on heritage, and that of Riegl's own understanding of *Kunstwollen* and historic monuments, "that there is no objective past, constant over time, but only a continual refraction of the absent in the memory of the present."¹⁸

In conclusion, we may now refer to our subjects as historical monuments, which contain all the potential values identified by Riegl in his 'Modern Cult of Monument'. Which values are considered in the production, interpretation and preservation of these historical monuments will determine not only the future of the object, but also the values which are represented to future generations. As Vargas and Alonso-Munoyerro note, Riegl considered historical value as the value of the nineteenth century, and age value that of the twentieth.¹⁹ They claim that social value may be considered the value of the twenty-first century, a claim which I will argue demands a critical engagement with heritage. If we begin to approach heritage through this critical lens, what opportunities, meanings, and ways of engaging with heritage architecturally await? Can the continued decay of these structures begin to embody an approach to heritage management which considers the effect these structures have had on the environment, and in processes of colonization? Could this be a viable way of embodying a sense of negative heritage value in these structures which similarly contain positive values we wish to bring into the future?



(Critical) Heritage Studies

Figure 40: Image of The German Woolen Mill in a state of advanced decay near Paris, Ontario. 2023, Photo by author.

Why do we preserve these cultural-, natural-, heritage landscapes, and practices? Is it because as some claim they act "as passage-ways through time", providing an understanding of how and why communities developed and evolved, "connecting our collective present to our past"?²⁰ Or should we consider them proof of our lived history, created largely by the environment, which we in turn create ourselves, in an ongoing, cyclical process?²¹ Are we desperate to prove our individuality, carving our individual identities, which along with critical attention has begun to focus on more 'local' heterogeneous sources and expressions?²² Is it because they are windows to pasts for which we are nostalgic, offering both the enjoyment of the relic – or practice – but also the aspirations of the past, less in how things really were than in what was thought possible in the era it represents?²³ Or is it merely as Riegl notes, that these objects, practices, and landscapes have art-value?²⁴ Beauty, sublimity, ruin, and the authenticity of old buildings have always been amongst the primary reasons to preserve heritage.²⁵ Or finally, is it because the act of preservation can serve the environmental, ecological, and social purposes which occupy society today?²⁶



(Above) Figure 41: Map showing the Grand River Watershed and "Critical Unprotected Areas in the Carolinian Life Zone of Canada". 2022, Image the author. After: Eagles, P. F. J. & Beechey, T. J. (1985) *Critical unprotected natural areas in the Carolinian life zone of Canada : final report*. Ontario, Canada: Nature Conservancy of Canada, Ontario Heritage Foundation, World Wildlife Fund Canada. 192



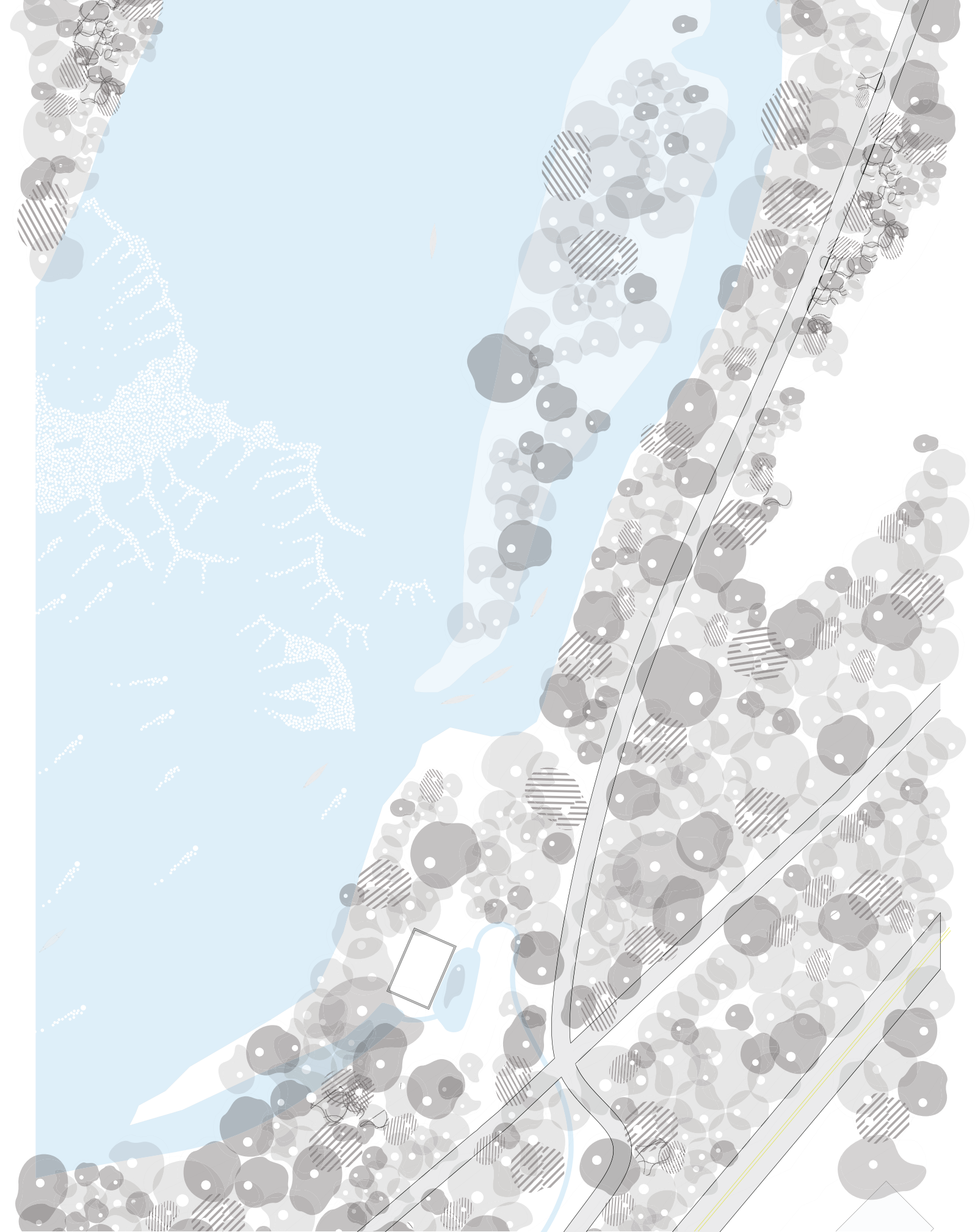
(Left) Figure 42: Image of The German Woolen Mill in a state of advanced decay near Paris, Ontario. 2022, Photo by author.

(Next Page) Figure 43: Site Plan of The German Woolen Mill in a state of advanced decay near Paris, Ontario. 2022, Drawing by author.

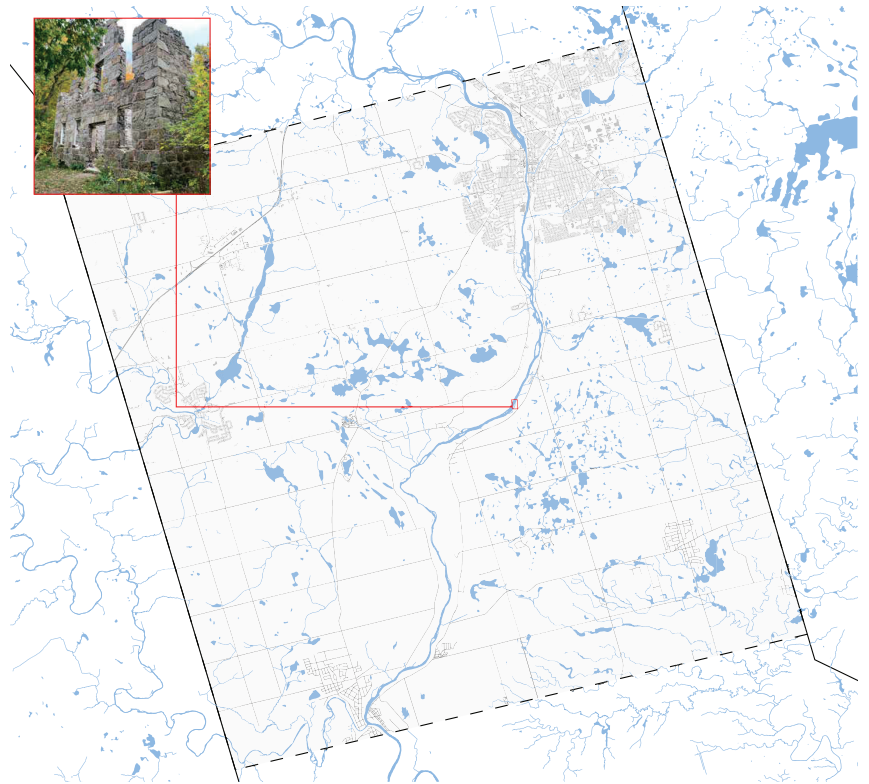
By engaging these foundations of the AHD through the critical discourse this thesis aims to rethink what narratives ought to live on into the future through these historic monuments.²⁷ It privileges an orientation towards the future in conception of these management practices. A future specifically chosen from the GRCA's central goals: where we 'creat(e) meaningful connections between all life' in our collective future with the River.²⁸

This future-oriented framing is informed by Harrison's suggestion that heritage processes are *not* passive procedures relating to the past, but rather intentional accumulations of landscapes, artifacts, and practices which represent the "particular set of values we wish to take with us into the future."²⁹ This account of heritage, not as a stable object, or an account of a *true* or *fixed* history are firmly embedded in the discourse. The highly influential David Lowenthal identified in 1998 that "(a)s a living force the past is ever remade", claiming that "to reshape is as vital as to preserve."³⁰ Such ideas have been contested through their development, with preservationists, and nationalists arguing for the purity of sites, objects, and traditions in their 'original' forms and narratives. Simultaneously, these ideas have been identified as putting heritage at risk of the wrecking ball, justifications for de-listing and other pressures from processes of development that risk an erasure of the past. The adoption of these ideas of the past and heritage are, however, *not* concerned with revising history, nor with erasing it, but with identifying that as Barbara Kirshenblatt-Gimblett notes "[heritage] is a mode of cultural production in the present that has recourse to the past."³¹ Approaching heritage through this lens identifies a responsibility of heritage interventions to make space for diverse interpretations of historical events and for the embodied narrative of these sites to be considerate of these multiple perspectives.

Michael Frisch, in his discourse on de-, re-, and post-industrialization identifies that such transitions bring people to "imagine and represent the connection between past, present, and future" as it takes on very different meanings among members of the public discourse.³² In the case of post-industrial towns like Galt, or Paris, for some it signals the displacement of work, families and community livelihoods – a distinct lack of future – while others envision a future more attuned to nature, and an economic shift to cultural and natural heritage resources. Both are 'non-traditional conceptions' of heritage, which Smith notes have been excluded by the

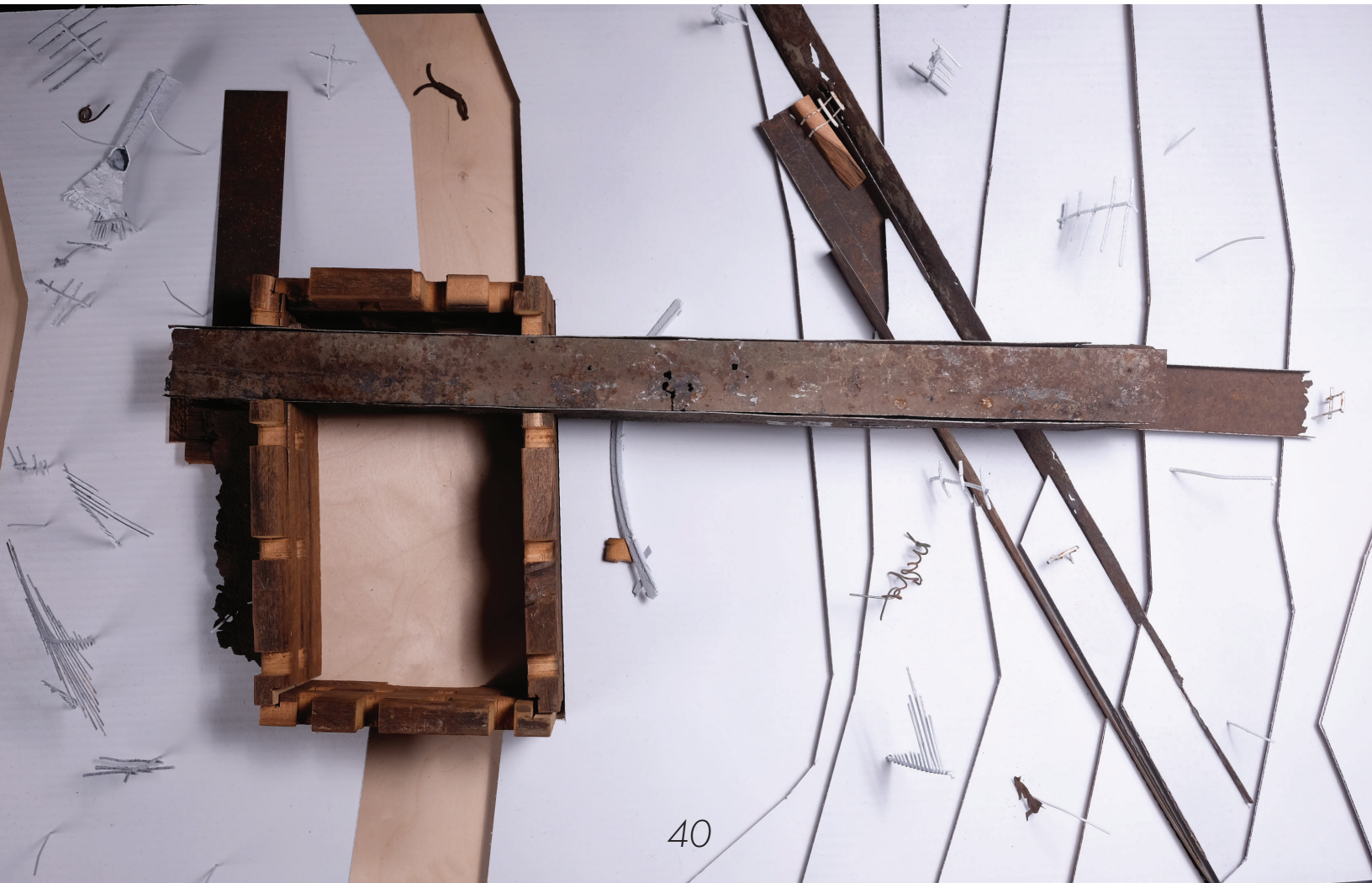


'authorized heritage discourse' (AHD).³³ She argues that this exclusion is based on the AHD's focus on passive engagement with heritage through the 'gaze' where audiences "uncritically consume the message of heritage constructed by heritage experts."³⁴ The inclusion of non-traditional sites, places, and interventions into heritage which are discordant with dominant aesthetics and narratives – such as including environmental degradation by modernist mythologies and industrial processes into industrial heritage – have largely gone unexplored until quite recently.³⁵ In trying to weave such a narrative of future-oriented and self-critical remediations of hydrological heritage sites, I accept Frisch's claim that industrial heritage is "a domain that provides a publicly useful space within which we may work to confront our collective implication in a complex past and an as yet undetermined future."³⁶



(Below) Figure 45: *Architectural Model of The German Woolen Mill Intervention*, November 18th 2023, found materials, cardboard, patina'd metal, glass, plastic, wood, white paint.

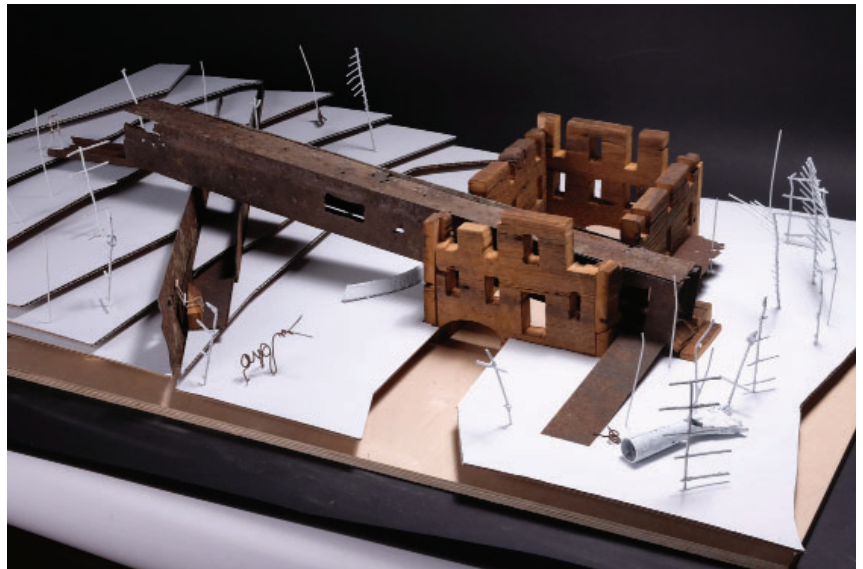
(Above) Figure 44: Map showing the Grand River Watershed, roads of Block 1 and the German Woolen Mill's location. 2022, Image by author.



Intervention: The Mill (Better Title)

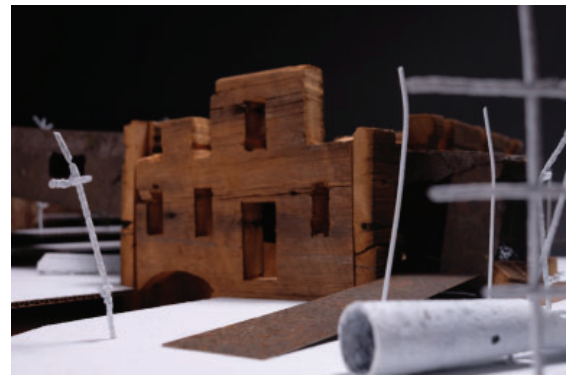
To connect such concepts to the mill, we can look to the arrival of the German family to the banks of the Grand on an Indigenous trail, the adjacent 'Massasauga Rapids'³⁷ that made the mill possible, the rail trail – once the Lake Erie and Northern Electric rail line (and the Galt – Glenn Morris – Paris Rd. atop which the rail line was built), or the remains of the mill race (since diverted) which once took the life of a small child.³⁸ It's layered history has included time as a woolen mill, lumber mill, lodge, private home, ruin. The mill race similarly acts as palimpsest, natural, created, operational, obsolete, and then diverted (for preservation of the ruin). Also, the landscape as palimpsest, of glaciation, the formation of the rapids, Indigenous inhabitation, settler inhabitation, the mill in ruins, and the rail trail.

The aim of the intervention into the mill is to create just such a space. It builds from Sverre Fehn's concept of the "cut", with the aim of creating the "tension between landscape(,)... intervention" and heritage structure as identified by Mario Gonzalez.³⁹ He claims that "Fehn thus tried to internalize a sensitive view of the landscape, attentive to the environment and memory, to configure the place in communion and dialogue with nature and its horizon."⁴⁰ It is a "confrontation" between the landscape and the new construction, but also a commentary on the original confrontation which took place on the site between the German Woolen Mill, the land, and the River.⁴¹ It is my hope that like Fehn's work, the interventions are not interpreted as aims "to subjugate nature or preserve it, but rather to value it and make it visible in the configuration of the *genius loci*."⁴² Ordered by three separate intersecting cuts into the landscape and the existing ruins of the mill, it draws hikers and cyclists off the Paris to Galt Rail Trail, and down to the mill, race, and the River beyond. The first cut is into the landscape itself, where two walls slowly emerge from the topography, cutting down the hill to an observation area. In descending the ramp of this cut one passes under a large volume which rests on the walls of this first incision. As you descend under this stark, rough volume the walls begin to frame the second cut of the intervention, where the mill race once again carves through the Riverbanks towards the ruins of the mill. The left wall abruptly stops while the right continues, suggesting, but not framing, an immersive view of the mill, race, and the three incisions.



(Above) Figure 46: Architectural Model of The German Woolen Mill Intervention, by author.

(Top) Figure 47: Architectural Model of German Woolen Mill Intervention, by author.



(Middle) Figure 48: Architectural Model of The German Woolen Mill Intervention, by author.



(Bottom) Figure 49: Adrian Hutchinson, Architectural Model of The German Woolen Mill Intervention, by author.



Seated on the bench supported by the longer wall, one notices the spring flowing into the wetland in front of the mill. One of over 500 such springs within Block 1, this groundwater emerges at a constant temperature, cool in summer, and warm enough to support life in the wetland even in the depths of winter. Cool and clean, it slowly trickles through the wetland and into the Grand, contributing to the significant cooling which occurs in this stretch of the River, making it an opportune region for cold-water fisheries.⁴³ Finally one might notice, as they soak in the smells, sights, and sounds of this lower outpost, a few trail goers pass the voids of the suspended volume as they descend through the third cut, which has split the mill itself.

Returning to the main trail, another path forks off, a stark volume with a dark interior descends towards the River. A void to the right first reveals the mill race, seasonally rushing, crawling, or flowing towards the mill, then on the left, framing the tail race and the mill race's return to the River. Finally, a grill to the right reveal glimpses of the mill's stone masonry, the sounds, smells, and sensations of the waters flowing below. As the light begins to brighten from the end of this tunnel-like bridge, the River begins to come into view. Three limestone steps offer a route to the River.

To the left a platform permits views through the mill's windows into the space, occupied seasonally by high, flowing waters, meadows, and combinations in-between. Benches provide a place to sit and contemplate the River, with views of the Missasauga Rapids. If one takes the ramp to the right they are brought to the mill's 'main façade', and the entrance of the millrace to the mill. The masonry arch of the main door still permits entry, but the volume of the third cut forces one – once entering the ruins of the building, to turn left and descend into the millrace in-order to enter the cavernous space. From here, standing in the water, inside the ruinous walls of the mill, one directly connects with the Water, or the plants which have seasonally reclaimed the fertile bed. Perhaps to the eggs of cold-water fish clinging to the cobbled floor, some piece of the mill, or some rusted object dumped in the River long ago. The adaptation of this structure for the specifically support an indigenous ecosystem is represented by a red trout as the monument is redesigned to support both a cultural confrontation with the heritage structure, while also managing natural heritage through the support of a cold water fishery.

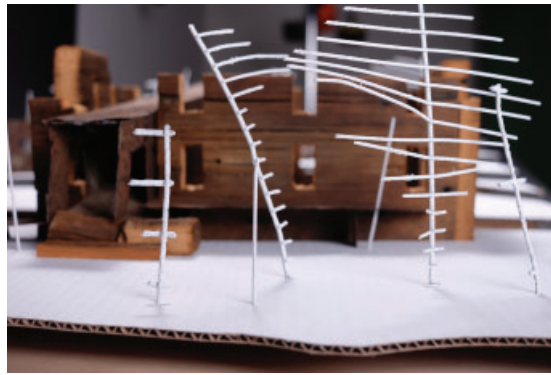


Figure 50 : Architectural Model of The German Woolen Mill Intervention, by author.



Figure 51: Architectural Model of The German Woolen Mill Intervention, by author.



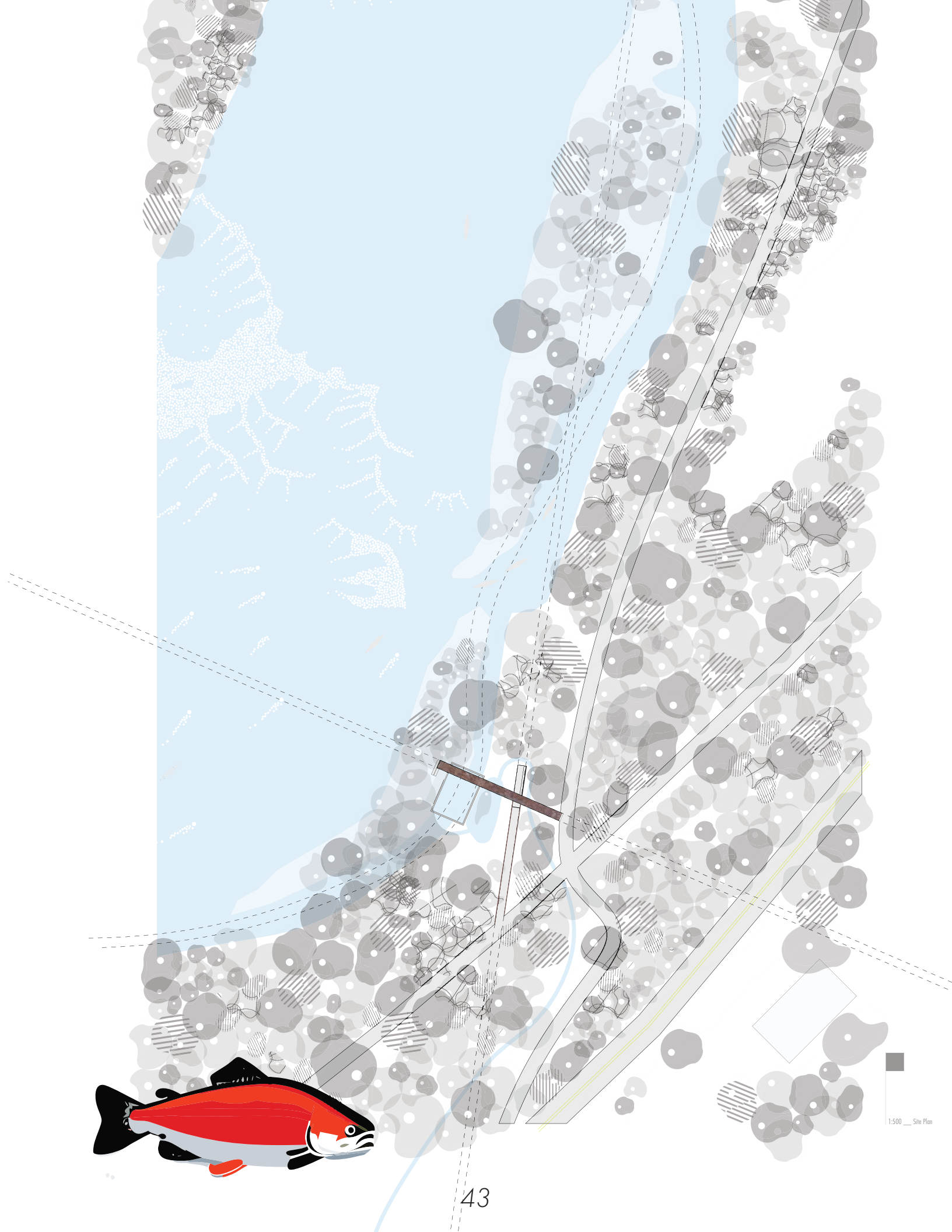
Figure 52: Architectural Model of The German Woolen Mill Intervention, by author.



Figure 53: Architectural Model of The German Woolen Mill Intervention, by author.



Figure 54: Architectural Model of The German Woolen Mill Intervention, by author.



(Previous page) Figure 55: Site Plan of The German Woolen Mill after intervention, Paris, Ontario. 2022, Drawing by author.

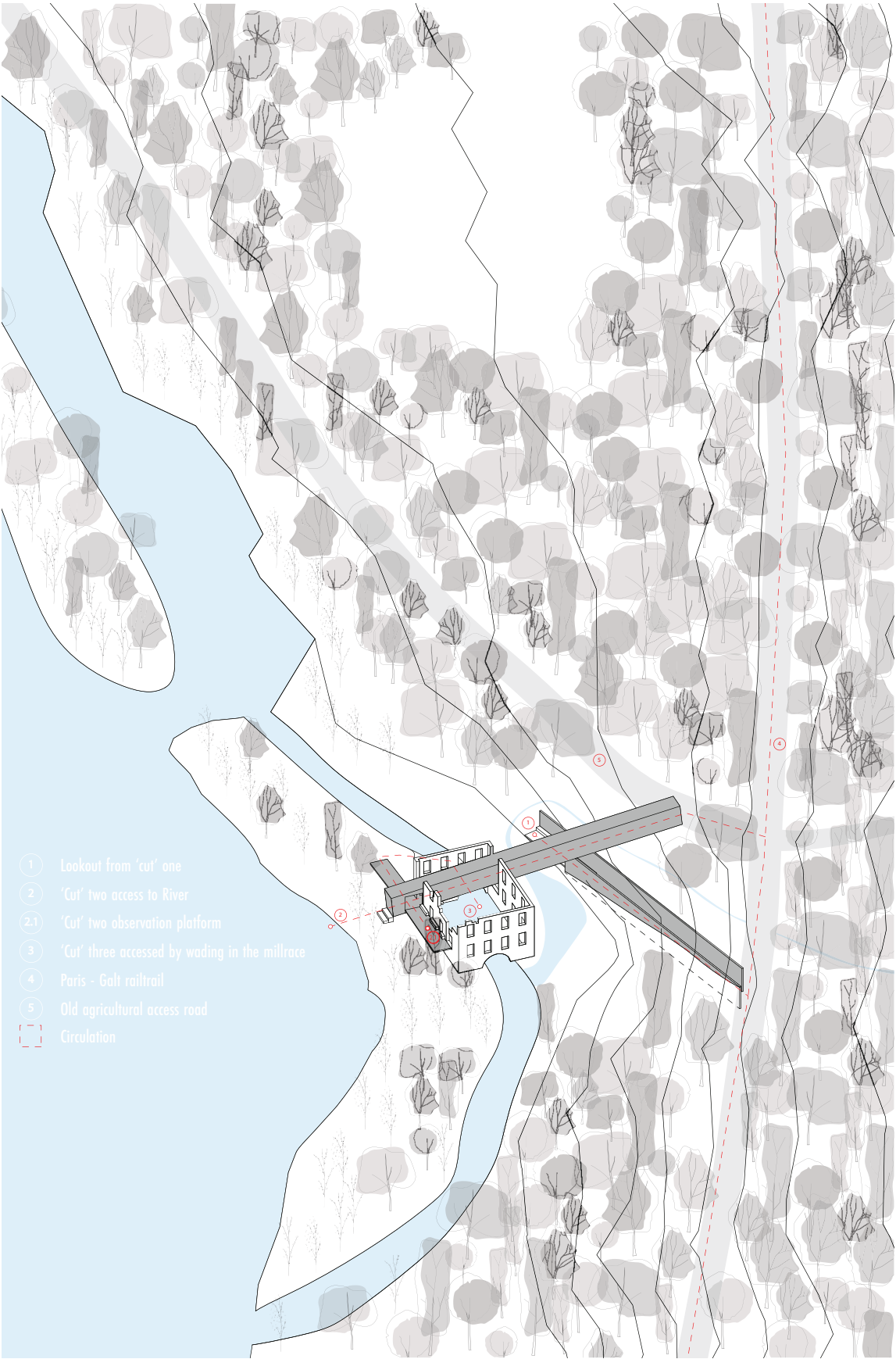


Figure 56: Axonometric Drawing of Intervention. 2022, Image by author.

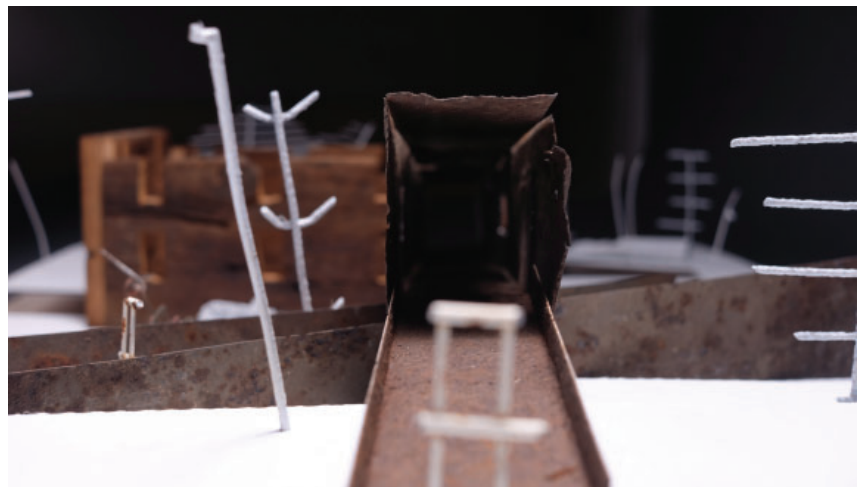


Figure 57: Architectural Model of The German Woolen Mill Intervention, by author.

Conclusion

Lowenthal notes that perfectly preserved and authentically restored – even reproduced – heritage is “no less transformed than one deliberately manipulated.”⁴⁴ In his seminal book *The Past is a Foreign Country* he quotes Kevin Lynch as claiming “[pasts should] change as present knowledge and values change, just as history is rewritten.”⁴⁵ Lynch goes on to state that those re-created pasts are valid when based on factual events interpreted through the knowledge and values of the present.⁴⁶ With this understanding of heritage as relating to the past, through present-day production, we can clearly see a need for this process to be oriented towards the future through design. With this chapter’s intervention I have aimed to create spaces that encourage engagement with heritage as a space for confronting the environmental impacts of the past, and a public space where we may determine our future within that context. Both engaging with values of heritage as defined by Riegl and critically reframing them towards the future, offers a more complex understanding of the past. However, many questions remain regarding aspects of time in heritage intervention, and our earlier questions of natural and cultural heritage. What role should time play in this heritage management approach, could time be used to emphasize natural and cultural heritage not as separate entities but as interrelated?

Figure 58: Architectural Model of The German Woolen Mill Intervention, by author.



Endnotes

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- 2 Laurajane Smith, *Uses of Heritage*. (New York: Routledge, 2006).
- 3 Riegl, "Der moderne Denkmalkultus. Sein Wesen und seine Entstehung". 1.
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- 21 Stipe, *A Richer Heritage: historic preservation in the twenty-first century*. xiii-xv.
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4

Echoes of the Past:

Bridging the Nature/Culture Divide By Designing
With Time at the 'Three Sisters' Bridge Piers (Great
Western Railway).

Introduction

Having now explored the nature of these sites as historic monuments, understanding the values they contain, and how the framing, or evacuation of associated history determine which values are presented and preserved for the future, raises several concerns. These surround control over what aspects of the past are represented, who is 'authorized' to speak for it, and how it lives on into the future. This reality identifies a collective responsibility to determine what values we wish to frame, preserve, and bring into the future. This understanding and the future-oriented framing of this thesis' approach to heritage management collectively identify a deep entanglement with time. In this chapter I explore how conceptions and measurements of time influence heritage management and interpretation. Straying from the linear progressive narrative of time associated with industry and colonization previously explored I reframe industrial processes as "cycles of ruin and devastation",¹ rethinking time and its role in these interventions.² This understanding of time, which we will trace from Riegl, to John Ruskin, and from Henri Bergson to Reinhart Koselleck, will further define an architectural approach to interventions which engage these monuments. A further inquiry into First, Second, and Third Orders of landscape as previously discussed will reveal how time can be used as a design element in the reimagining of these sites towards the aim of revealing natural and cultural heritage as interconnected.³

The subject of this chapter is the Three Sisters Bridge Piers, which once supported the Great Western Railway's mainline connecting Paris to London, Buffalo, Windsor, and Toronto.⁴ The Great Western also offered a spur line to the Portland Cement Co. factories at Blue Lake which operated from 1903 to 1916, manufacturing portland cement from the marl dredged from the bottom of the lake.⁵ The steel box truss of the Great Western was removed for the war effort in 1941.⁶ An intervention is proposed which seeks to bring together settler and Indigenous cultures of the region in keeping with the Two-Row Wampum belt, while creating connections to natural and cultural heritage, broadening an understanding of the region's past, present, and future.

Time

"(...) the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity."

– Ruskin, *the Seven Lamps of Architecture*



Figure 60: Image of the river left Great Western Railway bridge pier in a state of advanced decay near Paris, Ontario. 2023, Photo by i author.

(Previous Page) Figure 59: Image of the Great Western Railway bridge piers from the abutment lookout, near Paris, Ontario. 2023, Photo by the author.



Figure 60: Composite image of the existing lookout at the Great Western Railway bridge abutments near Paris, Ontario. 2023, Photo by author.

We find ourselves in contact with these hydrological historic monuments – mill, bridge, and dams – in various states between creation and decay, all possessing an obsolescence which renders them waste or heritage. For some, such decay is met with appreciation, even conceived as a necessary symbol of time’s passing.⁸ Of all Riegl’s categories of value the English writer and philosopher John Ruskin argued the most vital was age.⁹ This led Ruskin to claim that restoration amounted to *‘the most total destruction which a building could suffer.’*¹⁰ How can preservation, and restoration which aim to pause or reverse decay be seen as such a total destruction? Ruskin proposed in his *Lamp of Memory* that heritage does not belong to the present, but to its creators in the past and to future generations.¹¹ Thus, to intervene is to desecrate the craft of its producers, and to muddy the values it inherently possesses for generations into the future. For Ruskin, heritage and ruin are valuable only as direct message from the past and possess far greater value to a continuing and indefinite future than to any present use or value system.

The art and architecture historian Kurt W. Forster says of Riegl’s views of restoration, “(r)estore the object thoroughly and you cancelled both its documentary value – making it an unreliable witness to the time of its origin – and its capacity to convey a sense of historical distance, of the time elapsed since its creation.”¹² As such, little argument can be made for the ‘pure’ restoration of these historic monuments, whose value I have argued, is simultaneously

in the objects decay, and as monument to the region’s environmental deterioration through industrial processes. For Chilean architect Gonzalo Muñoz Vera, Ruskin’s views echo that of Riegl’s, “(t)he ruins, consequently, were for Ruskin also a reminder of death and simultaneously an eyewitness not only of past times, but also of the continuous path of Life inhabiting them.”¹³ Ruin is thus a verb, and any ‘ruin’ paused between states of creation and decay beyond their obsolescence must no longer be called ruin. To leave them though, as previously discussed, in such a pure state of ruin would be to render them not as heritage but waste, litter in the River from that industrial age. How then should they be managed? What more does time offer to reimagining these sites as points of connection to the River, and in the interpretation of natural and cultural heritage as interconnected?

For Riegl, the human condition requires both a need for the creation and accomplishment of cultural artifacts, but also a necessity for nature’s role in disintegrating such artifacts as a symbol of time’s passing.¹⁴ Only through the destruction of previous creations could creation itself live on. As Riegl writes, “(i)t’s continual demise, accentuated by surges of the new and lapses into the old, leaves behind a trail of rubble rather than a museum of achievements.”¹⁵ Riegl’s work has been attributed to the philosophy of *vitalism*, “a conception of life as a constant process of metamorphosis... in opposition to Thomas Huxley’s conception of plants and



Figure 70: Image of the existing lookout at the Great Western Railway bridge abutments near Paris, Ontario. 2023, Photo by author.

animals as machines” reframing them as “inspiring organisms... perpetually mutating into increasingly complex species... following the Transformist concept of ‘life-force’.”¹⁶ Oppositional to the prevailing philosophies of modernism – “mechanistic productivity and repressive materialism”¹⁷ – vitalism saw nature, chance, unconscious states, and new psychologies of time as elements of ‘the vital state’ (Bergson’s ‘elan vital’). As elements in these creative evolutions, similarly necessary to human creation.¹⁸ The new psychology of time is attributed primarily to the Bergson – who famously debated the nature of time

Figure 71: Image of the existing lookout at the Great Western Railway bridge abutments near Paris, Ontario. 2023, Photo by author.



with Albert Einstein in 1922, arguing against the deterministic nature of the space-time continuum, on the basis of free will, creativity, and his ‘elan vital’ – who perceived of time as duration.

If we take some liberties with Bergson’s seminal description of “time as duration” across *Time and Free Will*, and *Creative Evolution* then we can consider it to be like the flow of a River where “the continuous progress of the past... gnaws into the future... swell(ing) as it advances.”¹⁹ Like a River, time as duration has a past, record, or memory, not separate and elsewhere but “preserved by itself”, in the channels it forms and by the flotsam and jetsam it drags along unconsciously.²⁰ Like a River it is also irreversible, although the memory is retrievable it is not a single discrete moment that is remembered in isolation in multiplicity with other moments, with other stretches of River. We cannot count the streams and tributaries “in succession and separately”, as “we shall never have to do with more than a single [creek].”²¹ For our count of these waterbodies to continue increasing (to 500 between Glen Morris and Paris alone) “we must retain the successive images... thinking all these objects together, thereby leaving them in space.”²² For Bergson, duration is an understanding of successions which are not concerned with the separation of present and former states: on its way to the ocean, the River is at its headwaters a brook, elsewhere a waterfall, a series of rapids, a lake, not successively but simultaneously.²³ Like the rivulets and springs that sputter from the Paris-Galt Moraine, “inner duration, perceived by consciousness, is nothing else but the melting of states of consciousness into one another...” or the melting of durations into one another.²⁴

Gilles Deleuze summarizes Bergson’s concept of duration as “a case of ‘transition,’” of just such a melting into one another as a process of change: “a becoming... that endures, a change that is substance itself.”²⁵ While linear progressive time would have us think of history as genealogy, or inevitable, chronological evolution, *time as duration* thinks in terms of *creative evolution*, each becoming, every transition that the River makes,

a “qualitative multiplicity.”²⁶ Throughout these processes, Will Durant reminds us that “(the) past, in its entirety is prolonged into the present and abides there actual and acting...” Although we may think with only a part of our past, “...it is with our entire past that we desire will and act.”²⁷

For Reinhart Koselleck, time and history are *layers* which he seeks to embody visually as “*sluices of memory and sedimentation of experience*.”²⁸ According to Stefan-Ludwig Hoffmann and Sean Franzel the concept of the sluice allows us to visualize Koselleck’s observations on history through spatial metaphor.²⁹ The sluice expresses “how flows of experience, events, and memories are shaped, regulated, or redirected”³⁰ – while the sediments ‘(rather than layers) of time ... capture the aspect of these layers being either formed or eroded with different velocities.’³¹ Historic sites and historic monuments are themselves sluices and deposits of sediments which control flows of history and erode layers of sedimentation of this history through their management, interpretation, and intervention. Erik Isberg applies these concepts to modern history and its conceptualization of natural and human histories as separate temporalities, suggesting Koselleck’s work reveals the ‘*seeping*’ into one another through the formation and erosion of such sediments of time.³²

From Isberg’s understanding of Koselleck’s argument – that ‘*Historical time... should not be perceived as unified and linear... but as multiple and layered in a stratigraphic manner*’³³ – and from Koselleck’s own claim – that the measurability of time (within which ‘historical space constitutes itself’) is what makes it controllable politically and economically³⁴ – we must turn to Bergson’s conception of duration (*la durée*) as guiding principle in designing such interventions.³⁵ While Bergson believes the concept of duration to be visually unrepresentable, for our purposes we turn to Suzanne Guerlac’s proposal of duration as melody – “a temporal synthesis of memory that knits temporal dimensions together,”³⁶ “time as force,”³⁷ and an “irreversible flow.”³⁸ The concept of the melody allows us to perceive the continuity between past, present, and future, in that notes are reliant on one another in terms of progressions.

An intervention should, under such conventions of time I have discussed here, make more visible the *whole* site not in any given period but in the *duration* of the site, treating it as palimpsest. To quote Ellison (via Singer, via Jorgensen et al.) “the palimpsest (is) a synchronous conflation or superimposition of multiple historical periods upon the present”.³⁹ Perhaps such a superimposition of multiple periods of the site can be inscribed upon the present ruins of the mill referencing what Stephen Dobson would call “a lived palimpsest of actions.”⁴⁰ As such it would represent time as duration, permitting the past to speak authentically, nature and time to reclaim past creations, allow creation in the present, which engages critically and creatively with the past, while breaking down the mechanistic understandings of time as linear and progressive inevitabilities. What

Figure 72: Image of the Paris-Galt Rail Trail near the Great Western Railway Bridge Abutments. 2023, Photo by author.



role then does nature play in architectural interventions into these sites? How has the dichotomy of nature and culture expressed itself locally and what practical efforts could be made to further express the interrelationship of natural and cultural heritage in the Grand River Valley?

The Dichotomy of Nature and Culture

Our framing of time has revealed the important role that nature plays in the appreciation, management, and interpretation of heritage. Nature has, since colonization, been neglected in favor of mechanistic and materialist pursuits, which produced the mills, canals, and dams, now managed as heritage. Still, today lands identified as “critically unprotected areas in the Carolinian life zone of Canada” are threatened by development, and the continued expansion of human habitation becomes more and more ubiquitous in the watershed’s natural landscapes.⁴¹ Trails, roads and rail lines, tow paths, buildings, ruins and mines, fields and fences, bridges, piers and fords all evidence the difficulty in defining areas as ‘natural’ landscapes, pure and untouched. To undertake the restoration of any of these markers of inhabitation – or the landscape itself – to a previous state would first warrant the question: *to when?* To the period of most importance? To the time Indigenous Rights Holders⁴² see fit? To the era of its greatest ‘utility’? I use this rhetorical question to emphasize that built, intangible, and natural heritage can, as environmental historian William Cronon observes, only be conserved as ‘nature in time’.⁴³ As Ian Stevenson notes, there can be no true restoration of nature to a pre-industrial state, but we could endeavor to create a new third landscape from elements of First and Second Order Nature.

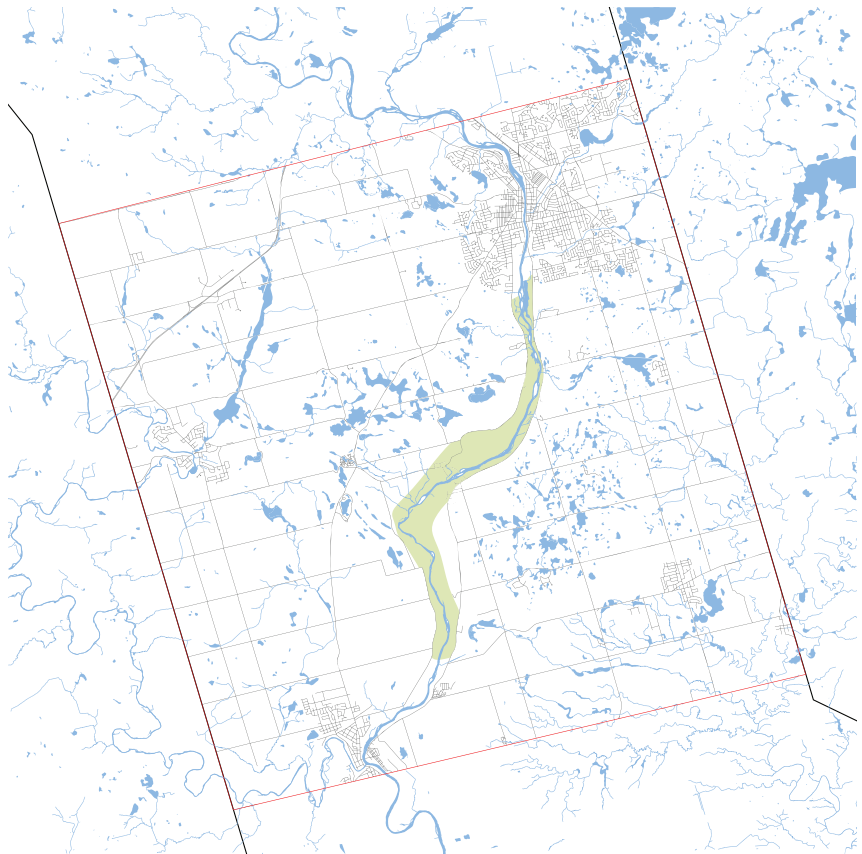
To further understand the concept of third natural environment (Third Landscape) we turn to landscape architect Gilles Clément’s *Manifeste du Tiers Paysage*.⁴⁴ Within the Grand River Watershed we have identified the fragmented nature of these Third Landscapes, with forests, wetlands, and grasslands, scattered amongst the landscape, sometimes connected by similarly fragmented ‘communication lines’ or ‘natural corridors’.⁴⁵ These natural corridors are often unprotected, created in response to floodplains, for agricultural purposes, or through deindustrialization,



Figure 73: Image of a decaying loose stone wall as Third Order Nature, near Glenn Morris, Ontario. 2023, Photo by author.

and are at risk of further fragmentation by development. Gandy understands them as ‘landscapes of resistance’, or as oscillations between First and Second Order Nature.⁴⁶ Meanwhile David Hughes, refers to third landscapes as spaces which feature observable factors of both First and Second Order Nature, in short where a “purely historical or mythical” prehuman environment and an environment shaped by people through anthropogenic factors such as extraction and industrialization meet.⁴⁷ This description of First Order Nature as a ‘mythical’ prehuman

Figure 74: Map showing critically unprotected Carolinian area, Ontario. 2023, Image by author.



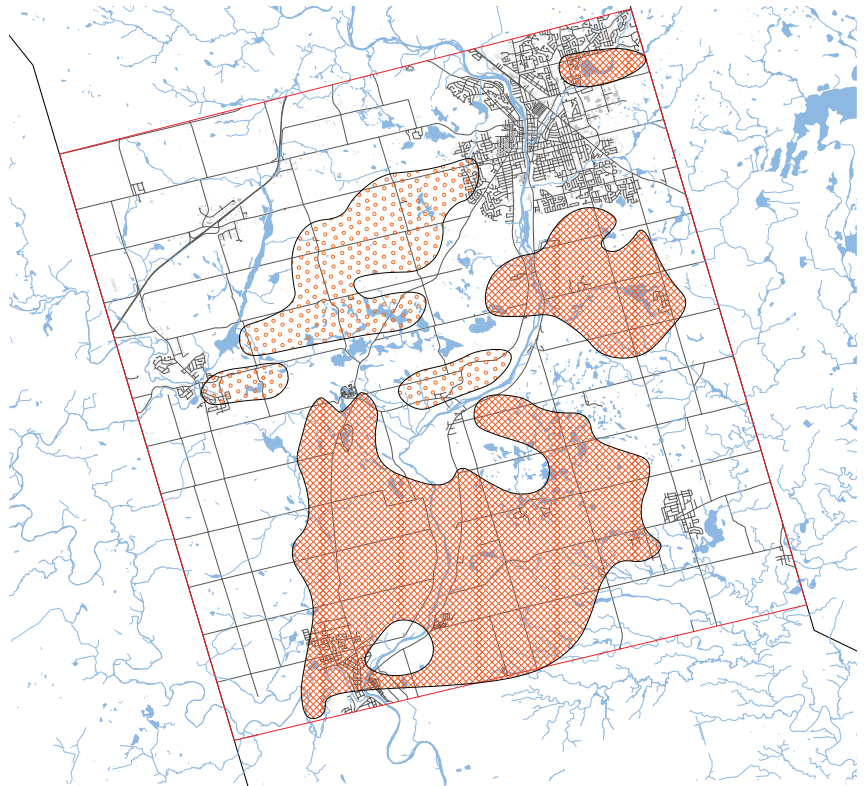
environment is owed to the use of nature by Indigenous cultures who, while using, and manipulating nature, did so sustainably, and through practices which increased rather than decreased bio-diversity. This is a way of seeing nature which directly contrasts settler colonial ontologies of it.

For example, an account of the historical geography of Dumfries township in 1816-1817 by David Wood took note of the landscape's extensive 'oak plains', 'meadows', 'savannahs', and other successive environments suggesting extensive fires.⁴⁸ These fires were attributed to Indigenous practices of landscape management, nurturing grasslands "which furnished plenty of food for deer", clearing trails, and supporting a diversity of edible and medicinal plant life all while protecting settlements from naturally occurring fires.⁴⁹ Fergusson's notes during his 1831 tour of the region illustrate settler sentiments of this tended landscape:

*"... an extensive range of open, grove-like woodland, principally oak, and the trees so dispersed as to not interfere materially with the plough. It had much of the appearance of some of the wildest part of English park-scenery... It was a lovely landscape, with a greater range open to the eye than usually occurs in the interior of Canada."*⁵⁰

Or take Edward Allen Talbot's recollection of the environment:

*"They are tastefully interspersed with clumps of White Oak, Pine and Poplar-trees, which has given them more the appearance of extensive parks, planted by the hands of man, than of uncultivated wilds."*⁵¹



This landscape was thus not viewed by settlers as an example of Indigenous ingenuity, or the embodied and reciprocal relationship they kept with the landscape – as expressed in the Dish With One Spoon – but as a naturally occurring English park, patiently awaiting the plough.

Figure 75: Map showing original extents of Prairies and Savannahs (cross hatch), and "Thickets" and "Burnt areas" (round hatch) Ontario. 2023, Image by author. after P.W. Ball in "Hill's Oak (*Quercus ellipsoidalis*) in Southern Ontario", in Eagles and Beechey, Critical Unprotected Areas in the carolinian Life Zone of Canada, 1985.

Second Order Nature follows suit in this human occupation. Most of Dumfries township (Block 1) is today either well-acquainted with that implement or is blanketed by sprawling urban, sub-urban, and ex-urban developments. 'Natural' areas are primarily restrained to the wetlands, and corridors flanking Stream, Creek, and River valleys.⁵² Twenty-five percent of Brant County (203km²) was historically made up of this tallgrass prairie vegetation, with more consisting of Oak and Oak-Pine Savannahs. No longer supported by the fires necessary for their maintenance, tallgrass prairie has become a critically endangered ecological zone, with species such as Hill's Oak (*Quercus Ellipsoidalis*) being threatened with regional extinction while no known savannahs are regionally extant.⁵³ As previously discussed at length, industrialization played a significant role in the modification of the River, physically, chemically, and ecologically. *Second Order Nature* is thus "the environment as worked by people and shaped by extraction, agriculture, markets, and other anthropogenic factors."⁵⁴

For many, the town of Paris conjures images of its idyllic natural setting, the lush forests which grow along the valley walls, and the rich cultural heritage of industrial and cobblestone architecture, but the whole story is quite different. Many would be surprised to know that the town's name comes from the mining of plaster of paris, and that the town features Ontario's largest gravel pit, among the many that have led some to call it "a town surrounded by gravel pits."⁵⁵ The lower town flats are a tapestry of dams (some removed), mill races buried beneath the asphalt, and mills – demolished and adapted alike. Even the riverbed has seen excavation in the form of a channel dug from below the dam to the sewage outflow below the confluence with the Nith to combat the stagnation of fetid waters during low-flow periods.⁵⁶ Similar large scale hydrological engineering projects have been undergone in Galt, which, after disastrous floods chose to lower the River by channelization and construct major levees to combat such flooding. These industrial structures, landscapes of extraction, and hydrological modifications all constitute *Second Order Nature*.

As I have claimed already, *Third Order Nature* refers to those landscapes which have experienced *Second Order Nature* but are in some process of ruin and reclamation by ruderal ecologies or remodification into landscapes which "support specific types of wildlife communities."⁵⁷ While the former applies to all three sites, none are specifically remodified into a *Third Nature* described by the latter. However, between the German Woolen Mill and Great Western Railway Bridge Piers lay a pair of abandoned farm fields, surrounded by Carolinian forest in a critically unprotected Carolinian life zone of Canada.⁵⁸ A project is currently being undertaken to support these endangered tallgrass prairie ecosystems using prescribed burns to remediate *Second Order Nature* in support of a specific wildlife community, as identified by Hughes. While no such use is attributable to these structures as they exist, interventions could aim to support endangered species, expand habitats, and support opportunities for embodied experiences with critically unprotected environments sensitively – as with the rail trail. Taking for granted that this form of *Third Nature* should be propagated throughout the watershed, let us return to the more familiar form found in sites of industrial ruin and the ruderal ecologies which attempt to reclaim them.

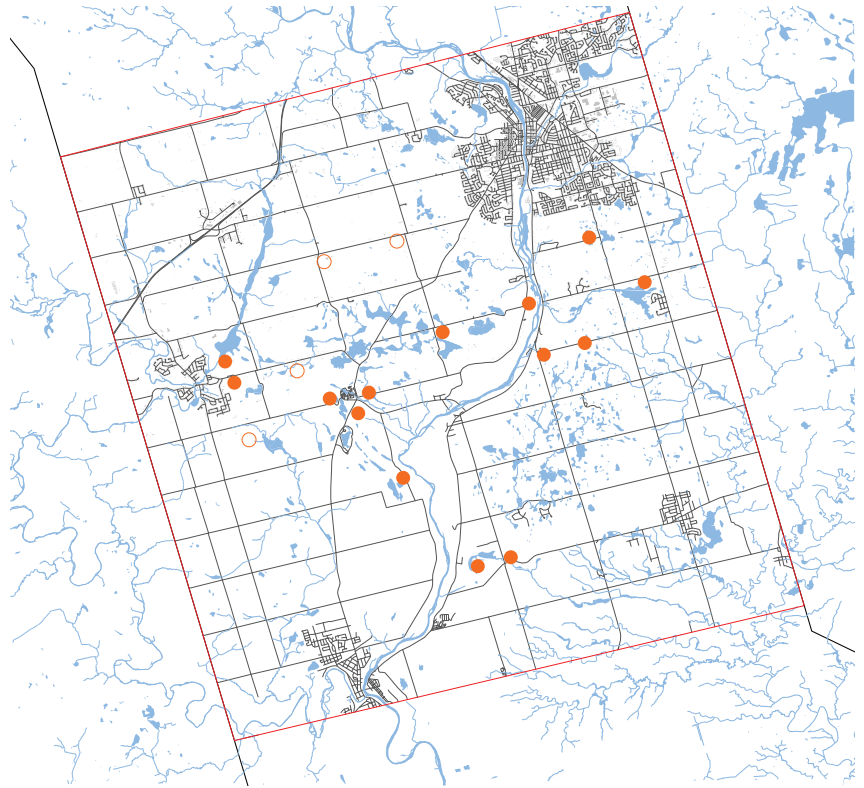
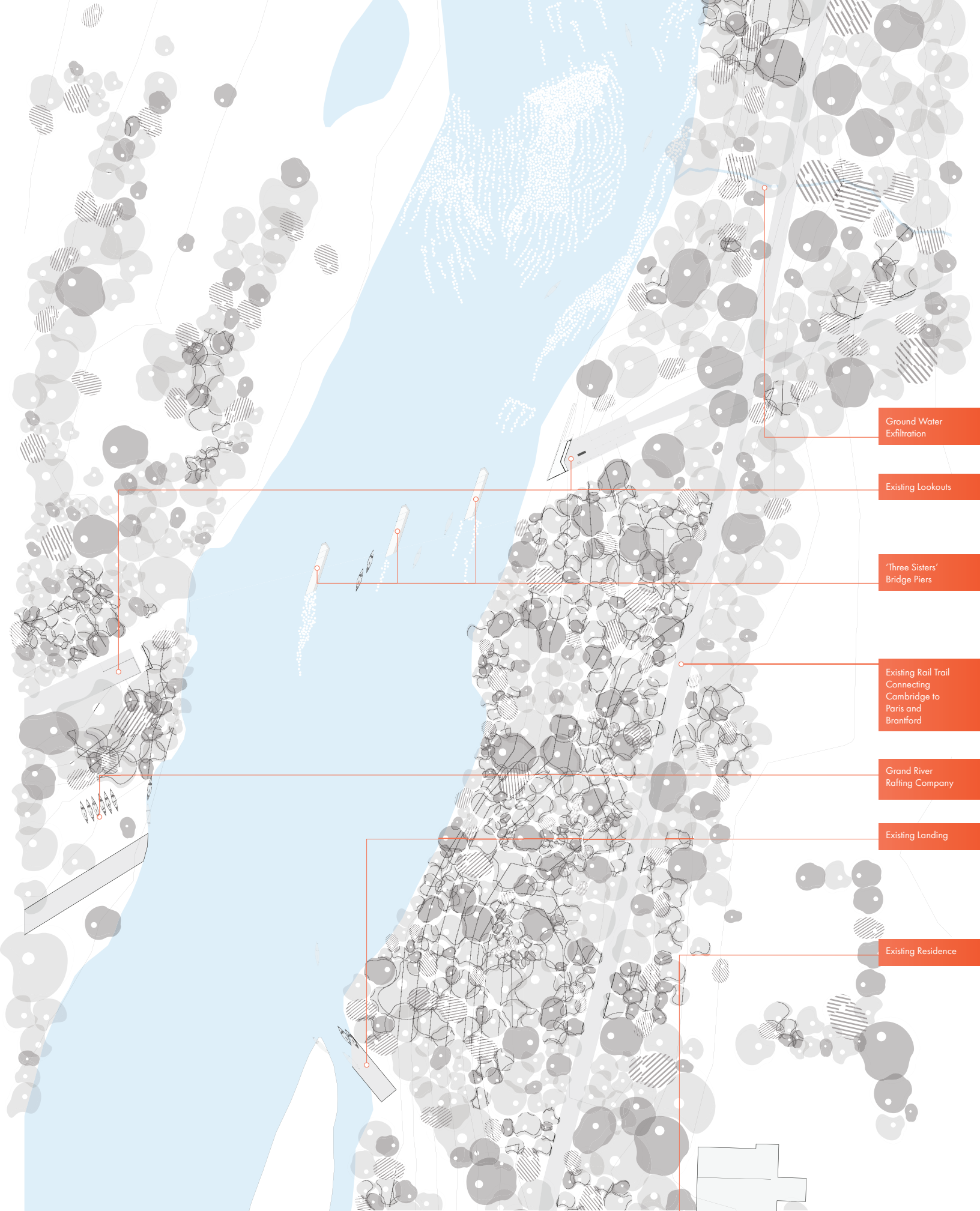


Figure 76: Map showing occurrences of Hill's Oak (*Quercus ellipsoidalis*) Specimen solid, sight records unfilled. Ontario. 2023, Image by author. after P.W. Ball in "Hill's Oak (*Quercus ellipsoidalis*) in Southern Ontario", in Eagles and Beechey, *Critical Unprotected Areas in the carolinian Life Zone of Canada*, 1985.



Figure 77: Image of a decaying loose stone wall as *Third Order Nature*, near Glenn Morris, Ontario. 2023, Photo by author.



Ground Water Exfiltration

Existing Lookouts

'Three Sisters' Bridge Piers

Existing Rail Trail Connecting Cambridge to Paris and Brantford

Grand River Rafting Company

Existing Landing

Existing Residence

Bridge Intervention: Bridging Natural and Cultural Heritage

Sharon Macdonald identifies the possibilities for heritage to be unsettled through the act of ‘dirty washing’, by critically engaging with such structures by incorporating accounts and narratives previously excluded from the ‘official’ narrative.⁵⁹ She suggests that this evidences an “attempt to secure heritage as an ethical space, capable not only of affirming certain identities but of prompting more complex, often humanistic and cosmopolitan, reflection on matters such as the relationship between past, present and future, and on the nature of heritage itself.”⁶⁰ The intervention for these bridge piers seeks to present just such a place, retaining elements of the past, present uses of the ruin, and interventions which further connect people to natural heritage, at these cultural heritage nodes. It evokes an island in the River, raised atop two of the remaining piers connected at either side by an imposing weathered steel volume to its associated abutment. One of these two meandering bridges -which emulate the natural path of the local River’s – bends around the third pier, which being in worse condition, is left to decay until it too becomes an island in the River.



Figures 81:

Adrian Hutchinson, *Architectural Model of ‘Three Sisters’ Bridge Piers Intervention*, November 18th 2023, found materials, University of Waterloo, Cambridge Ontario, Canada.

From these bridges one direction is blocked from view by the weathered steel structure, while the other remains relatively unobstructed, framing the ruin and its slow deterioration into its new life as an island. As such natural and cultural heritage are blurred through ‘curated decay’.⁶¹ To borrow from social archaeologist Þóra Pétursdóttir,

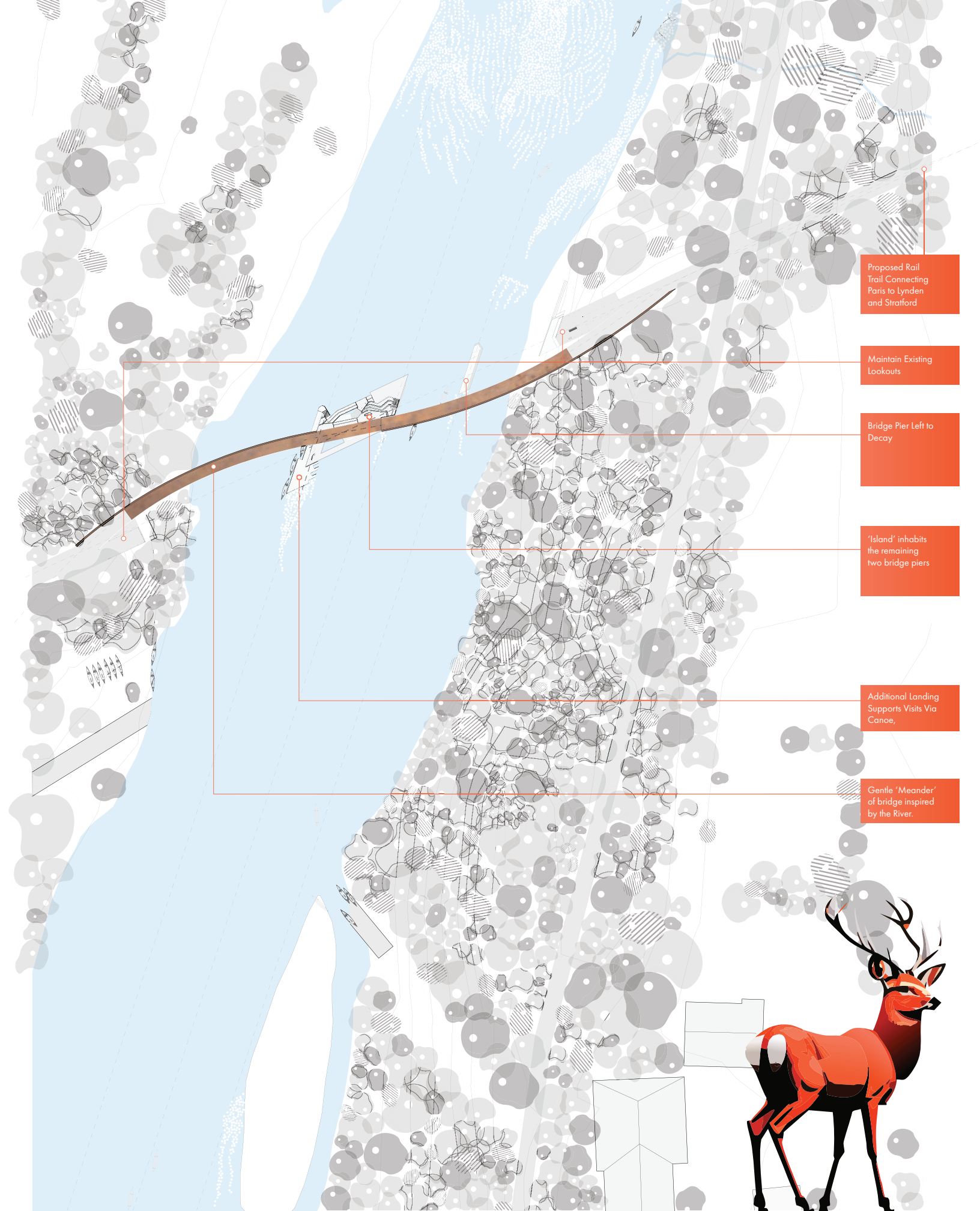
“Walls and concrete decompose, things degrade, nature intrudes, mingles and reclaims. The previous clear distinction between the man-made and the natural surroundings evaporates as material debris disperses into the surrounding landscape while nature trespasses the concrete boundaries of the site...”⁶²

As such, an island is gifted to the River, and another to the people, connecting each side of the River, an existing rail trail to a proposed, new rail trail, and perhaps even Indigenous and settler ontologies of nature.

This island on the bridge piers is connected to a dock, which floats in the eddy

(Left) Figures 79, 80: *Architectural Model of ‘Three Sisters’ Bridge Piers Intervention*, November 18th 2023, found materials, University of Waterloo, Cambridge Ontario, Canada.

(Previous Page) Figure 78: *Site Plan of The ‘Three Sisters Bridge Piers’*, Paris, Ontario. 2022, Drawing by author.



Proposed Rail Trail Connecting Paris to Lynden and Stratford

Maintain Existing Lookouts

Bridge Pier Left to Decay

'Island' inhabits the remaining two bridge piers

Additional Landing Supports Visits Via Canoe,

Gentle 'Meander' of bridge inspired by the River.



formed by one of the three piers, connecting canoeists, and kayakers to the bridge and 'island' above. The River represents the Six Nations worldview: time as cyclical, traditional methods of navigation, and relationships with the land. The ruins of the bridge represent the settler, colonial worldview, of linear progressive time, the division of lands, and the movement of goods. Consequently, their meeting here in the River is an opportunity for these two cultures to come together on equal footing, in their own boats, to work towards a future in keeping with the treaties of Two Row Wampum Belt, the Silver Chain of the Covenant, and perhaps even the Dish With One Spoon.

Conclusion

To reiterate, this thesis identifies these ruins as accounts of modernity as "a repetitive cycle of ruin and devastation."⁶³ In the contexts of the Grand River's environmental history (in which these structures played a role) we can read such cycles in the ecology of the valley, the extreme floods, and droughts exacerbated by a treating of the landscape and the River as wasteland. In response to such devastating floods, we sought only to further remove ourselves from it, with dikes, River deepening, and other 'improvements'.⁶⁴ In conclusion, I have come to define an understanding of time not as a linear progression, but rather as non-linear, represented by a series of abstract representations. The *sluice* allows us to think of heritage as regulators of historic narratives redirecting and filtering the past, while *sedimentation* informs a layering of the monument's history, context, future, and the possible *seeping* together of those layers, and with nature.⁶⁵ It is just such a layering of time which defines the region's character, and opportunities for natural and cultural heritage management which begin to blur the hard edges which currently divide the two. Ruin as a state of being contributes to embodying a rhetoric in heritage which goes beyond the linear, progressive narrative of time so many theorists advocate we move away from. In the final chapter, I further explore ruin as narrative architectural device, and confront the historic and contemporary pressures which threaten natural, and cultural heritage.

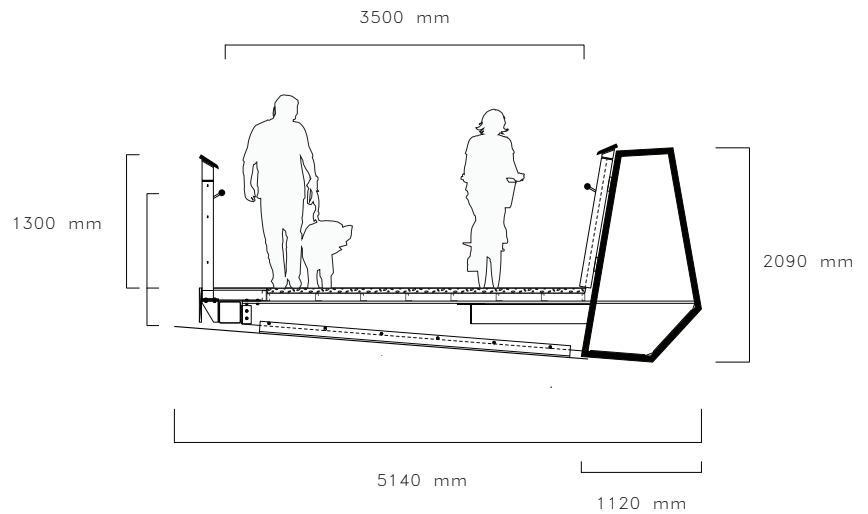


Figure 83: Architectural Section Drawing of curved weathered steel bridge intervention, Image by Author. University of Waterloo, Cambridge Ontario, Canada.

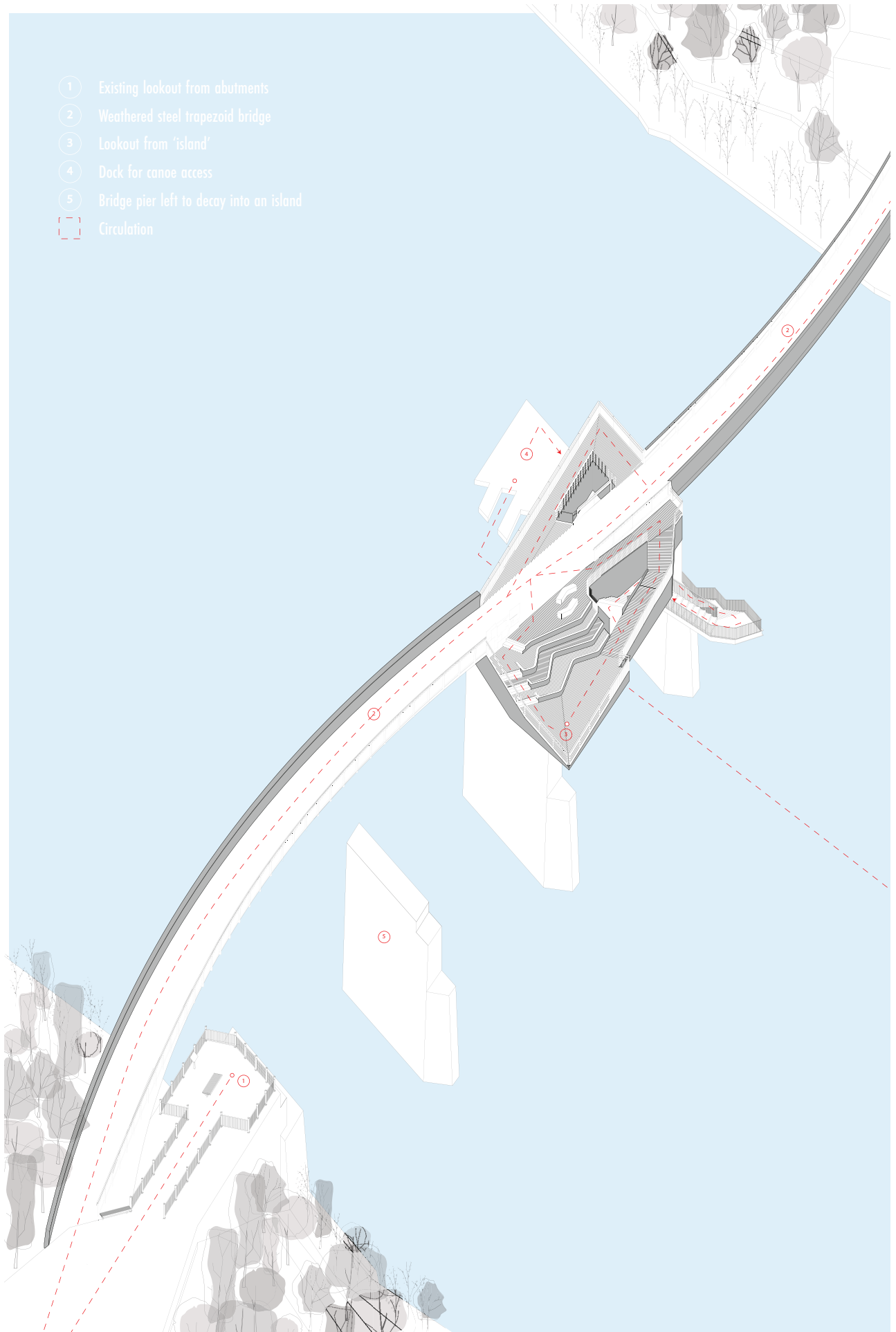
(next page) Figure 84: Axonometric Drawing of Intervention. 2022, Image by author.

(Previous Page) Figure 82: Site Plan of The 'Three Sisters Bridge Piers', Paris, Ontario. 2022, Drawing by author.

Figure 83: Rendered Section of curved weathered steel bridge intervention, Image by the author.



- ① Existing lookout from abutments
- ② Weathered steel trapezoid bridge
- ③ Lookout from 'island'
- ④ Dock for canoe access
- ⑤ Bridge pier left to decay into an island
- ⋮ Circulation



Endnotes

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- 4 John M. Mills, *Ontario's Grand River Valley Electric Railways: The Story of the Area's Streetcars, Trolley Coaches and Interurban Railways Serving Guelph, Kitchener-Waterloo, Galt, Preston, Brantford, Woodstock and More*. (Montréal: Railfare DC Books, 2010).
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- 11 Ruskin, J. et al. (2011) *The Works of John Ruskin. Volume 8, The Seven Lamps of Architecture*. Edward Tyas Cook & Alexander D. O. (Alexander Dundas Ogilvy) Wedderburn (eds.). Cambridge: Cambridge University Press.
- 12 Forster, 'Monument/Memory and the Mortality of Architecture,' 24.
- 13 Gonzalo Muñoz Vera, "Ruskin and the Ruins: the Stain of Time in Architecture," (Blog)
- 14 Forster, 'Monument/Memory and the Mortality of Architecture,' 19.
- 15 *Ibid*, 31.
- 16 Brauer, Fae, and Keshavjee, Serena. "Vitalist Modernism." *Session Abstract, For Art History* (blog). 2019, <https://forarthistory.org.uk/conference/2019-annual-conference/vitalist-modernism/>.
- 17 *Ibid*,
- 18 *Ibid*,
- 19 Henri Bergson, *Creative evolution*. (Basingstoke, Hampshire: Palgrave Macmillan, 2007), 4.
- 20 *Ibid*, 5.
- 21 Henri Bergson, "The Multiplicity of Conscious States; The Idea of Duration," Chapter 2 in *Time and Free Will: An Essay on the Immediate Data of Consciousness*, trans. F.L. Pogson, M.A. (London: George Allen and Unwin 1910): 75-139. 77.
- 22 *Ibid*, 78.
- 23 *Ibid*,
- 24 Henri Bergson, *Creative evolution*, 100-101.
- 25 Gilles Deleuze, Et. Al. *Bergsonism*, (MIT Press, New York, NY, 1988), 37.
- 26 *Ibid*, 38, 47.
- 27 Will. Durant, "Henri Bergson: The Revolt Against Materialism," *The Will Durant Timeline Project*, accessed July 11, 2023, <https://willdurant.net/items/show/2485>.<https://www.youtube.com/watch?v=ShPPua3HBiE>.
- 28 Reinhardt Koselleck, *Sediments of time: on possible histories*. Trans. Sean Franzel, and Stefan-Ludwig Hoffmann, (Stanford, California: Stanford University Press, 2018), <https://www.sup.org/books/extra/?id=28479&i=In->

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29 Stefan-Ludwig Hoffmann and Sean Franzel, 'Introduction', in Koselleck, R. et al. (2018) *Sediments of time: on possible histories*. Stanford, California: Stanford University Press. <https://www.sup.org/books/extra/?id=28479&i=Introduction.html>.

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34 Reinhart Koselleck, "Einleitung," in *Zeitschichten*. Studien zur Historik (Frankfurt am Main: Suhrkamp, 2000), 9. Quoted in Hoffmann, Stefan-Ludwig and Franzel, Sean. 'Introduction.'

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41 Paul F., Eagles, Beechey T.J., and Carolinian Canada. *Critical Unprotected Natural Areas in the Carolinian Life Zone of Canada : Final Report*. Ontario, Canada : Nature Conservancy of Canada, Ontario Heritage Foundation, World Wildlife Fund Canada, 1985.

42 I have adopted David Siebert's use of Indigenous "Rights-Holders" to describe Indigenous peoples dwelling in the Watershed differentiating them from stakeholders. He identifies that Indigenous peoples are more than just stakeholders. That "they carry rights recognized and unrecognized by the various levels of government associated with the designation. Their interest in the Grand River is more than, say, a cultural or commercial partner." Siebert, "Grand Scale Sustainability."

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47 Purely historical or mythical in this case because evidence suggests Indigenous groups followed the receding glaciers north, influencing the ecology as it colonized the region. Hughes, "Third Nature: Making Space and Time in the Great Limpopo Conservation Area," 158.

48 See: David J. Wood, "The Historical Geography of Dumfries Township, Upper Canada." Thesis, (University of Toronto, Toronto, Ontario, 1958), 142. And: David J. Wood, "The Woodland-oak plains transition zone in the settlement of Western Upper Canada." *Canadian Geographer* 5(1): (1961), 43-57. Cited in: Ball, P.W, Hill's Oak

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49 Wasyl Bakowsky, "Prairies and Savannahs of Brant County." Natural Heritage Information Centre (Peterborough, 2001), 2.

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62 Þóra Pétursdóttir, "Small Things Forgotten Now Included, or What Else Do Things Deserve?" *International Journal of Historical Archaeology* 16, no. 3 (2012): 577–603. <https://doi.org/10.1007/s10761-012-0191-0>, 590.

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64 One quote from a concerned citizen regarding the Cambridge levee and flood walls expressed that if there's no meaningful access to the River, "you might as well bury it."

65 "(T)here are also other ways of measuring time, such as Indigenous perspectives that include, for example, cyclical or seasonal approaches." From: Parks Canada Agency, Government of Canada. "Framework for History and Commemoration - Framework for History and Commemoration: National Historic Sites System Plan 2019," November 16, 2022. <https://parks.canada.ca/lhn-nhs/plan/cadre-framework>



5

Ruin as Threshold

Nostalgia, Tourism, and the Future of Heritage in the Haldimand Tract.

Introduction

Dams are perhaps the most interesting juxtaposition of natural and cultural heritage within this study. Made of both industry and the River itself, built according to the River's pre-industrial hydrology, and representing the 'pastoral ideal' of the Victorian era's view of nature, whereby the River is put to work.¹ Their placement within the River also increases their presentation of the passage of time, and marking the seasons by holding back winter ice, circulating spring debris, reflecting fall colours, and serving as summer swimming holes. It is through the Parkhill dam in Galt, and Penman's Dam in Paris that we continue our investigation into natural and cultural heritage in the Grand River, exploring a regional relationship to ruins past, present, and future. These ruins both signify the end of industrialization and the region's subsequent economic shift towards tourism while supporting a shift towards natural, cultural, and recreational amenities. This chapter aims to touch on historical conceptions of ruin, the contemporary uses of ruin and heritage, and their specific contributions to supporting the region's economic shift to tourism, counterurban migration, and education. By tracing these themes, I hope to illustrate what the ruins could mean through intervention and consider how these mediations could emphasize an entanglement of natural and cultural heritage management.

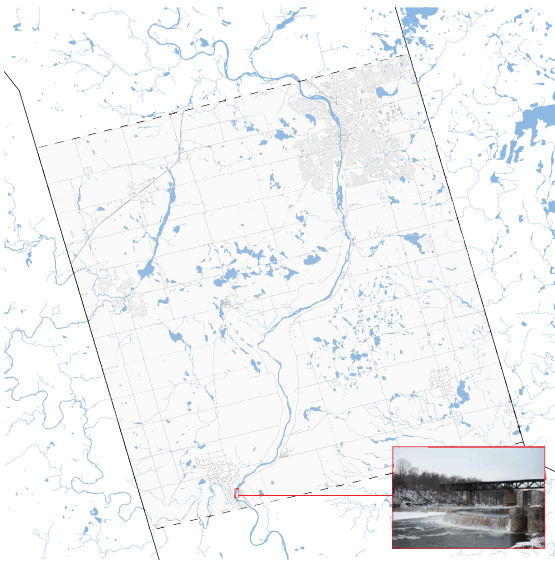
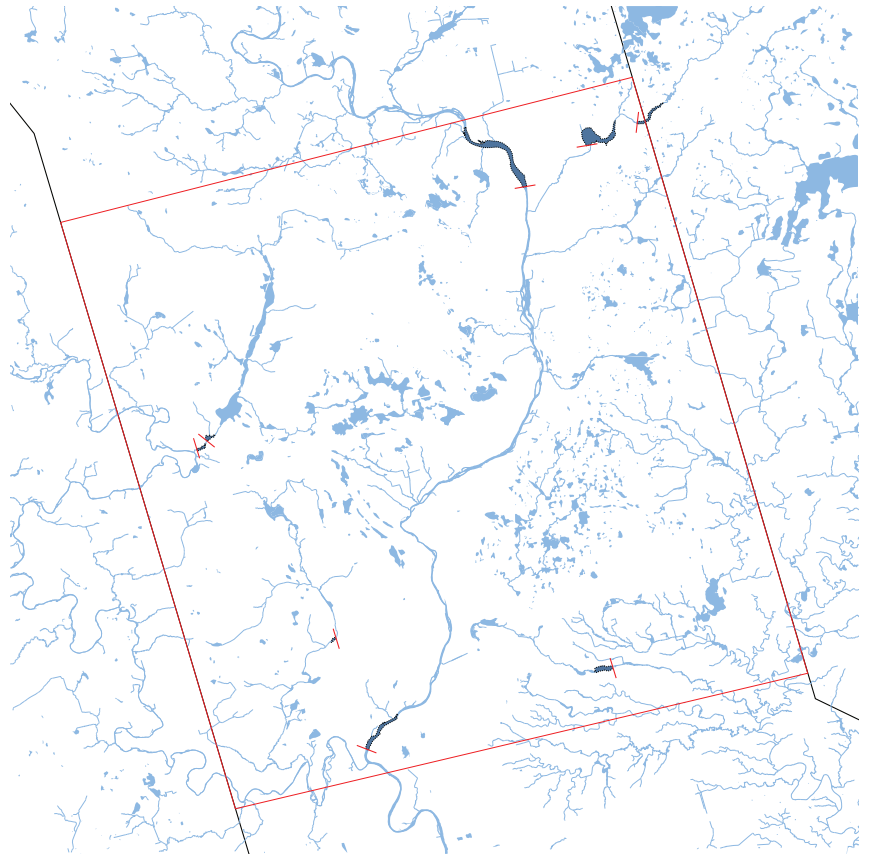


Figure 86: Image of Penman's #2 Dam in Paris, Ontario. 2023, Photo by author.



Ruin as Threshold to the Past, *and* the Future

The history of reflecting upon ruins in the Grand River Watershed echoes from generation to generation. For Homer Watson – a local artist who depicted the ruination of mills in the region – ruins evoke a sense of nostalgia. Their slow decay represented a bygone era, with values and virtues whose loss he lamented. Gone were the days of “hardiness and independence... widely associated with pioneers.”² Brian Foss notes that, for Watson, the disappearance of these quaint mills, replaced by rapid industrialization was met with regret, lamentation, and nostalgia for such scenes as “symbols of a supposedly simpler but disappearing society.”³ Watson saw the loss of his grandfather's mill as a result of “industrialization and individual human greed”, accepting that the mill itself – through the “relentless devouring of trees” – created a *wasteland* that doomed the Doon mill.⁴ With clear parallels to this discussion of heritage, Watson's work on regional mills (*The Old Mill and Stream*, 1879; *The Pioneer Mill*, 1880; and *The Old Mill*, 1886) “can all be read in part as nostalgic homages to displaced technologies”, more specifically displaced by those technologies which some currently lament the loss of today.⁵

Figure 87: Map showing the Grand River Watershed and the location of all known in the Grand River Watershed within Block 1 of the Haldimand Deed. 2022, Image by author.

(Previous Page) Figure 85: Image of Penman's #2 Dam in Paris, Ontario. 2023, Photo by author.

This thesis makes a case for the ruin as verb, critical to the narrative potential for ruins of the region, and to interventions with these decaying structures. Paul Kitay notes that the reclamation of industrial heritage by non-human processes has the potential to represent our expanding understanding of and relationship with the natural world, and an opportunity to find in them a deeper meaning.⁶ While Póra Pétursdóttir claims,

“Ruins of the recent and contemporary past provide an exemplary heuristic case in this respect by accentuating, through their withering and crumbling, the integrity and otherness of things; in other words, how things exist, act and inflict on each other, also outside the human realm, and how they may remember these pasts in their own (alternative) way.”

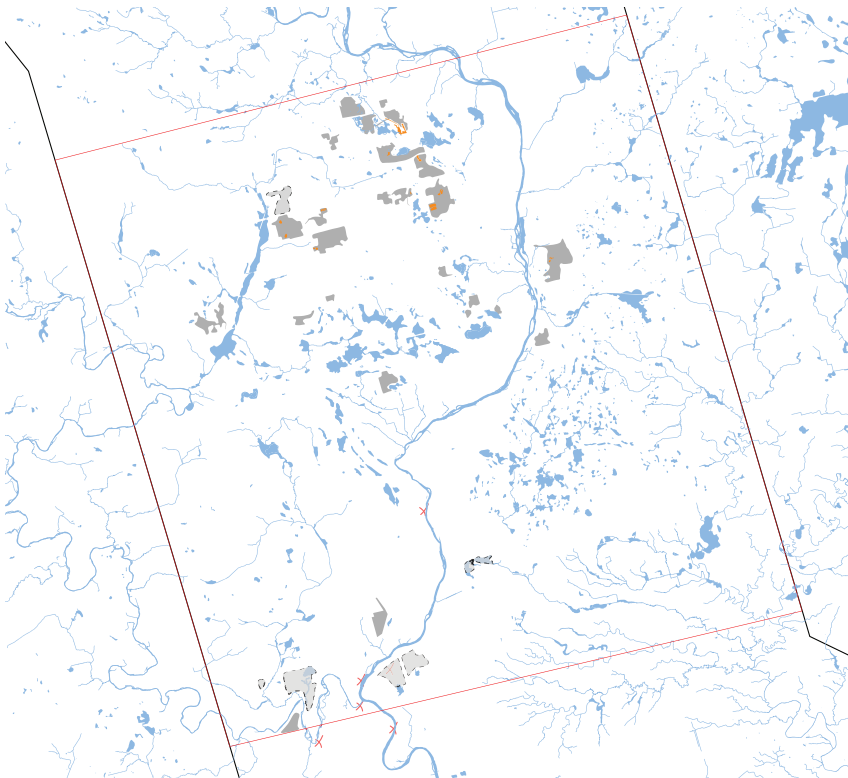
Fergusson’s early accounts of the region as possessing an innate desire to become ‘productive’ and ‘English’ represented the Victorian ideals of mechanistic production and

materialism, creating just such a consciously designed landscape of ‘wrestling’ the ‘wilds’ into production thus, ‘saving’ them from waste. Ruin offers an opportunity to sediment these values already writ upon the landscape, with a physical critique in the form of historic monument. DeSilvey and Edensor have provided evidence that ruins are used to “critique the structures of global capitalism, colonialism and coercive state power,” but remind us that these same ruins can similarly be used to affirm those structures – and structures of linear progressive time – through the rhetoric of their preservation or memorialization.⁸

An active engagement with ruination and a material embodiment of these processes within the designs would support Pétursdóttir’s conceptions of decay as accentuating processes outside the human realm, and a willingness to accept and live with these processes. Such strategies permit these sites to exist as ‘living landscapes’, ‘culturally distinctive places’ which expand our understanding of nature, productivity, and continuing process of co-creating the landscape.⁹ Hughes identifies that “Third Nature violates the laws of linear chronology”, conveniently affording such landscapes the potential to challenge even the modernist myth of linear progressive time.¹⁰ Ruin as verb identifies the ambiguity of Parkhill and Penman dams in their present state, slowly eroded by the River, and as objects of utility or obsolescence. Specifically, I propose that the most pressing subject of these hydrological heritage sites is the valley’s dysfunctional dams, at once ruin and icon, disruptor, and ordering feature in the landscape.

Ian Stevenson identifies that “(t)he dam physically represents cultural perceptions of nature: that nineteenth-century New Englanders saw waterpower as natural and believed nature should be harnessed through artifice to chisel new societies.”¹¹ While previous dam removals in the region have not specifically sought to address the environmental or colonial history of these structures, contemporary engagements with dams could. Although, many would rather see them preserved.¹² Preservationists argue that these dams are necessary to preserve the legacy of the region’s industrial past and consider them personally, and collectively, as part of their and the community’s identity. We must ask ourselves if dam preservation represents a cultural perception of nature from the 20th century. Have we not deviated to a new, more

Figure 88: Map showing the Grand River and all known present and historic quarries, pits and mines within Block 1 of the Haldimand Deed . 2022, Image by author.



wholistic cultural perception of nature – one which considers the health of the River, its associated biodiversity, and Indigenous Land Rights Holders’ cultural perceptions of nature?

A brief look at archival documents from Paris and Galt reveals the recent past’s perceptions of dam removal. In an engineering report which outlines strategies for protecting against bank erosion threatening Governors Road, and the canalization of the Grand at Paris, Section C includes a chapter investigating the potential removal of Penman’s Dam, on the Grand River. However, appearing in both the title and the table of contents, this chapter was entirely omitted without mention from the body of the final report.¹³ Galt’s report on channelization and diking in the wake of major flooding similarly identified dam removal as a means for reducing the risk of floods – even mentioned as the best value – but was not pursued beyond the first round of costing.¹⁴ In both communities it seems

Figure 89: Map showing the Grand River Watershed and removed dams and millponds within Block 1 of the Haldimand Deed . 2022, Image by author.

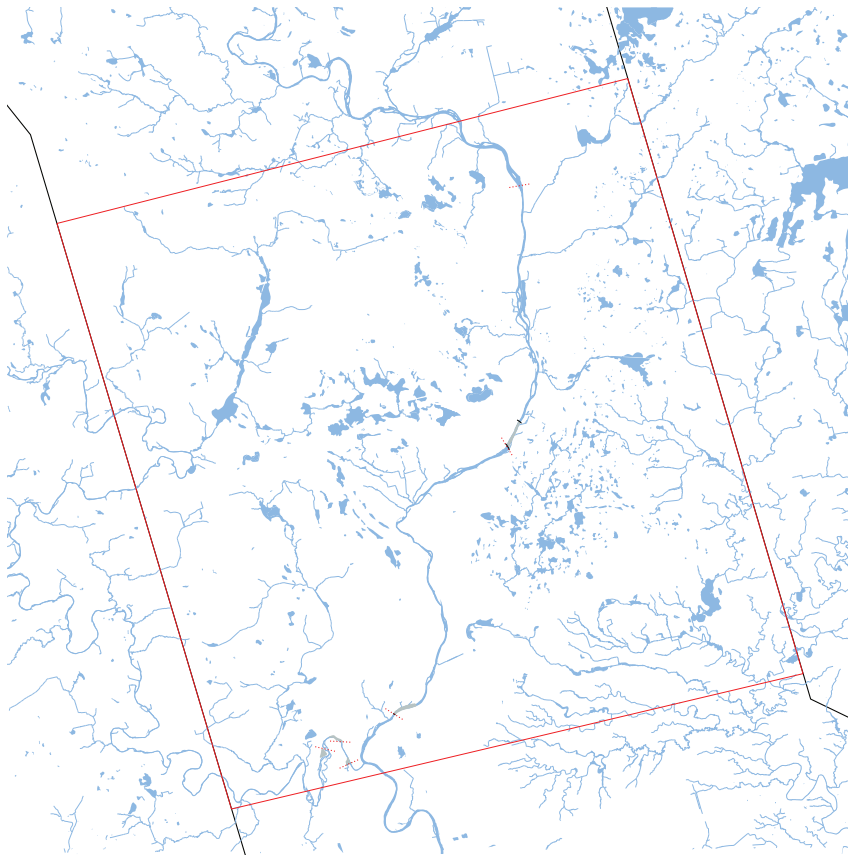


Figure 90: Image of the Exceptional Waters sign on Dundas in Paris, Ontario. 2023, Photo by author.

these structures have become scenic, historic, and recreational icons, similarly applied to the mill and bridge piers. However, while they are viewed by some as heritage, I have also made clear that for others they represent the wastes of industrialism, unceremoniously forgotten in the River, not unlike the trash which litters the bend in the Nith.

Within the Grand River watershed dam removal is even considered as a potential act of reconciliation, with the current provincial government expressing openness to the removal of obsolete dams – currently preventing navigation of the River to their reserve, “a long enshrined treaty right” – at Six Nations’ request.¹⁵ While Penman’s and Parkhill dams do not prevent such navigation, they may be viewed by Indigenous Rights Holders as having played a significant role in colonization and the breaking of treaties by settlers. Similarly, both dams are not necessary for invasive species control and could extend the ‘exceptional waters’ designation between Paris and Brantford to between Paris and Galt – a section of River identified for its potential to support cold-water fisheries due to the high level of ground water discharge within the region,¹⁶ “generating thermal refuge for various fish species.”¹⁷ These structures are identified by the GRCA as ‘resource partitioning’ structures which “separat(e) migratory trout from resident fish communities.”¹⁸ The report identifies the Parkhill Dam as perform-



ing this vital function, and that Penman’s Dam is not necessary, highlighting concerns about its structural integrity.¹⁹ It also highlights the complexity of dam removal beyond questions of heritage, identity, and reconciliation, which leads to Penman’s dam as the chosen subject of intervention.

A History and Future of Heritage Management: From Obsolence to Amenity

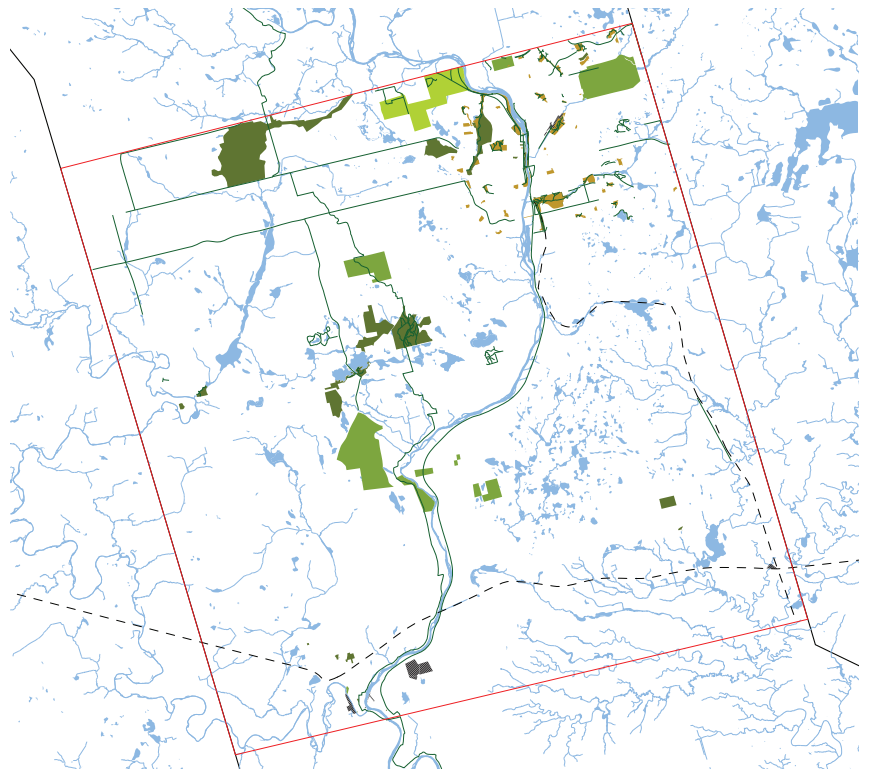
The management of these dams relates directly to both natural and cultural heritage management, and how we chose to approach this fact of interconnection reveals our cultural perceptions of nature. Indeed, what we do with Penman’s dam may materially represent the hierarchy of cultural over natural heritage enshrined deliberately or otherwise by the express exclusion of natural heritage in the CHRS designation of the Grand River. Founder of the Heritage Resource Centre (HRC), Gordon Nelson, identifies the Grand River as a heritage landscape, further supported by the Grand’s designation in the CHRS. He notes the importance of “understanding and planning for both nature and culture and the interactions between them... called working or cultural landscapes.”²⁰ The study of heritage landscapes as distinctive and individual places is quite new. Early interest was in their distinct features and qualities relating to historic periods, expanding to typologies, ecologies, and human interactions, which lead to the incorporation of cultural and natural landscapes in the heritage discourse.²¹ The Grand River Heritage Landscape Guide is structured around several significant landscapes and sites based on natural, cultural, and geological features, but ultimately argues against seeing heritage as a series of individual and disparate sites, noting the important natural and cultural milieus which connect them.²² Today the management of this complex network of interrelated heritage plays a vital role in the economic development of the post-industrial region, supporting tourism, academic research, and counterurbanization to the watershed.

Prior to CHRS designation the region’s cultural heritage was at risk, downtown centers were hollowed out by box stores, contributing to the neglect of urban heritage while also contributing to drivers of peripheral expansions, threatening rural heritage.²³ The

first 1975 Ontario Heritage Act provided no protection to designated buildings, with the national policy – similarly offering no protection – identifying Ontario as the only province without legislation protecting heritage from demolition and unsympathetic construction.²⁴ In fact, the same report identifies policy which financially incentivized the demolition of heritage structures through tax incentives.²⁵ These factors drove many important structures to be demolished including the Old Post Office, and old central school in Paris, replaced by a shopping center and modern school respectively. Local municipalities, individuals, and organizations such as the GRCA played important roles in protecting the region’s natural heritage, and much of what remains is owed to their vision.

Around the time of the Second World War the Towns of Galt and Paris were moving from “hesitant maturity to decline.”²⁶ Paris, once billed by J.S. Brown and Sons in *Souvenir of Paris* as “Industrial and picturesque”, having the purest drinking water in Ontario, and as being “one of the healthiest places on the continent,” still maintains much of these qualities, but it is rapidly changing.²⁷ Today, Paris has shifted heavily from a production center to a *counterurbanization*, amenity, and tourism center, ‘cashing in’ on monikers like the “prettiest Little Town in Canada” and “Cobblestone Capital.”²⁸ Elmes and Mitchell

Figure 91: Map showing the Grand River Watershed and all known parks, trails, and protected areas within Block 1 of the Haldimand Deed, with Third Order Nature parks emphasized in black. 2022, Image by author.



identify in these monikers two specific amenities: the natural environment – the towns “fairytale” situation at the meeting of the Grand and Nith (both designated in the CHRS) – and built heritage – including 11 designated heritage structures – as the primary amenities drawing in-migration to the area.²⁹

Many of the industrial buildings found in larger urban cores have found new uses – for example the University of Waterloo School of Architecture now occupies an old silk mill in Galt while in Paris the country’s oldest civic building is being renovated into the town’s public library.³⁰ These adaptations have not always generated enough activity to animate the downtowns.³¹ In smaller settlements however, Filion and Bunting note that urban centers remain lively, due to their size and the appeal of their quaint natural settings to tourists and artist communities.³² Paris’ downtown has sprung back to life, owing to its idyllic setting on the banks of the Grand at its confluence with the Nith. The rural expanse between these settlements has also experienced pressure in the form of urban and ex-urban sprawl, with many of the smaller farm plots in the region seeing luxury developments, aggregate pits, and the migration of industry to urban peripheries. A large portion of this landscape called ‘The Carolinian Bend’ has been identified as a critical unprotected natural area, with private development en-

croaching on its boundaries.³³ It exists within the complex of ‘natural’ landscapes which occupy the steep valleys and floodplains of this Galt – Paris section of the River, an isolated and important stretch of a larger network of interconnected natural areas. This complex serves as a ‘green corridor’ reminiscent of Haudenosuane land planning described by Ken Hill as a 150-year plan for a green corridor from source to mouth.³⁴

This same stretch of the Grand River was once the most polluted stretch, receiving effluent from the highly industrialized Upper Middle Grand and Speed Rivers, municipal effluent from upstream communities, and an agricultural dump indicated by contaminant spikes observed by the 1971 Water Quality Report.³⁵ Previously in “extremely poor condition” this stretch now falls within the area identified by the GRCA as one of the eleven ‘most heavily used recreational areas’ – including fishing, canoeing, kayaking, hiking, cycling, and bird-watching – between Galt and Paris.³⁶ Much has been done to remediate the ecological health of the River and to positively leverage an appreciation of these landscapes, such as the creation of boat launches and the conversion of abandoned rail lines into public trails – connecting towns, recreational areas, and heritage sites throughout the watershed consciously or unconsciously placemaking in the Grand River Watershed.³⁷ Heather Mair,



Figure 92: Image of ice jam behind Penman’s #2 Dam in Paris, Ontario. 2023, Photo by author.

citing Squire (1994), identifies place making “as a strategy... embedded in the materiality of place”, claiming that Paris’s material history defined its restructuring in the development of tourism “through periods of economic crisis.”³⁸ A new phase of place making could include meaningful collaboration with Indigenous peoples to tie in Indigenous placemaking and placekeeping.³⁹ Such place making is well timed as many identify that nostalgia, heritage, rural and cultural experiences are in high demand, but a lack of Indigenous place making and placekeeping in these spaces could risk echoes of colonial nostalgia previously identified.⁴⁰ Elmes and Mitchell note several businesses which highlight heritage amenities as a part of the experience of shopping or dining, and that tourism operations are similarly advantaged by this heritage.⁴¹

This has put increased tourism pressure on these towns, most notably Glenn Morris.⁴² Plummer and FitzGibbon have also noted that increased demand for recreation has put pressure on private lands traditionally used by the public, as concerns for liability and property damage, or land development have resulted in a loss of access to many spaces of recreational value.⁴³ A cultural practice of woodlot trespass – which the GRCA claims may be a remnant of colonial views of the forests as the land of ‘natives and beasts’ – has resulted in an accessibility to the natural environment uncommon to Southern Ontario, and remains at risk as private lands are transferred to new owners unaware of the culture or unwilling to continue it.⁴⁴ As farm lands continue to be bought up along the Rivers for suburban and estate development, the loss of areas where trespass was traditionally toler-



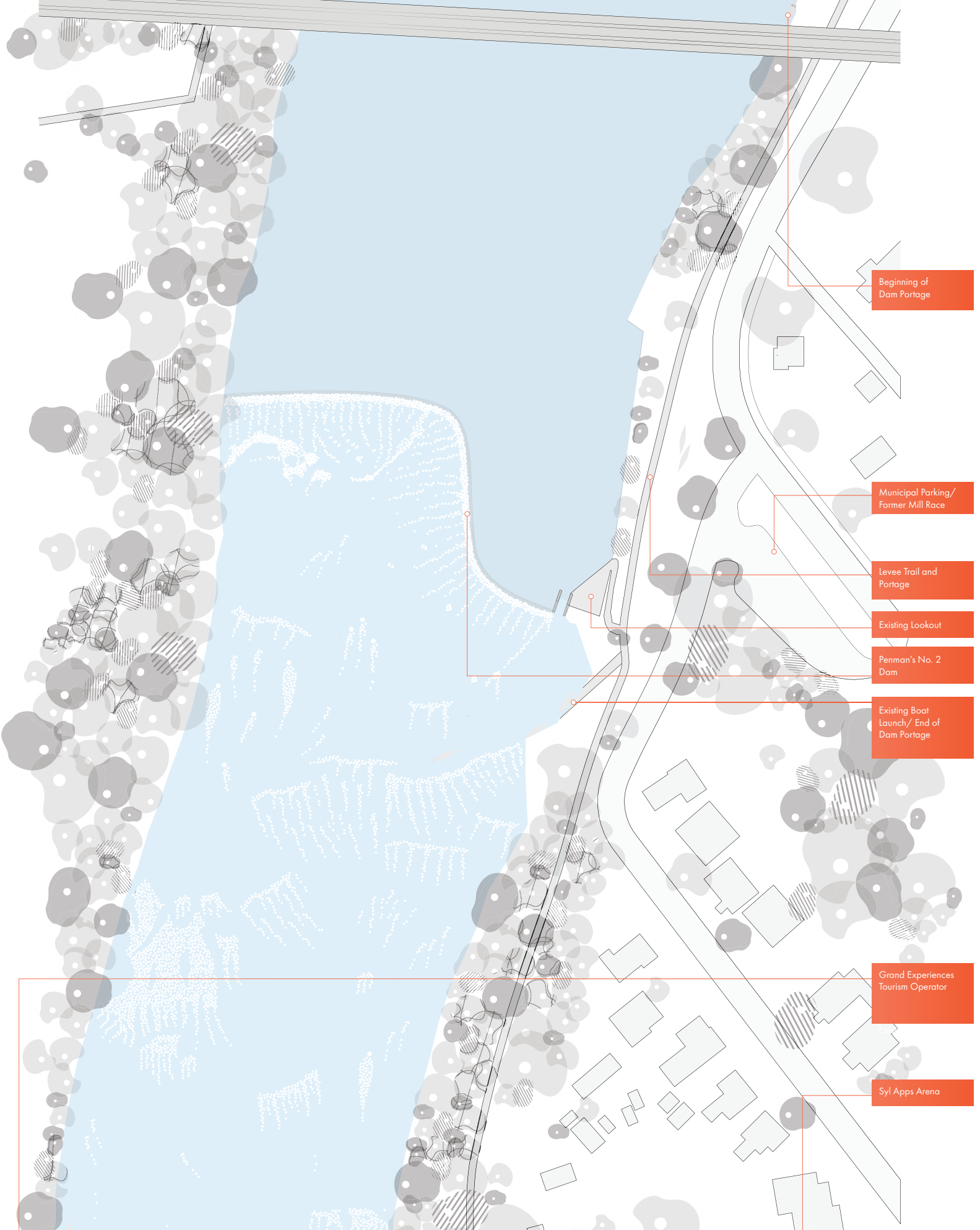
Figure 95: Image of new ex-urban single family home development being built on what was agricultural lands between in Paris and Galt, Ontario. 2023, Photo by author.

ated or encouraged contribute to this erosion of public access to the River. Robert Snipe has identified that cultural tourism and ecotourism have contributed to economic, visual, and social pressures on local, natural, and cultural values. He specifically notes the threat of increased real estate values on younger generations of locals, and the adverse effects of tourism and counterurbanization felt by families not economically tied to tourism, development, or heritage.⁴⁵

Figure 94: Image of Penman’s #2 Dam in Paris, Ontario. 2023, Photo by author.

Indeed, “Recognition of the Grand River Valley as a desirable place in which to live, work and play...” will not only “increase potential for tourism and economic development” but also increase pressures on these natural and cultural heritage landscapes themselves.⁴⁶ Thus the natural, cultural, and built heritage that was once at risk due to *neglect* of their value are once again at risk *because* of their value. If we recognize, that although positive in certain ways, the industrial and environmental history of the region is not a linear progressive development but a ‘cyclical process of ruination’ we must address the potential that an economic redevelopment of the region towards tourism and land speculation carries the same risks. We cannot maintain an ontology of the land which determines land to be *wasted* if it is not maximally profitable in the short term.





Beginning of Dam Portage

Municipal Parking/
Former Mill Race

Levee Trail and Portage

Existing Lookout

Penman's No. 2 Dam

Existing Boat Launch/
End of Dam Portage

Grand Experiences
Tourism Operator

Syl Apps Arena



(Previous Page) Figure 96: Site Plan of The Penman Dam intervention, Paris, Ontario. 2022, Drawing by author.

Dam Intervention: Managing 'Natural' and 'Cultural' Heritage as Interdependent

Penman's dam currently provides no flood control, improvement to River flow, ecological benefits, or power generation. Its remaining utility is exclusively as a public amenity and heritage resource, aesthetically and emotionally reordering the landscape. Stevenson acknowledges the cultural importance of dams and the need for the history of the sites to be honored, noting that this cultural importance can be preserved by leaving some aspect of the dam – such as the headgate – to act as an interpretable element in the landscape.⁴⁷ In this case, the associated Mill has been demolished and redeveloped

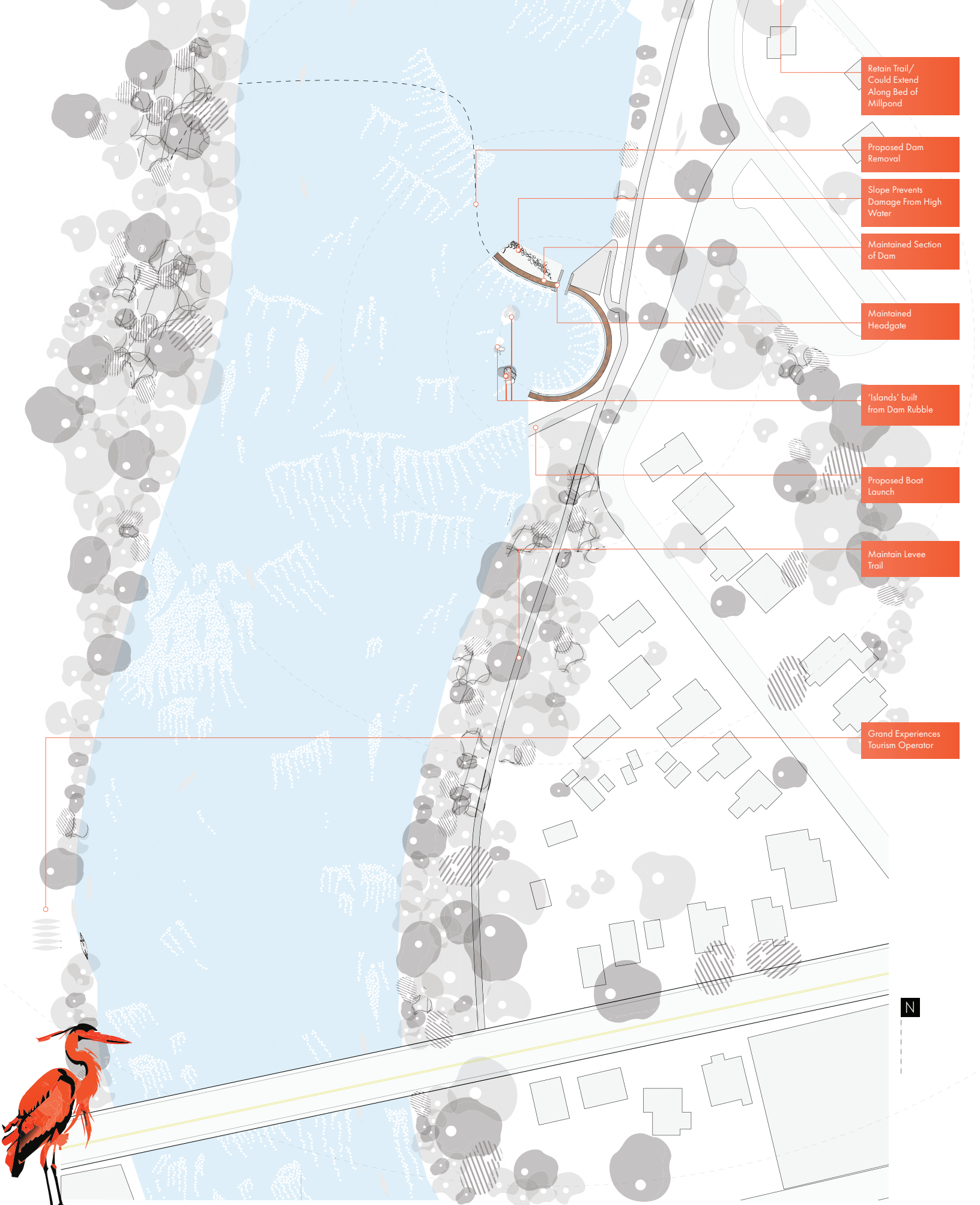
Figure 96, 97: Architectural Model of The Penman's #2 Dam Intervention, model by author.

and the mill race filled in, leaving little to maintain besides elements of the dam itself, and the headgate which is rapidly deteriorating. How can this site be managed to improve the continuity and overall health of natural heritage, while preserving some elements of the cultural heritage and aesthetic qualities of the site? How can natural and cultural heritage be managed to the benefit of both?

Removal of the dam would make the cross section of the River significantly smaller judging by the immediate upstream and downstream sections. By not totally removing the dam on the left bank, maintaining some of the dam's patina, and the existing dilapidated headgate, some cultural heritage elements could be preserved. The demolished section of the dam could be used to rebuild an echo of the structure, pumping water out of the River and into an elevated trough, flowing back into the River emulating the scenic beauty of the existing dam. Formed in a semi-circle, this structure encourages engagement with the River both from the banks and in the River itself. A series of small islands support the establishment of plant life and create a wetland which seasonally floods and dries out, supporting a healthy ecology within the town's center. Finally, it would connect fish populations between the 'exceptional waters' and a stretch of the River identified as a key fish spawning grounds.



(Opposite Page) Figure 98: Site Plan of The Penman Dam intervention, 2023, Drawing by author.



Retain Trail/
Could Extend
Along Bed of
Millpond

Proposed Dam
Removal

Slope Prevents
Damage From High
Water

Maintained Section
of Dam

Maintained
Headgate

'Islands' built
from Dam Rubble

Proposed Boat
Launch

Maintain Levee
Trail

Grand Experiences
Tourism Operator



Conclusion

The narrative power of ruins to confront established cultural relationships with nature, and the opportunities that ruin holds as scaffolding for life support, offers a wealth of variations for designing interventions with these structures. The importance of these natural and cultural heritage amenities to the region's cultural and economic sustainability identifies a need to identify a management strategy and determine a regionally specific plan through further placemaking and Indigenous place-keeping. Similarly, this economic dependence demands management which is weary of the potential for tourism and counterurban migration to be the next cyclical process of ruin and devastation. Perhaps, most crucially, this chapter identifies the co-management of these resources with Indigenous Rights Holders as crucial not only to success, but also as part of the ongoing processes of reconciliation. Much of Six Nation's history has gone unheard by settler culture, and the story of these industrial sites have often omitted their economic, cultural, and environmental damages to Six Nations, and other Indigenous nations. The management of this site as a heritage resource should involve Six Nations consultation and ideally co-management. Otherwise, management risks the continued legacy of colonization treating Six Nations heritage like trash.

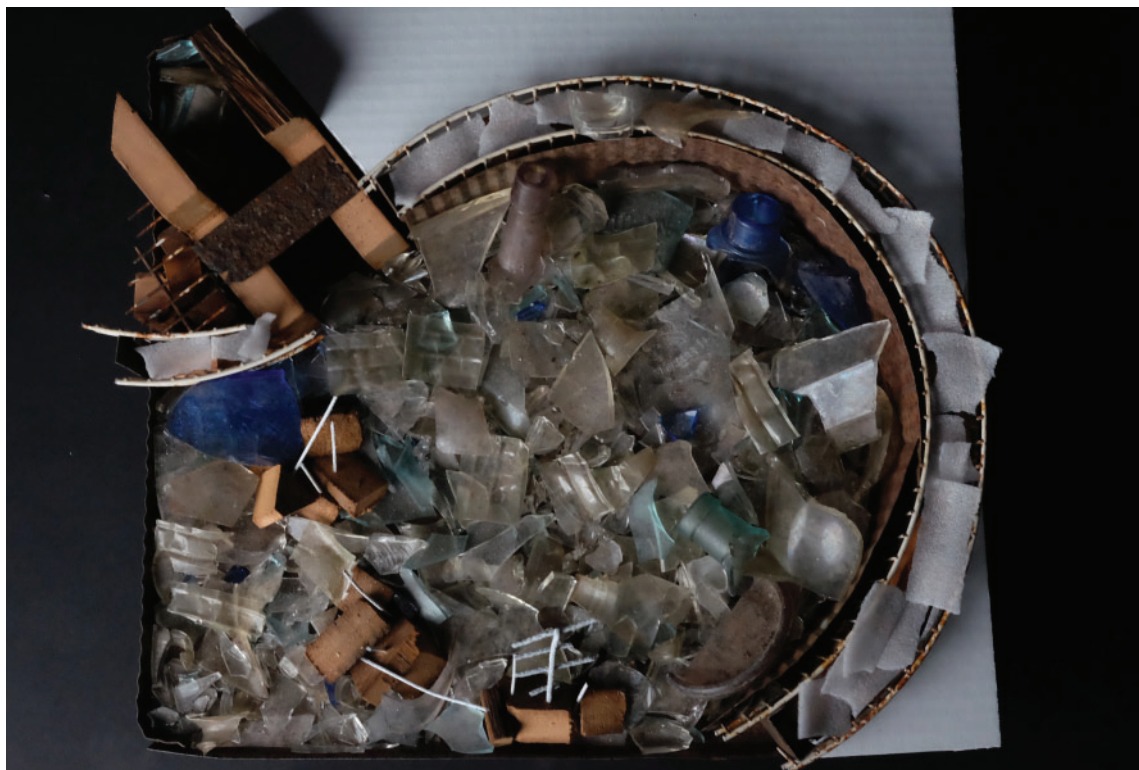
Figure 99: *Architectural Model of The Penman's #2 Dam Intervention*, model and image by author



Figure 100: *Architectural Model of The Penman's #2 Dam Intervention*, model and image by author

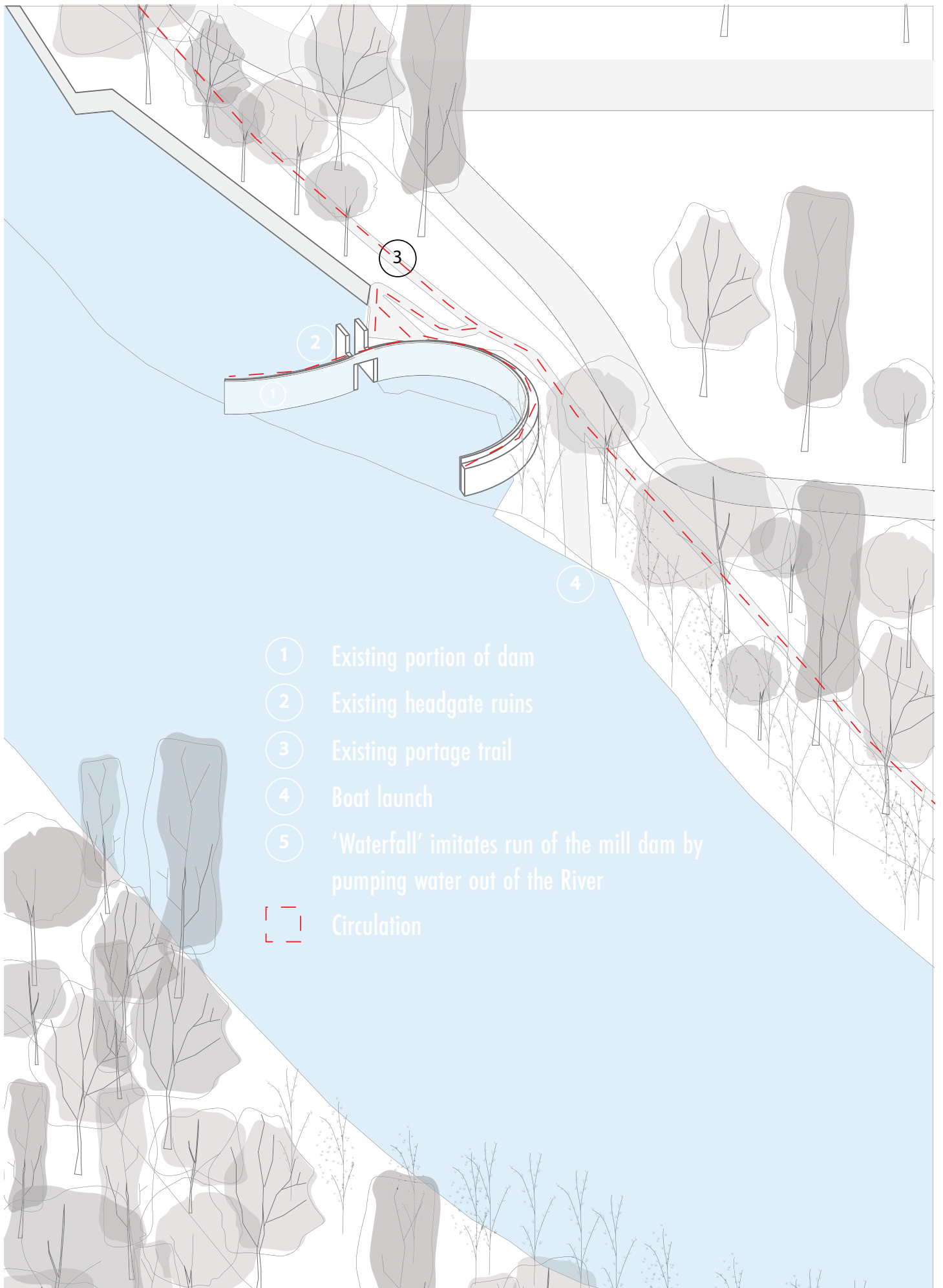


Figure 101: *Architectural Model of The Penman's #2 Dam Intervention*, model and image by author.



(Next Page) Figure 103: *Axonometric Drawing of Intervention*. 2022, model and image by author.

Figure 102: *Architectural Model of The Penman's #2 Dam Intervention*, model and image by author.



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Canadian
Heritage
Rivers
System



Le Réseau
de rivières
du patrimoine
canadien

The Grand River

The Grand River is aptly named. Flowing 290 kilometres from the Dundalk Highlands to Lake Erie, its watershed is the largest in Southern Ontario. Winding its way through marshes, woods and Carolinian forests, the river provides the common thread that links a harmonious blend of natural and cultural landscapes.

A mosaic of Aboriginal and European cultures combined to shape the valley's character. Fine examples of nineteenth century architecture still remain in many rural and urban communities. This is typified by the unique cobblestone buildings in Paris, an historic Brant County community founded in 1850 at the junction of the Grand and Nith Rivers.

The designation of the Grand as a Canadian Heritage River in 1994, was based on a local tradition of cooperative watershed management to preserve the valley's natural beauty, cultural diversity, and recreational opportunities. This plaque is testimony to all those

6 Conclusion:

Bridging the Nature/Culture Divide By Designing With Time at the 'Three Sister's Bridge Piers' (Great Western Railway).

“Beyond ‘Natural’ and ‘Cultural’ Heritage”
Management in Block 1 1:

This thesis has been pre-occupied primarily with how “(l)andscapes can be self-consciously designed to express the virtues of a particular political or social community.”² This exploration has similarly read the accidental, or ‘Third Landscapes’, which have arisen from the decay of these self-consciously designed landscapes. In the past this has represented a ‘taming’ of the wild lands and Rivers into a mode of production which ‘saved’ them from the wastes, but which *could* represent an ontological shift closer to nature through building our capacity to love and nurture it in all its forms. It has ambiguously placed these three historic monuments nebulously between heritage and waste, as redundancies of the Victorian and industrial era. The proposed interventions have sought to identify a need to critically reflect upon self-conscious expressions and to identify a future expression of our relationship with the landscape which we would like to build.

Mitchell argues that “[imperialism] conceives itself precisely (and simultaneously) as an expansion of landscape understood as an inevitable, progressive development in history, an expansion of ‘culture’ and ‘civilization’ into a ‘natural’ space in a progress that is itself narrated as ‘natural’.”³ To understand the relationship between heritage and systems of power we must reiterate that “heritage is a new mode of cultural production in the present that has recourse to the past.”⁴ Much like the concept of the sluice discussed in time, control over what aspects of the past are represented, who is ‘authorized’ to speak for it and how it lives on into the future are deeply entangled within structures of power. Midzain-Gobin and Smith conjure up a similar imagery in their description of myth as a keystone to national identity, through a framing or ‘evacuation’ of history.⁵

Currently the preservation of hydrological industrial historic monuments is ubiquitous along the Grand River, between mills, dams, canals, and bridges. Much of the heri-

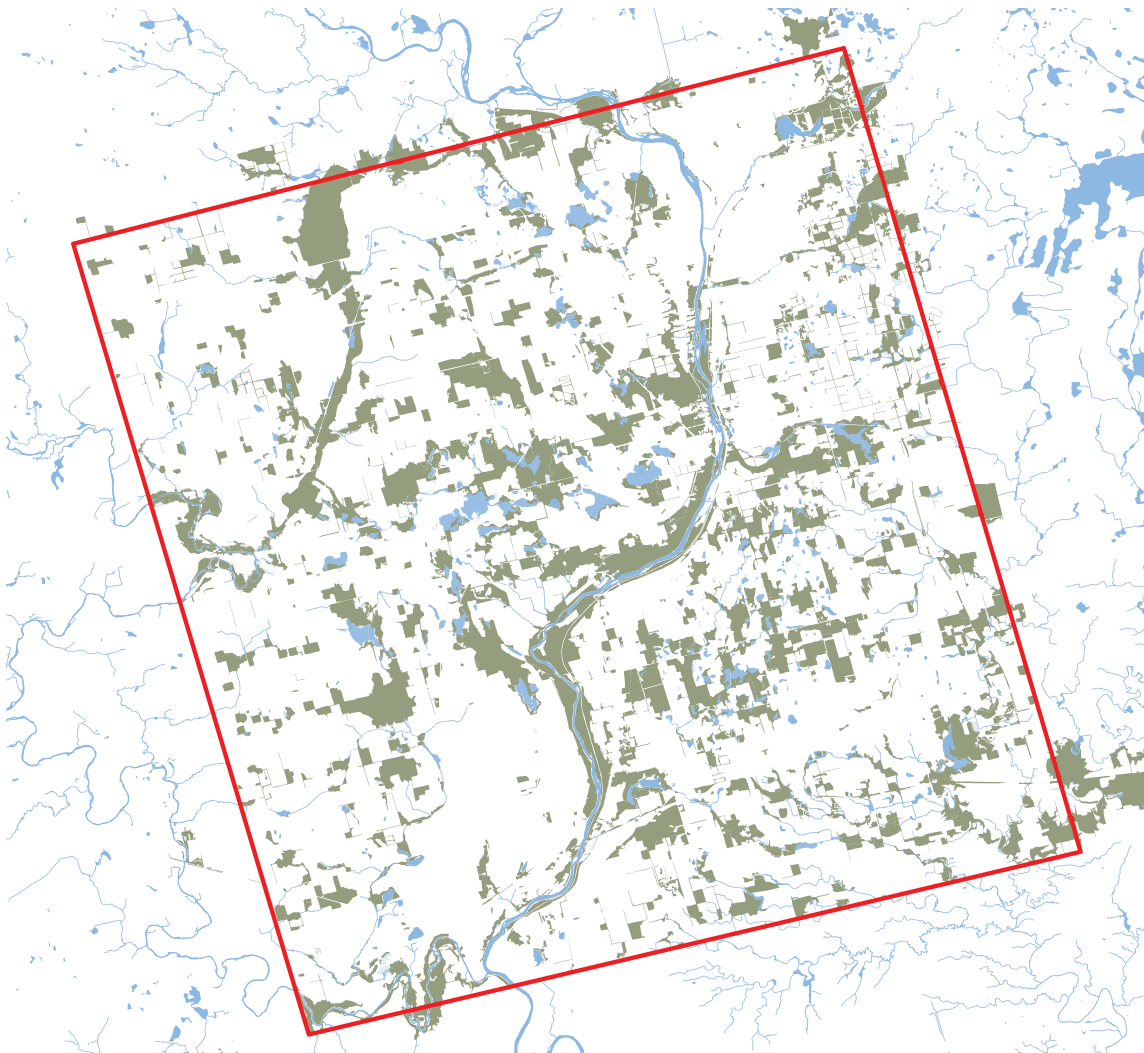
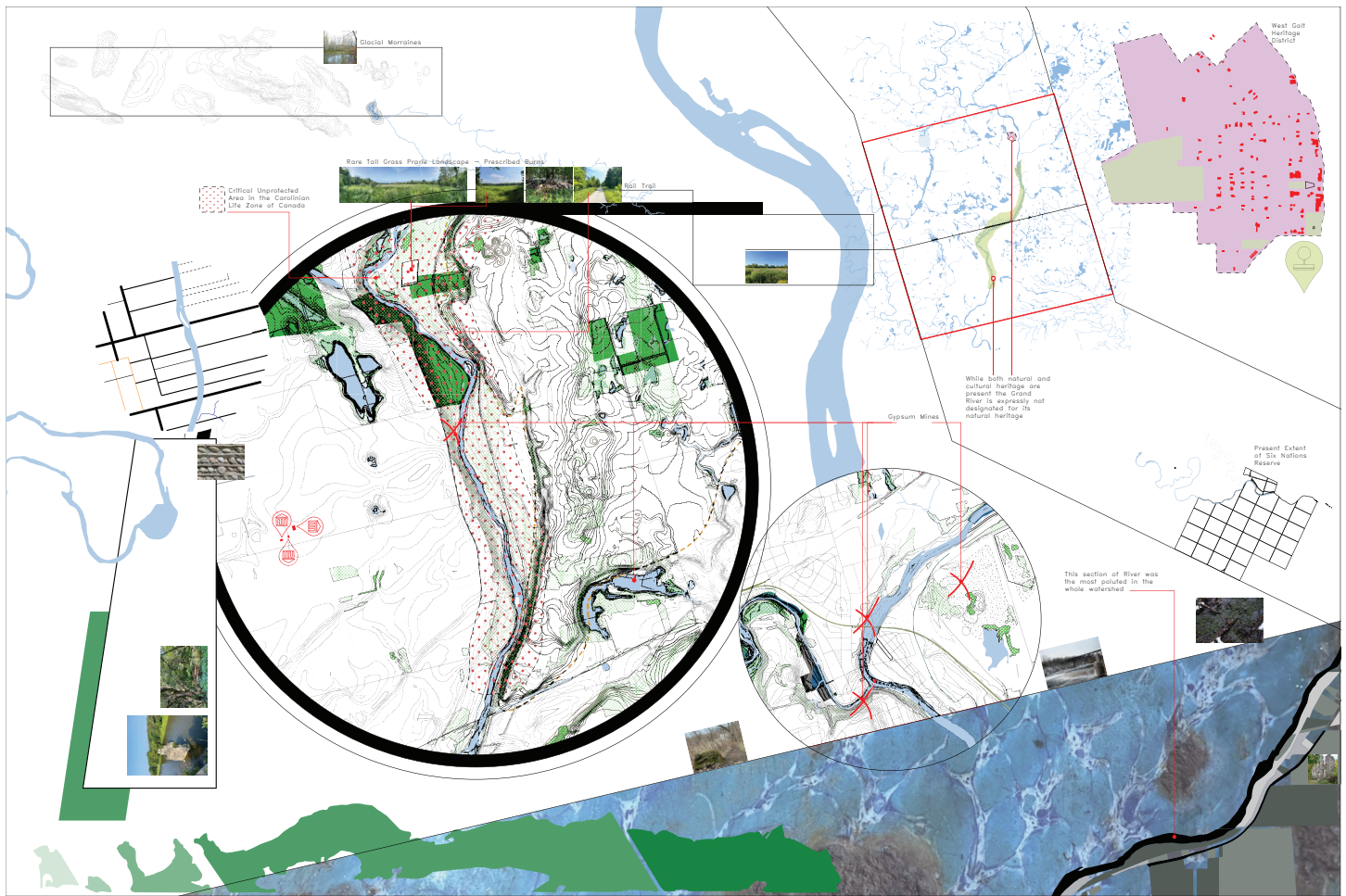


Figure 104: Map showing the Grand River Watershed and existing woodlot cover in Block 1 of the Haldimand Deed . 2022, Image by author.



tage represented and protected continues to affect Six Nations Treaty Rights and interests as identified by Paul General (ie. alteration to water courses, elimination of indigenous species, and *industrial development*).⁶ Further, the slow (ongoing) regeneration of the River's ecology obscures the incredible amount of environmental and social damages caused by such industrial practices and their tendrils. A collective forgetting of these aspects of our collective past risk repeating these catastrophic events.

Bruce Erickson identifies the CHRS mandate's fusion of natural and human heritage as a "celebration of Canada's national origins through Rivers *themselves*, not just the *use of the (R)ivers*."⁷ This is to claim that Canada was born with the Rivers themselves. The rhetoric and practice of managing heritage is politically fraught and endowed with a great deal of power. I note Gary Warrick's accounts of how archaeology – as a 'colonial agenda' – "excluded Aboriginal peoples from their ancestral past" drawing on beliefs of immanent

Indigenous biological (or cultural) extinction and the subsequent 'rightful' inheritance by the Canadian state.⁸ In this case, Indigenous heritage itself is sluiced and eroded from the sediments of time through structures of power, and the myth of linear progressive time.

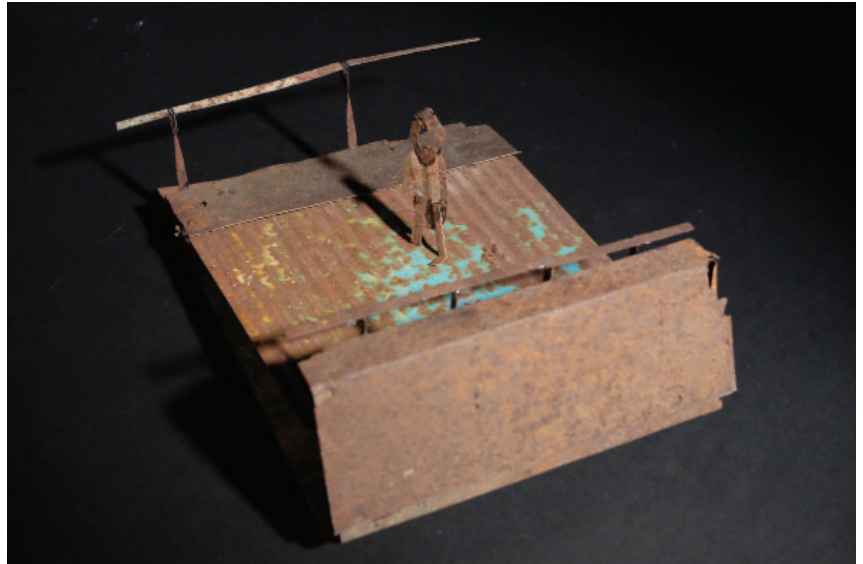
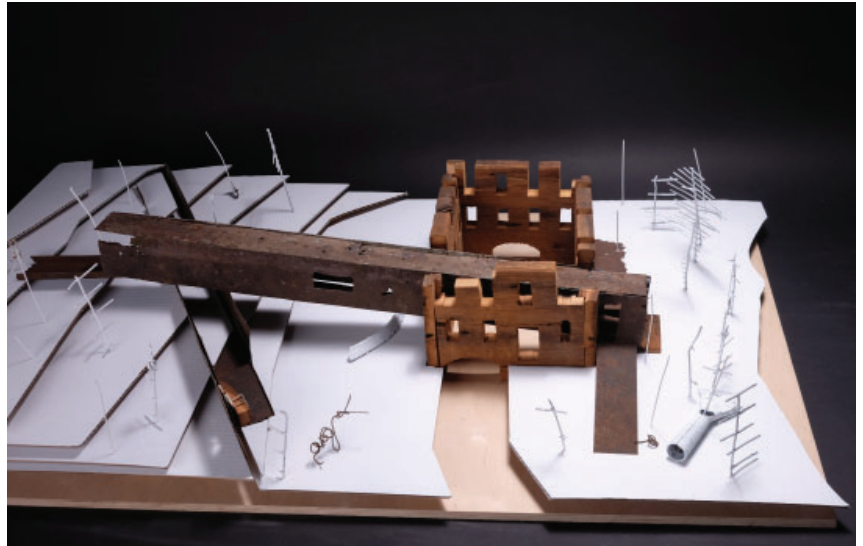
I argue that Erickson's later conclusion – "That the task for the present... is to ensure the stories we tell highlight the nation as produced through competing (and sometimes unresolved) interests, not something determined by the geography of the land" – concretely applies to the Grand River.⁹ The Truth and Reconciliation Commission's Call to Action 79, and aspects of the United Nations Declaration of the Rights of Indigenous Peoples, have called upon the Canadian government to make space for "Indigenous peoples' histories, voices, and perspectives at heritage places."¹⁰ Parks Canada's *Framework for History and Commemoration* identifies four strategic priorities: History of Indigenous Peoples, Environmental History, Diversity and Canada and the World.¹¹ Although the

Figure 105: Narrative Drawing, *Natural and Cultural Heritage in Block 1 of the Haldimand Deed*. 2022, Image by author.

foregrounding of Indigenous history in this strategic mandate is positive, Parks Canada does not operate Canadian Heritage Rivers, meaning these policies must also be adopted by local stewardship organizations, historical societies, and historical sites operators.

As foregrounded in this thesis, the Dish With One Spoon Wampum identifies that cultural and natural heritage can be managed interdependently, and with a net increase in biodiversity. The intersection of these questions of heritage management, and Canada's current cultural pursuit of reconciliation with Indigenous nations, identify heritage management as space for reconciliation, and for moving forward together in the spirit of the Two Row Wampum. This recognizes a potential for natural heritage management to be improved either through Six Nation's request that natural heritage be added to the CHRS designation of the Grand River in accordance with Parks Canada's guidelines for changing heritage designation rhetoric or recognizing and supporting Six Nations' goals for natural heritage management.¹²

These interventions, while lacking engagement with Indigenous Rights Holders, are hopeful proposals which seek to tie together natural and cultural heritage, while meaningfully building towards reconciliation. Their representation as models, built from waste, scrap, and debris is meant to rhetorically frame our past – and potentially present – cultural relationship with nature. As elements in the landscape, they offer witness to the previously identified views of unproductive nature as waste, the continuity of dumping signifying an element of this view has yet to be replaced by a new one. In the landscape they are woven together by an informal trail, where trespassing itself has marked the landscape as intangible heritage. Finally, they endanger natural heritage, polluting the River, and leaching into the soils, as negative heritage which we must someday confront through management practices not dissimilar to heritage management. Their use in reimagining a future where natural and cultural heritage is equally valued and preserved, simultaneously leaves the banks of the River a little cleaner. It 'dirty washes' the project, lending an unfinished patina to the project which could move forward in consultation with Indigenous Rights Holders.



Finally, working with these fragile materials and the patinas given to them by time and nature further tie together 'natural' and 'cultural' heritage. In looking through the piles of rusted metal, glass, wood, and plastic, I also found this thesis, sitting at the toe of the terraced banks, beneath an outstretched willow tree reaching far into the valley, on top of a carved limestone capital - all thanks to a walk through the forest along what I thought was a familiar River.



Figure 109: Image of a hand carved stone capital dumped on the terraced banks of the Nith River, in Paris, Ontario. 2022, Photo by author.

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Maps:

All maps use base maps and shape files cited below, along with other sources cited with each figure,

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Appendix

Figure 110: Image of the mill model and gallery set up on the day of the review, Photo by author.



Figure 111: Image of the dam model and gallery set up on the day of the review, Photo by author.



Figure 112: Image of the bridge model and gallery set up on the day of the review, Photo by author.

Figure 113: Image of the maps and gallery set up on the day of the review, Photo by author.



Figure 114: Image of the author and dam model on the day of the review, Photo by Jackie Hodgins.



Figure 115: Image of the dam model and gallery set up on the day of the review, Photo by author.