No Place, Like Home: A Look at Nature as Artifact and the Displacement of Place

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With thanks to my Mother(s)

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ABSTRACT

The city of Guelph, an element within one of the largest conurbations in North America, the Greater Toronto Area/Greater Golden Horseshoe, is utilized as a metonym of a more general problematic. Certain narratives, logics and instrumental rationalities inform the production of this sprawling polycentric agglomeration forming an almost continuous urban and industrially developed area. Spaces and things within the built landscape, iconic, tropic forms and definitions, recurring presences or absences and 'symptomatic' silences within media and public debate provide a means for addressing discursive productions of Nature and identity in a mapping of the present. This materialist analysis addresses the exchanges and relationships occurring beneath and behind the city's surfaces; the nature and dynamics of the socio-ecological inter-play made manifest by urbanized landscapes and the city's metabolism. Artefacts that involve an engineering of material provide rubrics for considering questions attending spaces, representations, and practices related to urbanization. The basis and topographic implications of meta-schemes created to plan and organize the city, from those of the Canada Company to current Ontario Provincial legislation, is examined. Topography is considered as a material organization within a strategic system employing cybernetic apparatuses and reproductions, consisting of texts/artefacts enrolled into structures of political economy. Intertwining natural, cultural and technological systems, Guelph reveals a practiced urban geography that is a condition and translation of relations effected by global capitalism. The built environment involves conflations of object, image and symbolic space, their practices and principles. Institutional practices and historical relations here shape and impinge upon the biophysical ground. Boundaries and the presences and absences entailed are structured, organized and translated-coded. Adopting a phenomenological approach, my interest is ontological, a study of Being and ecology in relation to the city. What factors shape relationships to surrounding networks, systems and objects, and the manner in which urban space is organized? What are the strategies deployed for delineating, preserving and defining a locale, in establishing a domain of value and meaning? Approached as semiotic systems, built environments and landscapes provide the terrain for a contextual analysis, a spatial

hermeneutic engaging place, time, space and identity/meaning in relation to socio-natural systems.

ABSTRACT

La ville de Guelph, un élément dans une des plus grandes agglomérations en Amérique du Nord, la plus grande région de Toronto/une plus grande région du Golden Horseshoe, est utilisé comme un metonym d'un plus général problématique. Les certains récits, les logiques et les rationalités instrumentales informe la production de cette agglomération de polycentric tentaculaire formant un secteur presque continu urbain et industriellement développé. Les espaces et les choses dans le paysage construit, idole, les formes de tropique et les définitions, reproduisant des présences ou des absences et les silences 'symptomatiques' dans les médias et dans le débat public fournissent un moyens pour adresser les productions décousues de Nature et l'identité dans une cartographie du présent. Cette analyse de matérialiste adresse les échanges et les relations arrivant en dessous et derrière les surfaces de la ville; la nature et la dynamique de l'inter-jeu le socio-écologique manifeste fait par les paysages urbanisé et le métabolisme de la ville. Les objets qui impliquent une ingénierie de matériel fournissent des rubriques pour considérer de questions assistant des espaces, les représentations, et les pratiques lié à l'urbanisation. La base et les implications topographiques de meta-arrangements ont créé pour planifier et organiser la ville, de ceux-là de l'Entreprise de Canada à Ontario actuel la législation Provinciale, est examiné. La topographie est considérée comme une organisation matérielle dans un système stratégique employant des appareils et des reproductions cybernétiques, consistant en des textes/objets inscrits dans les structures d'économie politique. Entrelacer les systèmes naturel, culturel et technologique, Guelph révèle une géographie urbaine exercée qui est une condition et une traduction de relations a effectué par le capitalisme global. L'environnement construit implique des regroupements d'objet, l'image et l'espace symbolique, leurs pratiques et leurs principes. Les pratiques institutionnelles et relations historiques forment ici et empiètent sur le sol biophysique. Les frontières et les présences et les absences signifiées sont structurées,

est organisé et traduit-codé. Adopter une approche de phenomenological, mon intérêt est ontologique, une étude d'Est et l'écologie par rapport à la ville. Quels facteurs forment-ils des relations aux réseaux environnants, les systèmes et les objets, et la manière dans laquelle espace urbain sont organisées? Que les stratégies sont-ils déployées pour délinéer, la conservation et définir un endroit, dans établir un domaine de valeur et de sens? Systèmes approchés comme sémiotiques, environnements et les paysages construits fournissent le terrain pour une analyse d'après le contexte, un spatial herméneutique charmant lieu, un temps, un espace et identité/signifiant par rapport aux systèmes socio-naturels.

Chapter One: Introduction/"Production, Re-production and Consumption of Place"

Why Guelph? This is the place of my birth, so by default the city of Guelph functions as my hometown. Place of birth is often used in legal documents, together with name and date of birth, as the official basis of a unique identity. For the city of Guelph, the place of birth, its origins, lay in a boardroom in London, England. This detached location was the birthplace in 1826 of the Canada Company. Dependant upon speculative finance capital for its origins, Guelph is the product of a colonization venture-strategy. I suggest that initial premises and prescriptions inherent in Guelph's organization lead to a urban formation tending towards the subtopic, comprised of placeless spaces, an urbanized domain artificial and placeless, in the sense of universal phenomena absent local distinguishing characteristics. Infrastructure construction and speculation resulted from the land policy followed by the Canada Company in Upper Canada, as a mechanism was required for assembling people as a prerequisite for development of an agricultural economy. Land within this model was accumulated capital. Yet specific geological history, climate, physiography, soils, flora and fauna and their associations underlie the created city; these elements constitute the basis of the place-its intrinsic natural identity. The place is because of its physiographic and ecological components. As an evolutionary form, the city reflects its history in its morphology, revealing adaptations and containing attributes. Buildings and spaces in the city, its patterns and aspects, ground a socio-ecological identity. Under capitalism the city and its hinterland is an expanding terrain of profitable activity. A distinct economic geography, the landscape resulting from this ordering manifests and embodies the physical character of capital development within the manner in which land/space is utilised, in the location of dwellings and businesses, and the physical infrastructure tying everything together that shapes production and consumption. The artefact serves as locus, the site, the form, for confirmation and reproduction of a set of practices. Guelph provides a geophysical ground, a produced topography composed of and by artefacts, consisting of disturbed landscapes. This sedimented urban geography is the ground for sites of disturbance, for disarrangements. What are the exchanges and relationships, flows, occuring beneath and behind the city's surfaces? Manufactured

urban landscapes manifest and embody the physical character of capital development within a particular fixing/ordering of space. It is a formation susceptible to moments of disruption, prone to fragmentations and reconfigurations, a spatial configuration utilizing sedimentations and condensations to be consumed. Recent building projects in Guelph employ displaced metonymic objects, artefactual accumulations and representations privileging 'authentic' elements appearing to lend continuity and depth. Realizations syncretic and historical, landscapes and embedded objects, the sedimented past of the city, socio-natural forms, are enrolled as 'heritage' and structural elements. History here establishes a story of the past offering an explanation of origins while repudiating the notion of a cyclic pattern of events. This linear concept of time manifests in concerns with specific events and reification of the built environment.

For Guelph, a ceremonial founding occurred on St. George's Day, April 23rd 1827. It was an official beginning that involved the felling of a large maple tree on a site beside the falls of the River Speed. Attesting to a particular relationship to the material world, this ritualistic event marked the formal locating of the future city of Guelph.[1] Selected and situated as the headquarters of the Canada Company in Upper Canada, the town-site also symbolized commencement of the settlement of the Huron Tract, a parcel of land that was comprised of 1.1 million acres acquired, surveyed and divided into lots to be sold at profit. The aim of the company was to obtain land in Canada and to promote its sale to prospective settlers.[2] While within the Halton Block, part of another 1.4 million acres of allotted crown reserve lands throughout the Province acquired by the Canada Company, the chosen town-site for Guelph was projected to serve as an administrative centre for the colonization of lands further to the west. Development was influenced by topography, contemporary modes of transport, and the technologies and materials/resources available to be exploited. Initial conditions meant that within a period of urban travel predominantly by foot, the built landscape thereby reflected a form of mobility. Houses were constructed close to the commercial and industrial centre, and churches were situated close to the houses. Guelph was founded in a strategic location near the axis of Southwestern Ontario; a location intended to provide the commercial hub of a prosperous agricultural region. Following the construction of the Grand Trunk Railway between Toronto and Sarnia in the mid-

1850s, a principal transport network routed through Guelph, the town became significant.[3] Pioneer industries developed rapidly once the farmlands surrounding the town-site became productive. Specializing in products and services for local farmers, mills and foundries were some of Guelph's earliest economic activities involved in the manufacturing of raw materials into goods and products. These industries relied on appropriating the abundant supply of waterpower available in the valley of the Speed River. In conjunction with an expansion of trade and commerce based on raw material extraction industries, the population of the community grew rapidly; Guelph became a town in 1856 and reached city status, being incorporated on April 23rd 1879.

Michel de Certeau suggests in *The Practice of Everyday Life* that a place, as a location, is an ordering in accord with which elements are distributed in coextensive relationships. A place is an 'instantaneous configuration of positions' where elements of consideration are situated individually and distinctly within a location that they serve to define. Definition requires order and exclusion, a necessary delineation and specificity. Place entails an instantaneous configuration of practices; it contains the order in whose terms elements are distributed in relations of coexistence. Elements coexisting in the same place may be distinct and singular, but share an identity conferred on them by a common occupancy of the place.[4] Narratives characterize, traverse and organize specific spaces. What then is the relationship, and how is it mediated, between occupants and their surroundings, the gaze and landscape? How are time-space, image and consumption related? What are the codes, images and strategies involved in educating and determining a vision and valuation of space; does the built environment serve the role of text, of a palimpsest on which identity and socio-material relations are ceaselessly rewritten? What of the temporal dimension of spaces, the social quality of places, situated knowledges, the question of boundaries, of mapping projects and practices and a geometric definition and understanding of space? How do technological and perceptual lenses affect landscape and architectural experience? What does it mean to have a relationship to the 'real' that is framed through apertures and images, by production techniques, by particular lenses and mappings? Guelph affords a context for engagement with this constellation of issues through consideration

of specific case studies of particular artefacts, sites, recurrent tropes, and their conception, perception and re-presentation.

Denoted here as a fundamental matter, context is not simply surrounding 'information', but a co-structure or co-text tied to a particular location. Following de Certeau, space is a 'polyvalent unity of conflictual programs' composed by, and consisting of, the 'intersections of mobile elements' involving vectors of direction, variables of time and velocities, and is the effect produced by the operations that situate and temporalize it. Space is the boundless extent within which matter is physically extended and objects and events take positions relative to one another. It is mobility and the ensemble of movements. Distinction between place and space suggests that place is a practiced space; "…an act of reading is the space produced by the practice of a particular place: a written text, that is, a place constituted by a system of signs."[5] As discursive formations consisting of both material and immaterial components, places can be identified, while space, being composed of the intersections of mobile elements, is a possibility that can be actualized. Identification and actualization occur within an open field of specifiable and describable relationships wherein the subject-object and its representational practices occupy diverse positions defined by continuously varying orientations, linkages, and references. Space is here considered as an open and mutable field of specifiable relationships and structures, as a site actuated by the ensemble of movements deployed within it, as a structure that is determined by the distribution of economic, social, cultural, ideological and theological capital. Production of space involves a history of representations as well as specific representational practices.

In *The Production of Space* Henri Lefebvre denotes spatial practice (perceived) that embraces production and reproduction of each social formation, representations of space (conceived), which are tied to the relations of production and to the order, hence knowledge, that these relations impose, and representational spaces (lived), which embody complex symbolism dominating, by containing them, all senses and all bodies.[6] The uses and definitions of space lead to the influence of that space upon the behaviour of those who occupy it. The bounding and definition of space serves to prescribe the behaviour within it; words, metaphors, images, signs utilize space or place to add meaning to the external world. Space is an ongoing production of spatial

relations, subject to the dissolution and generation of relations. Social space is produced and re-produced in connection with the forces and relations of production. Lefebvre suggests an evident parallel development between the hegemony of capitalism and the production of abstract space. Like abstract space, capitalism has created hierarchies, homogenization, and social fragmentation; with the global spread of capitalization similarities rather than differences are engendered. While differences of local culture, history, and natural landscapes are suppressed, spaces of modernity are divided into grids of private property, market and labour. Yet abstract space harbours specific spatial contradictions, a 'differential' space. While abstract space tends towards homogeneity, seeking the elimination of existing differences, it contains the possibility of a space accentuating difference, ambiguity and the marginal. There is a dialectical conflict between abstract space and differential space.[7] Space is a thing lived, perceived and conceived. Recognizing the problematic quality of the term, I will be suggesting that 'nature' is the 'differential' which is necessarily entwined within a dialectical association, ever present with-in the development of Guelph and its urban spaces.[8]

Production of Guelph's built environment has entailed resource consumption and reconfigurations of the urban fabric that reflect capital flows in conjunction with geographical and resource influences and limitations. 'Creative destruction' follows the application of capital to land, apparent in conversion of landscapes from green-field space to urban uses.[9] Development here has led to built expressions of techno-capitalism, to systematic re-orderings, a geo-physical conformation resulting in the creation of artefacts, in a material realization. Figures/constructs/commodities within the city incorporate a landscape element; these productions and circulations mark the character of an urban space over a period of time. The process of constructing this urban environment, involving restructuring through development of particular localities and mobilizations of a specific topography, provides an inherently speculative basis for an accumulation of capital. Patterns of land enrollment-usage in Guelph mirror this fluidity, with the urban fabric emerging from an accretion of zones surrounding a central business district. It is a composition subject to superimpositions and a continual outward growth, a form wherein successor uses displace previous uses in that space. Transpositions and centrifugal flows effecting the built environment here are predicated

on technological developments in transport systems and capitalist production in general. The patterns of the city are the product of underlying relational factors within a systemic ecological complex formed by the simultaneous interaction of population, environment and technology. Guelph presses against official and biophysical boundary conditions in the continual process and practice of re/making and realizing space and the material structures contained with-in it.[10] Bounded by arbitrary mappings, the city is ultimately subject to the carrying capacity of the watershed within which it is located. The present iteration of this urban formation results from deployments of the spatial systems of the dispersive city that no longer assumes an annular form which is dependent on the central business district, instead manifesting an organizing principle for a location in time-space wherein the periphery is structuring the centre. The model of a dispersed city represents a structure of more or less autonomous parts and fragments, with little hierarchical order and without any regular pattern. The dispersed city is characterized by ordered chaos and generative transformations, by accelerations of the processes of change that modify its structure. With continual expansion of both infrastructure development and natural resource extraction, Guelph is an ongoing site of ecosystem fragmentation and conversion.

Non-linear, whole systems and transformations of infrastructure and building pattern dictated by a growth imperative mean that Guelph is presently a conurbation entailing a spatial spreading into green-field land and an reordering of already built-up areas.[11] This is a spatial distribution of dislocated zones arising from the development of suburbs as locales of residence and consumption, and subsequently as employment nodes containing industrial parks, office parks and mall areas. As an outward-horizontal expansion of the urban domain, sprawling development here is the product of a complex of factors, a morphogenesis of the city-organism. Topological formations and transformations of this urban space result from processes that control the organized spatial distribution of material. An assemblage of space involving elements and sedimentations of artefactual formations is structured and accelerated by initiatives in the areas of transport infrastructure construction, communication and market mechanisms.[12] The resulting built environment consists of a writing of material form, in material reflections, a reified landscape, of advanced techno-capitalism, that is induced

by global tendencies relating to improved industrial productivity and the spatial relocation of employment interacting with macro-economic policy. Growth of this urban form involves an interaction of general global processes and specific local factors. Attenuating or amplifying location-specific factors, global processes of cause undertaken-adopted by actors present in the locality become determinants, particularly in relation to the processes of urban planning and land use changes. These recursive relationships drive ecosystem change and the ordering of the built environment, to shape the urban structure and its interfaces, as the effects of larger causal processes are reinforced and magnified by local planning policies. Yet, though subject to continual deformation, due to the presence of residual elements of its original design and material Guelph presents a tenuous system of places; the city is a paradoxical object. Absent a consistent hierarchically ordered set of spaces, parts are the fragments of the larger whole forming a set of disaggregated units. In the composition of this urban form the downtown district functions analogically, as time-place, as continuity is reproduced mimetically. Containing persistent elements of an urban structure, a preserved portion of the city is meant to be an artefact recording its own history. However, the specificity of local construct/ions predicated upon specific, contingent, geo-histories is undermined by a larger built environ determined by infrastructure, development and architectural deployment of design simply mimetic of expediency. As part of a materialization that is the creation of developers, an urban narrative-fabric with a debased centre, a peripheral element of delimited autonomy located within an assemblage, Guelph becomes a problematic location for a placement of identity.[13]

The present city involves an amalgamation of topographies of programme and space, of material flows and structural elements, a set of dynamic geometries and patterns evolving in time. A plan was prepared for the initial settlement-form involving a series of large public 'squares' of varied shape plotted within a patterned network of streets. The town was constructed in relation to this coherent and controlling plan, a design providing one of the earliest examples of town planning in Ontario.[14] Initially neither the result of a particular geographical or social surplus, nor a gradual accretion or an unorganized extension, Guelph was conceived as a complete whole. While the dominant feature of the system according to which the settlement was laid out was that

(Figure 1:1) Guelph City Centre (From City of Guelph data: 2008)

of the grid, it was unique for its radial pattern orientating the layout along five main axes. Aspects of that original plan remain visible within the central business district; irregularities in the geometry of the streets provide an indication of the design concept. Once overlaid upon an irregular ground, co-ordination of the initial plan with the topographical conditions dictated by the banks of the Speed River and other geographic features was necessary.[15] Beyond the river flats the chosen site consisted of a series of gravel terraces and drumlins. Product of the Wisconsin glaciation period, these physical features channeled and constrained the growth of the settlement at its foundation. Guelph's initial growth occurred almost exclusively along the west bank of the Speed River due to the large drumlin and gravel terraces inhibiting eastward expansion. Development west of Gordon Street was also constrained by the drumlin atop which the Church of Our Lady is constructed. The river bound the downtown area to the east, a railway line marked it to the south, and a rising height of land delimited it to the northwest. As is made manifest in the organization of the site, the anatomy of the river and local geological formations impacted the early socio-natural relationship involved in Guelph's development.[16] The shape of the town was conditioned by the reality of the terrain, the dimensional properties of a physical system resulting in an urban landscape

presenting an orientated series of vistas and streetscapes within a roughly triangular formation.

(Figure 1:2) Downtown Guelph: Lower Wyndham St. (Gilbert: 2007)

In addition to the surface topography of the chosen site, the availability of raw materials suitable for building purposes was a determining factor in the construction of Guelph's built environment. As a sawmill was immediately established in order to take advantage of heavy stands of mixed woods present at the site, lumber was available from the beginning of development, while the extensive limestone formations in the area, outcropping along both the Speed and Eramosa rivers, could be readily quarried to provide building stone and lime for plaster.[17] Stone was indigenous to Guelph; the city was built of it and upon it. As there was only a limited supply of clay suitable for brick-making in the immediate vicinity of the settlement brick wasn't used extensively for building projects until the establishment of a railway connection made it feasible to import this material from Milton after 1857.[18] The aesthetic informing the downtown area represents the cumulative production of work by masons, carvers and builders initially making extensive use of locally quarried, amber-hued limestone. Extracted building material, dolomitic limestone employed in Guelph can be more easily tooled or carved than most limestones; the result is ornamental work including an elaborate array of pedimental or segmental lintels and console brackets. Apparent in the façades of surviving commercial and civic buildings, 19th century builders and architects maintained a sympathetic concern for the coherent interrelationship of building design,

structural materials and architectural scale, thereby lending a sense of coordination to
the built environment. Storefront façades of the blocks of commercial buildings from
the 1850-1875 period lining the major downtown streets tend to be an admixture of
Italianate and Romanesque elements. These examples of the Renaissance Revival style
incorporate motifs like alternating pediments. While the architectural styles utilized for
these commercial buildings reflect the trends current in Ontario at the time of their
construction, that which both visually and materially distinguishes Guelph's built
heritage from that of the urban landscapes of other southern Ontario communities is the
use of locally-quarried amber-grey dolomitic limestone as the dominant building
material.[19] Regional variations in stone architecture arose in part due to the differences
of the local stone itself.

(Figure 1:3) Upper Wyndham Street (Gilbert: 2007)

Buildings built in local stone embody quite literally the natural, indigenous
character of the site. The geography and geology, the landscape itself, determined
where building in stone became prolific. This enrollment of material lends a visual
unity to the older portions of the city. The locally procured and cut stone contributes a
degree of coherence to the built fabric of the cityscape, a certain legibility to the
architectural composition of the area, lending distinctiveness to the original urban core
in relation to the rest of the urban construct. However, the physical consistency of these
commercial streetscapes has been compromised through the replacement of demolished
structures with insertions of standardized concrete and glass forms during periods of

urban renewal. Additionally, the legibility of the downtown area has been undermined by incongruous substitutions for local stone, a building material that is unavailable, as it is no longer quarried in cut-form. Responding to the dictates of a civic by-law in effect since the mid-twentieth century stipulating the use of stone facings for the building facades on Wyndham Street, which is the central axis downtown, newer facades have been faced with grayish Queenston limestone or stone-like slabs of pre-cast concrete.[20] Built forms utilizing material sourced from the immediate vicinity of their construction are a residual presence in the urban core that are subject to depletion and replacement; 'authentic' stonework facings and exterior masonry walls remain, intact forms or isolated fragments, suspended animations in a state of preservation.

(Figure 1:4) Downtown Guelph circa 1830 (Source: Guelph Public Library Archives)

Guelph was initially laid out according to a pattern/plan unlike anything then known in Britain's North American provinces.[21] The Guelph plan was differentiated by its basis on a fan-like design with principal streets radiating from a single focal point. While the design itself was exceptional, the act of establishing a town in advance of agricultural settlement was not an unusual practice within early Canadian development. An essential feature of British imperial settlement policy had been a strategic placement of pre-conceived towns as vanguards of expansion and control. These constructs were the product of a premeditated act by an imperial official or surveyor rather than the result of a spontaneous or slow accumulation of buildings around an advantageous site.

Planners began instead with an image, a conception of the total town site before the terrain had been surveyed and cleared.[22] In the case of Guelph, the intended concentric symmetry of 'Priory Place' and the streets radiating from it, the generous size of the public market ground, the enormous space granted to St. Patrick's Catholic Church, the positioning and shape of the square for St. George's Anglican Church are notable within the layout of the initial town plan. Guelph's plan was based upon a fan-like design, an arrangement with five major streets radiating from a single focal point, whereas the Georgian 'New Town' form characterized the basic Canadian town-planning tradition. The contemporary conventional implementation of a relatively small grid that focused upon a central square followed a colonial typology which had evolved through several stages during the eighteenth century, closely corresponding to parallel developments in Britain, especially in the building of hundreds of new towns in Scotland and Ireland.[23] The foundation of Guelph was something distinct in another respect, as this preconceived town was not the product of a government-sponsored or directed project. Instead, the settlement was the result of a land company's commercial enterprise. Organized in London, England, in 1824 as a joint stock company which was to become the largest and most powerful commercial organization in Upper Canada, the Canada Company was a well-capitalized privately chartered British land development company incorporated by an act of British parliament to aid in the colonization of Upper Canada.[24] The company's Canadian operations involved more than two million acres of purchased Crown reserves; agents of the Canada Company surveyed and subdivided this territory, built roads, mills, and schools and advertised it to potential buyers in Europe. About half of this land was scattered in small lots throughout the province, but a 42,000-acre block known as the Halton or Guelph Block and a million-acre tract near Lake Huron offered the possibility for implementation of large-scale development schemes. It was assumed these schemes would take a form somewhat similar to the projects of two land companies then operating successfully in western New York State, operations which involved the opening of roads and planting of towns in order to stimulate land sales and development.[25] Acreage was purchased while it was still 'in a state of nature' and mills, a store and other facilities were erected n order 'to render the tract valuable'. This practice of using towns as an agency of development was a

variation of a practice in Scotland whereby landowners built planned villages on their estates.[26]

The cyborg nature of the present city of Guelph, a built-up surface area/form where development as a self-generating, self-replicating force that exists outside of nature is made apparent, is suggested with its beginning. Guelph is both a specific site and reflective of a more generalized condition. Established as a centre of local and regional administration-calculation by the Canada Company, Guelph reflects a pattern of development based on a command and control model, a mode of development dependent upon control strategies concentrating on boundary conditions and interfaces, on rates of flow across boundaries, as opposed to maintaining the integrity of natural systems. Ecological integrity and material specificity give way here to a dependence on decision procedures and expert systems; such strategies, applied to urban development, are articulated in the languages of transportation and population control and maximization of temporal-spatial efficiencies formulated in terms of rates and costs of constraints.[27] Within this tactical 'making' of space biophysical material resources, like any other component or subsystem, must be localized and contained within a system architecture whose basic modes of operation are probabilistic, statistical. Donna Haraway suggests that with/in such an organized world of fluid exchanges, "No objects, spaces, or bodies are sacred in and of themselves, as any component can be interfaced with any other if the proper standard, the proper code, can be constructed for processing signals with/in a common language."[28] Local material distinctions, social and natural formations, occur within a larger pattern/ing. Surfaces are dependent upon underlying narratives and flows, reliant on information systems organizing the distribution of agency and mediation and centres of calculation permitting or effecting action at a distance. Systemic processes of power and capital accumulation entail local displacements through the fetish of calculation. An official organization, Guelph is an apparently discrete and bounded distal entity, yet this is an urban form defined by continuous and proximal processes, by determination of the manner in which agency, corporeality and technologies are ordered. It is a built fabric-formation resulting from fluid technological applications rather than a stable network. Assuming the networked quality of things, what emerges is a problematic constructed environment, a landscape

of continual flux. Ground for meaning in such an ordering of the world becomes suspect.[29] The imperative which Guelph's built/manipulated environment is organized around is the control of space-time, by efficiencies and transformations of production and distribution technologies; the aspect of place is subservient, a temporary byproduct subject to consumption in order to meet systemic demands.

(Figure 1:5) Upper Wyndham St. at Woolwich and Speedvale (Gilbert: 2007)

Within Guelph, the actual planning-pattern is dominated by an objective positioning of the local in relation to global processes.[30] The character of local socio-natural assemblages bears the imprint of economic globalism, of industrially efficient, uniform, linear, centralized design decisions. Specific construction projects here reflect general principles of organization necessary for coordination of production and social reproduction through governance in interaction with a specific spatial context producing limited local variations. Discourses of competitiveness and efficiency undergird policy formations through which development is realized, and futures constructed. Effected by transnational corporations, the concept and form of its urban fabric has been shaped from its beginning by production, distribution, consumption, transportation, communication and legislation. Present urban systems within Guelph's built environment constitute an assertion and application of tenets resulting from a set of epistemic networks, a mediated non-material dimension. It is an urban organization that is embedded within global economic and mapping systems, an urban system

composed of geometries where arrangements of objects and their representations are folded into one another.[31] Spatial orderings, these topological foldings are meant to generate place through an arrangement/placement, naming and seizing of material within an urban configuration. Places here are located as mobile effects within a system requiring tactical deformations, imbricated in a mapping that involves the continual strategic reshaping of terrain, within an ordering where both natural and designed systems are material of a limited dimensionality. An ordering effect, place here is something mobile and relational, composed of heterogeneous materials within networks-arrangements of agents.[32] Geographies manifested locally represent a space-time fabric, specific sites where productions and reproductions of the built environment occur that are the concretization and localization of global effects and trajectories. Abstraction underlies the organization and evolution of Guelph, which is a conflation of structural, biological, and economic systems. Dynamic processes shape these urbanized landscapes, a building of things, an amalgamation of components, which entails an incorporation of materials. As with Guelph, these are material enrollments and re-productions occurring under the influence of capitalism-as distributable commodities. The land element of production factors is incorporated into the product, which is then affixed within a particular location. Underlying buildings in space, providing the means through which relationships to the natural world are articulated and enacted, producing a dynamic, constantly reinterpreted location involving interacting systems for the lived and constitutive experience of the world. Here the city is an assemblage that arises from the incorporation of natural materials into geographical patterns of economic activity and settlement resulting from planning regimes. Technological applications and large-scale monolithic projects serve to display a process by which, through the production of a built environment in relation to a natural environment, constructs informing the material basis of future socio-natural systems are created.

The laying out of the company town of Guelph, begun shortly after the ceremonial founding, was dependent upon the preconceived concept of streets radiating from a focal point.[33] The axis was reliant on the location of the stump from the initially felled maple tree; an action commemorated with a plaque placed on an abutment, the site is now buried beneath a masonry embankment constructed for passage of a railway

in 1885. This axis of symmetry fixed the settlement's centre and circumference on one and the same spot, as fanning from it were five principal streets. The choice of a site upon a 'tongue of land' surrounded by the Speed River required a special solution for the shape of the new town in relation to its geographical situation. Practice here being determined by topography, the conceptual plan and realized form, product of surveying the selected site, were forced to evolve together.[34] Intersected by two rivers and their numerous tributaries, Guelph is built upon numerous drumlins, directionally orientated wave-forms, topographic features that are the product of glacial activity.[35] It is a site of conflict between imposition of a regular, geometrical conceptual grid, meant to serve as container and centralizing property for the urban formation, and a disordered, actual/ized topography. The resulting built-up surface area constitutes a distorted form of the planned design for the settlement, an actualization that reflects an imposition of technique which is also the product of initial technological limitations in determining the boundaries of the object. This urban form constitutes an ongoing building project and ideational projection, involving dis-aggregation and representation entailing the disintegration and denegation of the ecological surround, a form of bricolage, similitude involving a dislocation and relocation of meaning. Guelph is an urban formation that is the product of an ordering principle, arising from a 'mapping of the real', a framework manifested in a determination to bring nature under control by means of an instrumental engagement. The stump of a ceremonially felled tree served as an originating point, providing an axis for a geometric projection upon the land.[36] Suggesting an inversion and perversion of the medieval roland, the remains of the felled tree takes the place of the stone or tree serving as a local axis-mundi, standing at the ritualistic centre of a cultivated, circular landscape, one where wilderness, in the form of uncharted territory, was found on its outer, surrounding edge.[37] Constituted analogically, the urban formation results from an imposition, a transcription of general instrumental complexes. The settlement's built landscape becomes defined in relation to an essential model, a similitude that is the product of a world-view. An essential conflict is present at the inception of Guelph stemming from the central referent informing its shape, the ordering principle dictating the basis for proportions and measurements.[38] The chosen

design for the settlement re-presents an aesthetic, and results in an attempt to impose an inorganic, geometric, abstract form and architecture upon a specific ground.

The spatial organization of Guelph at present, seemingly disordered, with an almost random distribution of spatial elements, is the product of determinate factors, particularly the accumulation logic of flexible capitalism.[39] While portions of the initial town plan format conceived for Guelph were actualized, remnants and traces of which have survived, they are disconnected fragments of the original intention, as subsequent Canada Company officials and local civic leaders chose not to implement the baroque design.[40] The initial plan called for a design-structuring dependent upon repeated and varied patterns that would have required the construction of a central public building in Priory Place, a focal consolidating structural element which would have terminated the vista of each radiating street. However, design aspiration gave way to fiscal concerns, as urbanization, the conversion of rural land into urban land, was undertaken simply as a source of wealth creation. Once most of the agricultural land in the vicinity had been sold and further profits were unlikely, administrators at the Canada Company took less interest in the town's development, its initial surveying and clearance of the site, planning and the construction of infrastructural elements having served as the first step in colonization of the region. The integrity of the initial plan was subsequently undermined, aesthetically and functionally compromised, when the character of Priory Place, a ground that was to have provided a centre, a means of orientation, for the settlement, was altered. It was further debased when the Grand Trunk Railway was routed through Priory Place and the Market Square grounds in the 1850s. Cutting through the middle of designated common space, construction of this rail line also entailed the obliteration one of the five principal radiating streets. Confusions and awkward connections between instrumental radial and grid patterns were exacerbated by these modifications. With the closing of Quebec Street in the 1980s, another radial defining element originating from a designated centre-a central hub-was demolished (the street was eliminated, disappearing with an enrollment of the land as part of the Eaton Centre urban redevelopment project). By this point any design coherence originally intended was effaced, the large-scale organizing principle destroyed.[41] Effacement occurred within an unstable urban geography, a topography subject to

constant re-mapping. With the disappearing of primary thoroughfares only individual elements, traces, isolated fragments, intentional remains are present within Guelph's core urban landscape.

Designed to act as the focal point for commercial and social activity, a principal feature of the town plan was the triangular Market Ground.[42] At the inception of the town the space reserved for this purpose seemed disproportionate. Containing about 24 acres, this market-space was enormous for a nascent frontier town. Samuel Strickland, who was hired in 1828 to supervise Guelph's continued development after the recall of John Galt, later wrote that he felt the "…town-plot was laid out on too large a scale-especially the marketplace, which is large enough for a city containing fifty thousand inhabitants."[43] The Canada Company did attempt to reduce the amount of public space in the market ground, but eventually lost a court case with the town in 1854.[44] Regardless of this legal decision, this public domain was reduced and fragmented when the Grand Trunk Railway, which was constructed in 1855-56, bisected the Market Square. In the form of the railway, transportation infrastructure altered the initial street patterns, channeled growth to the north, and thereby influenced subsequent physical expansion of the built environment of Guelph. The railway disrupted the integrity of the town plan, as its requirement of a low gradient along the Speed River resulted in the truncation of Waterloo Avenue at Gordon Street and in a barrier to expansion south of the original site. Intended to provide a transport conduit for extractive industries, as a mechanism for economic development, the railway routed through Guelph manifests a prioritization of space, as the efficiencies of commodity flows, techno-economically managed extractions, supercedes the socio-cultural, the experiential. A substitution of fragments for a coherent public space resulted as the urbanized landscape was enrolled into the capitalist system. It is a terrain and topography subject to the superimposition of ordering systems, fluid formations that are determined by the dictates of capital. Physical planning of the site reflects the chronic instability of the underlying structure providing the economic basis for this urban scheme. With a scheme entailing the ordering of a central market square, about which was to be arranged an ensemble of buildings to house the operations of commerce, the design indicates a particular spatiality. The form that radiates from the civic centre depends on a market-driven

ideology. In this market-dominated situation, planning assumes a role of enabler for capitalism, driven in directions required by the market. Urban development becomes a physical manifestation of market forces, a series of interventions. Everything is replaceable as the topography of the city is subjected to continual development and market mechanisms of evaluation.

Another feature of the town-plan was the granting of symbolically important building sites. This symbolic capital involved three designated sites, parcels of land that were set aside, reserved for the building of churches, for consecration. The property Catholics received was the highest point of land in the intended settlement, 'a beautiful central hill' upon which the church building was meant to connect visually with the original focal point via MacDonnell Street. Anglicans were granted a somewhat lesser site for building a church within St. George's Square; a structure later demolished. The congregation relocated to Woolwich Street as the building on the initial site had impeded traffic/commerce on the main thoroughfare, Wyndham Street.[45] Symbolically connected to Priory Place via Quebec Street, both the initial site and the mechanism for its orientation were subject to erasure and transference due to the prioritization of commodity flows; Quebec Street would later be eliminated in order to accommodate a urban renewal scheme organized about the Eaton Centre construction project during the 1980's. The property Presbyterians were granted for building consisted of 'another rising ground', a site that was rather awkwardly located within the bounds of the market ground. This assigned land was subsequently leveled, sold to the town, and is where the present City Hall is situated. Defined by the system in which it is valued, embodying cultural value, the symbolic capital embedded in the urban form of the city is here merely another resource, a commodity; a translatable element of exchange value.

An idealized version of a future urban construct was circulated by the Canada Company in Europe during the later 1820's for publicity purposes. Company agents at major ports distributed copies of an engraving that included the whole of the town site before surveys were completed, portraying a perfectly symmetrical, circular focal space with streets radiating from it in geometric fashion.[46] In initial renderings, the Priory, which was the first building on the site, and the ceremonial stump provide the principal focus, the point on the axis from which five streets radiate and converge symmetrically.

This fan-shaped design offered a solution other than a gridiron system to the problem of developing the chosen peninsular site bounded by the Speed River. The crossing of the river, on the route from York, provided an entrance past the company's buildings in Priory Place, the intended urban focal point sited at a bend of the Speed. This would have been a centre, a locus that would have included the company's offices and the large immigration reception building known as the Priory (the first building erected on the site) while serving as the apex for the original Market Square. This design provided a flow and meaning, a motion pattern, for the plan, with streets radiating out from the visual evidence of their reason for being there. The radial concept was related directly to every other feature both spatially and symbolically, including the public market ground and the sites for the three main churches.[47] However, as a result of that which was implemented at the site there is an urban form that displays a rather awkward, aesthetically and functionally corrupted design, as the initial imagination of 1827 was not matched by an ability or willingness to adhere to such a plan in practice. This earlier, more coherent and flowing version of the town plan was quickly superseded by an overlay that company officials placed on the plan in April of 1829, and was subject to a series of systemic enrollments dictated by transportation arrangements-networks.[48] With subsequently revised rendering-formatting, the symmetrical aesthetic quality of Priory Place and its connection to the rest of the town site were effectively destroyed. As the Canada Company re-designated this intended public space as land for their private use or sale, an extraction of value from a property, a commercial bounding of space led to disconnection and misalignment of the construct in its entirety. An essential feature of the initial town plan as a cohesive and coherent entity is design contrast, between the scale, proportion, and placement of significant buildings and vistas and those of the collectivity of anonymous buildings. This principal scopic and built organization is compromised by the discordant, enforced connection between a central radial pattern and the grid inscribing the surrounding site, a fusion resulting in difficult corners and unusually shaped blocks, a merging of patterns leading to confusion. An intended landform, a construct meant to have a focal point not at the physical centre but offset, displaced, intentionally dislocated, Guelph's initial radial plan may have reflected an early nineteenth-century reaction against urban forms which

featured a regular, rigidly defined grid pattern with symmetrical squares.[49] However, beyond this aberrant locus the layout of Guelph becomes ordered, organizationally and geometrically determined, by a street layout adhering to the grid pattern. Development of the settlement pre-1945 is marked by a standard grid configuration, afterwhich the grid again becomes less prevalent and the apparent randomness of suburbia is asserted. With the planned development of the initial built form adoption of the grid pattern allowed the rapid subdivision and sale of a large parcel of land. While the grid still dictates the urban boundaries of Guelph and the mapping of properties contained within these bounds, the configuration and alignments of infrastructure reflect later piecemeal development and asymmetric street arrangements.

Guelph's morphology and present built landscapes result from engagements with certain material conditions. Geography provided the initial delimiting conditions for an implementation of the town-plan as conceived.[50] The Canada Company's representatives at the site were met with a glaciated topography, a thickly forested terrain with a particular hydrology and geology. Available tools dictated the extent of technological applications and thus degree of landscape modifications. The resulting plan complemented the local topography by skirting the hills and using level land; streets climbed drumlins diagonally, went around them, or, as with Macdonell Street, simply terminated at a steep hillside. As is evident in the elevation changes that remain in the downtown region from the presence of drumlins, limitations to the manipulation of this place were determined-constrained by horse-power and manual labour. These constraints meant working within topographic realities of the chosen site. Though designs-patterns were imported, locally sourced materials were at first employed in building projects, resource consumption lending these artefactual productions a distinct character and specificity. However, once it became possible, and fiscally viable, construction material was sourced from distant locations. Immediacy was lost, as local resources were displaced and Guelph became enrolled in an extensive transportation network, leading to a present urban fabric where building sites are leveled, any elevation changes eradicated before homogenized architecture and building practices are deployed upon them. For Guelph, place was an accidental by-product of commodity adoption, a tangential quality resulting from initial isolation, from limited technique and

commodity flows, a heterogeneity deriving from network detachment, logistical inefficiencies and limited mimesis.[51] The composition of the urban fabric later becomes standardized within an efficient scaling of production, material and methodologies. This is an urbanized landscape emerging from within laminar flows, taking place along constant stream-lines dictated by the apparatus of transnational capitalism. Significant remnants do remain; there is a legacy of the milling and limestone quarrying that linked the initial built environment with immediately available materials and the agricultural countryside.[52] This heritage expresses itself in the physical landscape of the city, in the ruins of industrial facilities and the remnants of native material employments within the downtown region and alongside the Speed and Eramosa rivers. These are residual aspects of an economy facilitated by the natural assets of the building site and the immediate region-the plentiful local supplies of dolostone, the fast flowing rivers and the hilly topography which allowed the harnessing of hydrological power for production and industry, leading to the location of a variety of mills and forges.

Regardless of a specific hydrology and geology, Guelph is situated within a techno-corporate matrix, and is subject to its attendant valuation and maximization of systematic efficiencies and control.[53] While a specific urban construct, it is a site of transformations located within an enfolding limited dimensionality, which serves to deform and destabilize geography.[54] Resource extraction and exploitation in the region have followed a pattern from surface sourcing to mining, from local use to industrial-scale export. Market dictated exchanges have led to physical resources entering commodity flows, whence centrifugal forces and horizontal movements lead to a flowing away of endemic material. Besides agriculture, water and dolomite have provided the basis for extractive industries, their operations impacting the biophysical ground of the urban formation as resources are removed, mined from a particular geologic formation and commoditized.[55] Material that is processed for shipment - once cut and utilized in local building projects, quarried dolomite is now pulverized, sub-surface water deposits are extracted and treated with ozone before bottling - is standardized, reduced and then branded and packaged before removal from the watershed. Instrumental uses of technology are involved here in the reduction and synthesizing of environmental entities into an enclosed, cybernetic system of control, a

tactical deployment of particular methodologies and machinery underlying technical appropriation of the natural world.[56] As is evident with the Lafarge 'brownfield' lands, where sub-surface mining took place within the bounds of Guelph, what remains after the productivity of the industrial site is exhausted is also problematical; here abandoned quarries leaching contaminants into the local aquifer are subject to a redefinition for a repurposing.[57] In terms of techno-economic action upon local hydrology, what remains are rivers with altered properties, riverine systems of non-potable surface waters whose courses have been engineered to function as flood-control mechanisms. Pollution of municipal surface water sources has led to the sinking of wells in order to exploit the aquifer, a geologic formation containing water which is a glacial legacy.[58] Particular socio-natural relationships are naturalized here through a continual re-ordering of space and material-resource consumption, in a mutual configuration of landscape texture and social text. Disconnection seemingly attends a lack of persistent narrative-landscape.[59]

Structural approaches for harnessing natural resources-flows have placed at risk clean water and healthy ecosystems, paradoxically undermining that which provides the foundation for a human presence. Apparent in the damming of the Speed and Eramosa rivers within the bounds of Guelph, application of technique in civil engineering projects may serve to deviate the course and flow of natural processes.[60] Aggressive acts impose power by over-seizing, subduing, domesticating and simplifying riverine systems, dictating an orientation by enclosing them within walls to ensure predictability and availability. Describing the command character of such functional technological activity, Martin Heidegger denoted the manner in and by which entities are revealed through modern technological practice, the common element of such practice being an insistence that nature continually yield more resources through application of increasingly efficient processes.[61] Technological praxis incessantly channels nature into increasingly complex, extractive and manipulative systems. Nature is viewed as something to be 'set-upon', unfolded, opened up as a grid, abstracted and defined as sources and resources, discrete units within systems of appropriation and expropriation. Typified by a continual demand for greater efficiency, practice involves imposition of a self-regulating system of control, as nature is perceived and engaged in terms of rationalized utility. Landscape enrollment into the capitalist-industrial system is

attended by a co-option of the experiential as it is commodified, actualized within artefacts. There is a substitution of fragments as terrain and topography are subject to the superimposition of ordering systems, determined by the dictates of capital-systematic enrollments, dictated by efficiencies of commodity flows and extractions.[62] The Speed and Eramosa riverine corridors - elements of the Grand River watershed - were an integral part of the settlement of Guelph. Connection of the rivers to the city has involved initial industrial development followed by parks in the 20th century. Subjected to artificial engineering and active management of their hydrology, these once free-flowing and dynamic systems have been channeled and dammed. Natural assets, the re-ordered river systems and their associated valley lands and riparian communities have suffered losses in native biodiversity and bio-production as a result of the environmental degradation that dams and impoundments have caused. Elimination of peak flows has led to the disconnection of floodplain habitats, while destabilized base flows have caused the disruption of food webs in shallow water and downstream habitats, in addition to disrupting seasonal temperature patterns.[63] A series of dams are maintained by the Grand River Conservation Authority as flood-control measures, but associated mill structures and ponds are also preserved by the municipality due to perceived heritage significance and contribution to a sense of 'community identity' (see Allan's Mill, Heritage Park).[64]

It is a systematic relationship, an ordering within a technological context, in which nature disappears, perceptible only as reserved elements, standing-by for managed manipulative incorporation. Materials are converted, commoditized into inert factors of production. The systematic organization and exploitation of resources are contained within a simplified world divided into domains, sectors and areas where resources are extracted, stocked, distributed, transformed and consumed according to the logic of a hegemonic technological organization.[65] Standardization, a delineation of nature as a homogeneous field of resources without presence to be extracted and exploited, simply material to be controlled and ordered, points to the limits of both a technological framework and the limitations imposed by cybernetics. Engagement with material as ungrounded substance is a function of the cybernetic system within which it is inscribed, an effect of a system or network of information that defines it. Once

material is enrolled it is contained within a process of signification and communication, comprising differential boundaries traversed and permeated by flows of information. Production reveals through the specific way in which something is brought into presence, constituting a 'disclosing' of the world.[66] The construction of buildings reveals adaptations to the exigencies and opportunities of time and place through their form and nature of the relationships between themselves and with their sites. Structures may then define and embody the manner in which the earth is dwelt upon, thus the problematical quality of a fluid built environment which is the product of material deployments, architectural techniques and styles devoid of specific regional origination.[67] The industry which formed the basis for colonization within the Huron Tract, agriculture exemplifies an attempt to eliminate uncertainty, to exert control. Modern agriculture was created to be a practice as disconnected as possible from the ecosphere, to be immune from its environment, producing its own context and delimiting parameters. Practices that include re-production of rainfall through irrigation, dependence on artificial petrochemical-based fertilizers, and elimination of competition through application of pesticides leads logically to the production of species via genetic engineering that are resistant to the feedback functions of nature-insects, disease, drought, and flood. With the breaking of a commodified landscape into separate pieces/parcels new properties have been generated -- in effect new ecologies. The linked systems of humans and nature are that which is inhabited: socio-ecological systems. Within Guelph natural systems have been subject to modes of control, in order to actualize the metabolic processes of the city. The result are dams controlling flowing water and mono-culture fields replacing ecosystems, accompanied by a reduction of vested interest in the health of the ecosystems beyond bounded fields and parklands, beyond the margins of this ordered-rendered topography.[68] That which is beyond becomes 'nature' in the sense of something separate.

Developed as a market town within an agricultural region by the Canada Company, Guelph has profited from its location near rivers and access to abundant natural resources. Subsequent growth and expansion of the city were driven by the development of its rail and road transport network. Initially developed adjacent to the Speed River, an advantageous natural geographic condition, then a built environment

organized in relation to railways, Guelph presently lies within, and is an urban configuration dependent upon a road transport network. An infra-structural web formed by Highway 401 to Toronto and Windsor/Detroit, Highway 7 to Kitchener-Waterloo and Brampton, and Highway 6 to Hamilton and Owen Sound. Officially opened in June of 1972, a major four-lane highway with a right-of-way that entailed building upon the wetlands of the Hanlon creek and its tributaries, situated on what was then the undeveloped western margin of Guelph, the Hanlon Expressway is a transit corridor linking Hwy 401 and Hwy 6 that now bisects the city, a roadway providing an axis to which manufacturing plants, warehousing, retail and tract housing developments are aligned. A situation of buildings near a highway now seems to confer a locational advantage, resulting in a habitat which is a simplified human artefact, not a design configuration associated with natural landscape features. It is a simplified urban formation, a physical setting produced and determined by socio-economic factors.[69] Topography here is marked by continual deployments of economically-driven technological apparatus, a ground for habituated enrollments, for material incorporations shaping, forming an urbanized habitat that is delimited. Without depth sensorially, this formation consists of the sensory sparseness of tract houses, transportation corridors and shopping environments: a built landscape that is subject to, and resulting from, mechanistic solutions to the patterning of a human ecology. A composition of roads separating and dispersing components of the public realm is the present manifestation of this ordering of space-time.[70] Within the municipal boundaries of Guelph, Highway 6, a principal provincial route, coincides with the full length of the Hanlon Creek Expressway which is a limited-access four-lane divided highway with signalized level crossings dedicated to automotive conveyance. The Ontario Ministry of Transportation is presently in the process of enacting an infrastructure program altering these intersections into grade-separated interchanges in order to accelerate vehicular traffic flow-rates. This building project will involve the expropriation of residential and church properties within the transit corridor, a cooption and enrollment of landscape within the service of greater industrial-transportation efficiencies. Infrastructure development here will entail a re-production of efficient and detached technological systems serving to erode connections, mutualisms and synergies between humans and

nature.[71] Such architectonic and engineered practices shaping a resistance to natural feedback functions as communities are turned into urban complexes surrounded by an exploited ecosphere from which are extracted everything from food to recreation. From the beginning, topography has been enrolled into, and reflected, a certain legibility and relationship of the city with its surroundings.

(Figure 1:6) Guelph: Church of Our Lady Immaculate (Gilbert: 2008)

The relationship of the city with the surrounding topography, waterways and green spaces has provided the foundation of its urban form and the basis of its development as an industrial centre. The specific alignment, legibility and permeability of the urban form here are a direct consequence of large-scale civic planning and infrastructure development schemes.[72] Religious infrastructure within Guelph also reflects a tactical approach to the ordering of terrain/space. When establishing the layout of the settlement, the Roman Catholics were assigned the hill in the centre of the plan. The site for placement of a key civic building, this hill is a distinctive element of a glacial topography consisting of rolling mounds, depositions within a drumlin field with a NW to SE orientation. The topography of the urban centre affords dramatic views of religious buildings that were established on higher ground to give them visual

presence. The most prominent/elevated point within the bounds of the design, the 'Catholic Hill' building site was aligned with the ceremonial founding point by means of a road leading up to the property.[73] This road, named MacDonnell Street and a principal element of the street layout, was cleared through dense forest in 1828 to a ground which would subsequently be denuded as well. It is a site providing a visual terminus for a line radiating from a determined point of Guelph's origin, a terrain serving as the basis for a building with which to coordinate an axis, the symmetry for a geometrical construction; constituting a principal compositional element of the urban form, providing a means of location within a space. A series of churches have been erected on the hill.[74] Initially a small white wooden-frame church was constructed; it was the first structure with a painted exterior in the settlement, and was utilized from 1830 until October 10th 1844, when it was destroyed by fire. The building was replaced with a small stone church with a tower and spire, St. Bartholomew's, dedicated in 1845, the cornerstone of which is now embedded in the frontal aspect of the Church of Our Lady. In 1863 the cornerstone for a huge church, a prodigious structure, which was meant to occupy most of the available surface area atop the hill, was laid on the property. Construction of the intended church was initiated but the foundations later abandoned after problems in financing the project arose. In 1874 plans for a less expansive Church of Our Lady were revived. An unusual construction process began in 1876; beginning with the rear portion of the structure, the chapels, chancel and transepts were finished before the rear wall of St. Bartholomew's was removed and the two structures joined. Once the side walls of the new structure were completed the remaining portion of the old church, now contained within the new, was demolished and the front wall and roof of the new building were constructed. On October 10th 1888 the Church of Our Lady Immaculate was dedicated. In 1908 the present altar was erected, the interior walls were painted with murals, and stained glass windows were installed, completing the interior decoration of the church. The exterior of the church, the stonework of which is quarry-faced and coursed, the rugged texture providing an animated surface, was not finished until 1926 when the two towers flanking the façade were completed. The present church was built of locally sourced and worked stone, though some of the statues on the outside of the chancel and eastern exterior were

carved in Europe. The main entrance of the church is located at the eastern side of the building; while the entrance to the nave would traditionally be on the west end of the building and the chancel situated at the east, on this site such an orientation would have resulted in the church facing away from the city-the resulting edifice both orders and is in turn determined by the urban form of Guelph.[75]

The topography of Guelph city centre affords framed vistas along its streets to a skyline composed of a mixture of landmarks, from the spires of historic buildings to the monolithic slab forms of modern developments. Serving to mask the terrain and flatten the skyline, many later developments have undermined the prominence of the historic landmarks, having been sited with no regard for the city's topography. Towering over the downtown area, Guelph's Church of Our Lady has functioned as the architectural centrepiece of the city. A principal physical symbol of the city, this is the only church in Guelph that has retained its original location assigned in 1827. A picturesque and 'magnificent' church edifice that signifies God through ornamentation and the scale of its construction, it is an aesthetically derivative construct, a direct translation of medieval details and building practices to the geography of southern Ontario. This cathedral is founded on rock, a form grounded in limestone, a grand structure which incorporates locally sourced material.[76] An intentionally iconic construct, intended as a physical ordering element in the urban configuration, the building serves as a visual axis. Monumental architecture with an affective spatial dimension, the construct wears its significance and symbolic import openly; the building constitutes its own content. Resulting from placement on a hill, it is a monument with a heightened visibility. Priority was given to the vertical axis in space reinforcing concepts of exclusiveness and elevated status in relation to the structure; situation at the highest point allowing the building to dominate the urban skyline, providing a sense of place, a situating presence. Identity being bound up with the topographic places visited, known, and lived within, the church functions as an intentional structure locating a community.[77] The 'great stone church' standing on the Catholic Hill constitutes an assemblage, a socio-material aggregate. This is an artefact defining a territory, a building that is a composition of forces, a synthesis of differential relations determining the particular conditions of its representation as an object. The product of patterned ground and grounded patterns, of

the socio-natural ground within which it is embedded and through which it gains significance, until recently the church was visible from any location within the boundaries of the urban formation. Classifying and controlling things and ideas in material and metaphysical spaces, in the formation and observation of specific landscapes, Guelph's zoning by-laws establish 'protected view areas' that are designed to ensure maintenance of unobstructed sight-lines to the church from various vantage points in the downtown core.[78] Communication towers or any other buildings erected in the downtown area are prohibited from obscuring the views of the church, serving to maintain viewpoints while enabling a spatial fragmentation of the urban horizon. In an ironic inversion, due to the dispersed nature of the present city, the church is no longer visible from all points in Guelph, but the skyline of the city is visible in its entirety from the top of building's towers. The structure that was intended as a bounding object for the urban form is now delimited, its terrain of demarcation consisting of a fragmented portion of the entire city due to its reduced visibility.

In other respects Guelph's Church of Our Lady of the Immaculate Conception is emblematic as it embodies an admixture, a hybridity, in its composition. Heavily influenced by the Gothic Revival style, the architecture of the church emphasizes vertical lines, resulting in tall perpendicular windows, pointed arches, pinnacles and steeples.[79] This style of composition ensured a particular presence and heavy-set appearance for the ordered, organized structure once it was completed. Mediated material deployments, influenced elements, architectural details present, manifest within the structure explicitly evoke a triune God, with architectural elements such as trefoils and three-fold entrance, a cruciform layout-it takes the general form of a Latin Cross-and soaring spires directing attention 'heavenward'. Inside, in cathedral form, the nave was articulated with triforium and clerestory levels, side aisles and transept, and an ambulatory and seven radiating chapels around the apse. An interpretation and application, this church illustrates the French Gothic Style ('Style Ogivale') of architecture in its lanceted arches and windows, extravagant statuary on the front façade, and a tympanum over the front entrance also carved with religious figures. The twin towered facade and vaulting of the polygonal apse are further borrowings that reveal influences from specific cultural and historical moments. Internally, a form, a

configuration based upon the ribbed galleries characteristic of French medieval cathedrals is utilized; a spacious nave and chancel, defined transepts which direct the gaze through the blue vaulted nave and gilded canopy to the Altar. The building deploys these elements, the allusions and symbolisms of an ecclesiastical architecture within a practice of intelligibility. Situated within an institutional and political context privileging the artefact, this church is officially designated by the federal Ministry of the Environment as a National Historic Site of Canada. Classified and catalogued as an 'outstanding example of a High Victorian Gothic church' this French Gothic Revival building is marked by a maroon and gold plaque stating that it is a structure exhibiting 'outstanding qualities' and 'completeness of design'. It is the structure, which serves as a monument, not the site that is of precedent in this fetishistic historical valuation.[80] After its nomination on the advice of the Historic Sites and Monuments Board of Canada, the artifact has been located within a discourse imbued with the rhetoric of market capitalism-saturated by an economy of qualities, a particular set of socio-political and aesthetic values mediating between object and consumers.

Comprising an articulation of elements of signification at multiple levels, the making of place implies a reconfiguration of phenomenal reality, a material process and production achieved through the formation of habitable matter, prefigured interventions involving the transformation of natural and urbanized landscapes.[81] The result is constructed habitat, landforms that are manifest articulations. Anthropogenic compositions, configurations of time-space, particular stabilizations and valuations of the material that are evident within a practiced geography, within built environs the product of discursive systems. Guelph's constructed landforms involve operations coincident with the symbolic space of mappings and imaginations. These produced environments entail conflations of object, image and symbolic space, their practices and principles. Enactions occur within spatial-temporal fields. Times are embedded in the spaces of things, in the narratives, origins, meanings and essences of which structures and landscapes, materialized architectural organizations, remain concrete symbols. As strategic articulations, the manufactured landscapes that constitute Guelph are determined arrangements of space-time, material conditions producing chronotopes providing a basis for a decoding of maps of meaning, perspectival mappings revealing

and reproducing socio-ecological orderings.[82] As an historically and geographically contingent process, place requires differentiation from other territories in order to become an object of identification, a discrete location for a subject.[83] Implicating geography in social process, with/in an unstable topography, a composition-pattern determined by commodity extractions, exploitations and flows-as with Guelph's urban fabric-an encapsulation and communication of identity may become tenuous.

If the physical patterning of the total urban configuration may function as a means of housing, of locating and placing identity-meaning, a topography subject to continual extractions and eliminations becomes fraught. Rendered by the centrifugal forces and symbolic spatialities of an uncontained and unrestrained global capitalism, the topography of Guelph provides an uncertain ground, one of disappearances.[84] A discursive expression of particular sensibilities to an ecological context, material and perceptual relations are expressed through the city, made manifest in the interaction amongst causal forces involving the organization of natural and socio-economic structures.[85] Within a socio-economic geography of particular places, one finds techno-industrial sedimentations and residues, historically determinant inscriptions in the landscape, impressions consequent upon material causal formations and productions. The extant material built environment is the result, the product of previous action in history constructed within the matrix of the natural world. Simplified, the topography of the city is determined by application of techniques of command and control, mechanisms eliminating natural variability and thereby diminishing the capacity of the socio-ecological system to persist. As is evident with the damming of rivers and extractions of water and limestone/dolomite within the bounds of Guelph, where singular elements within local systems have been identified as valuable, predominantly in economic terms, management efforts have been directed towards their steady and maximal exploitation in order to deliver material return with regularity. Yet these are unstable relationships; the garnering of materials and energy in this manner is parasitic. Further, the gross morphology of the city changes once exploited resources have been depleted, the technology they serve super-ceded, or when a less expensive alternative becomes available.

The 'creative destruction' of techno-industrial capitalism and the culture that this economic form spawns, requires consumption of its production(s) and the absorption of physical environments, symbolic expressions and values in order to endlessly re-create the world. Dispersed, mobilized and lacking in fixity, orientated in relation to mutable bounding parameters, as an identity-form the city of Guelph has become increasingly undermined by and through its accelerating sprawl. Mutable topography here forms the basis for interchanges between rational production and cultural symbolism, between place and identity, involving the coding of built forms into consumption codes. The product of systems of space and structure, Guelph began with the imposition of a design, a tactical reshaping of terrain. Remnants of the initial plan are still apparent in the street layout in the downtown area, despite some late 20th century development erasing streets meant to provide a distinct pattern. When the settlement's core was established in the 1820s this pattern made the downtown the focus of the city. While basic surface elements of the original core remain, the legibility, alignment and context of these original artifacts have changed. Streets and public spaces have been fragmented or eliminated. It is an urban geography subjected to new development projects and initiatives, inscribed by transportation networks and methodologies that have moved both the once central business district and urban pattern closer to dispersed urbanization standards. The association of the city with the surrounding topography that provided the foundation of its urban form and the basis of its initial development has fundamentally changed. The present urban system does not parallel the hydrological systems and waterways within its bounds, nor does it respect the intent of original street patterns. Guelph is now located within the context of a flexible production paradigm, shaped by technological mobilities and networked infrastructures. Confusions and questions of place attend systemic spatio-temporal re-positioning and revaluations, as the capacity of place to conserve identity across time is eroded. As a location expressed in time and space, the home-place is an essential expression, a ritual or institutional complex now uneasily located within the context of an increasingly un-differentiable geographic entity denoted as Guelph.

Notes: Chapter One

1. Gordon Couling, *Where Guelph Began* (Guelph, Ont.: The Guelph Arts Council, 1979), 8; and Jean Baudrillard, *The System of Objects* (London: Verso, 2005/1968), 84. "As directly experienced, the project of a technological society implies putting the very idea of genesis into question and omitting all the origins, received meanings and essences…" What are the systems of meaning that objects institute?

2. Charles Acton Burrows, *The Annals of the Town of Guelph: 1827-1877* (Guelph, Ont.: Herald Steam Printing House, 1877), 91. The Grand Trunk Railway arrived in Guelph in 1855-56, fostering industrialization and economic specialization within the settlement; the transport network dictated commodity flows through, and the physical-infrastructural organization of the settlement. Guelph's manufacturing sector, fuelled by both water and steam power, was spurred by the arrival of the railway which opened new markets in southern Ontario, western Canada and the northeastern United States. Defined by industrial linkages, local manufacturing firms are engaged in interactive networks over territories far exceeding municipal boundaries, involved in industrial complexes covering ever-larger territories.

3. Robert C. Lee, *The Canada Company and the Huron Tract, 1826-1853: Personalities, Profits and Politics* (Toronto: Natural Heritage Books, 2004), 282. The town assumed the role of a judicial and administrative centre in 1837 when the Upper Canada government selected Guelph as the District Town for the Wellington District. With this designation came government funding, a new jail, and adjacent Wellington County Courthouse (the two-story castellated stone structure built in 1843 marks the intention of a colonial government to establish its authority over western settlements).

4. Michel de Certeau, *The Practice of Everyday Life*, Translated by Steven Rendall (Berkeley: University of California Press, 1984), 95-98, 106.

5. Helen S. Lang, *The Order of Nature in Aristotle's Physics: Place and the Elements* (New York: Cambridge University Press, 1998), 42. What is the ontological status of place? Citing Aristotle's physical theory/physics regarding Topos/Place, from **Physics** 212a20-1, "…the innermost motionless limit of the container, that is place." The externalities of place, which are coincident with but not identical with those of the

contained body, are those constituted by the interior limiting surface of a containing body-there is no void. Place is closely connected to locomotion and with body; locomotion is that kind of motion which is constituted by a change from one place to another-place itself would not be recognized without the occurrence of locomotion-yet, while there is a dimensional coincidence between place and body, place is not corporeal, it must be separate and distinct from the body as it can be left behind by a body in motion. Place in some respects contains the body, we are in a place, it is not incorporeal, it makes up an actual dimensional extent.

6. Henri Lefebvre, *The Production of Space*, Translated by Donald Nicholson-Smith (Oxford: Blackwell, 1991), 36.

7. Pierre Bourdieu, *Outline of a Theory of Practice*, Translated by Richard Nice (London: Cambridge University Press, 1991), 72-87. A home-place is the scene of the regulated improvisation effected by 'habitus', for a narration occurring within regulation, facilitating bricolage and other forms of improvising within the limited resources of a given place and its contents. Determined by place-based constraints, an ambit, production of a world endowed with objectivity secured by consensus on the meaning of practices-material conditions of existence-a given habitus is enacted in a particular place and incorporates the regularities inherent in previous such places, being linked by a 'habitudinal' bond. A particular place gives to habitus a familiar arena for its enactment; habitus is mediational in its capacity to enjoin the 'placiality' of its ongoing setting and the temporality of its recurrent enactment, habitudinal schemes being simultaneously spatial and temporal. Places may become 'thinned-out'; these places have begun to lose the habitudinal density whereby they are implicated within the selves who experience them. The attenuation is primarily of the habitus linking places and selves-of the 'placial' and temporal schemes that generate various customary ways of being in the place-world. The consequence is a desecration of self and place, diminishment of both, a common failure to find a matrix of perceptions, apperceptions and actions, a diminution leading to loss of place and self. Bourdieu's concept might be expanded, specifically the 'actional' dimension-the actuality of the enactment of a habitus, the actuation of habitus expressing an intentional and invested commitment to the place-world. A geophysical emplacement, more than an internalization of social

practices by way of origin, realized primarily through habitation; the embodiment of habitudinal schemes through inhabitation of a specific geography, the concretization of habitus as an ongoing biophysical engagement stressing the performative and transitive character of habitation. Landscape/body providing the vehicle, the domain that is the embodiment of habitudinal schemes, the format or receptacle. The activity of habitation and the passivity of habitus constitutes geographical being; enacting a world that is perceived, conceived and actively lived-an engaged world that is determined by a framework social, natural, temporal, material and spatial.

8. Nature is a problematic term as used in two principal sets of ways, which are inter-connected for reasons related to the history of science, epistemology and metaphysics. In modern scientific writing 'nature' refers to the directly observable phenomena of the 'physical' or material universe, and it is contrasted only with any other sort of existence, such as spiritual/supernatural existence. Here the unqualified term 'nature' means the same as 'the cosmos' or 'the universe'. The forces and processes that produce and control all the phenomena of the material world: the laws. Historically, and colloquailly, 'nature' does not include all things, because it excludes the artificial or man-made. In this case, the unqualified term 'nature' generally means the same as 'wilderness' or 'the natural environment'. Linked to this second meaning, 'nature' also refers to the essential properties of any particular type of thing, which exist apart from particular things. To the extent that Nature or the 'natures' of things are perceived as separate from the things themselves, this understanding conflicts with a modern scientific view of Nature, though this understanding also places nature as other-than, something observable and quantifiable. To speak of 'Nature' as a text is to situate the production of its meaning within a socio-political context, as a discursive formation subject to ideological incorporation. Is it a case of an absent referent leading to an inevitable debasement? Nature is remade in the image of the commodity. Figure, artefact, displacement, nature is something made, a focal point for a nexus of political-economic relations, social identities, cultural orderings and aspirations.

9. Lillian F. Gates, *Land Policies of Upper Canada* (Toronto: University of Toronto Press, 1968); and John Clarke, *Land, Power, and Economics on the Frontier of Upper Canada* (Kingston: McGill-Queen's University Press, 2001), 139. Guelph results from

implementation of a specific land use program. A search was made for a site that best met the objectives identified with-in this program; the site was adapted to the program established by the Canada Company. The site is influenced by and operates at a multitude of scales. At the larger scale, this urban site serves as a detail, a component resulting from a larger planning scheme; the reading and legibility of the site is more diagrammatic than visible. The site is more directly engaged by its context at the regional scale. Locally, hard and soft edges attempt to define limits and boundaries. Organizational and material relationships are described relative to the programmatic organization of the site. A system of notation-a mapping-mediates and perhaps explains the resulting topography; spatial parameters and patterning result from an array of legal, economic, technological and biophysical factors.

10. Henri Lefebvre, ***The Production of Space***, Translated by Donald Nicholson-Smith (Oxford: Blackwell, 1991), 401-424. Lefebvre identifies several types and levels of intersecting space, with spatial practice being denoted as the process of the production and reproduction of space and the relationship of society to space; conceptualized space falls under the rubric of planners, technocrats, social engineers, representational spaces intersect with spaces that are lived directly, superimposed upon actual physical spaces, and appropriated symbolically. Objects and space play an active role, it is a conception of space as reciprocally interdependent with society, as tangible and residual forms directly overlaid upon and intruding into actual physical spaces, incorporated materially and symbolically. Suggesting architectonics, systematized spatial paradigms in conjunction with temporal formulations, an historical dialectics engaging with emblematic spaces in an attempt to reveal the relationship of architecture, by implication and reflection, with its subjects. Performing-functioning as allegory regarding history and temporality, symbols may function to infer relationships. Embodying the effect of nature and time, the ruin is emblematic of this practice and process in becoming a symbolic artifact. Subject to discursive enrollment, architectural fragments are spaces symbolizing transience, emblematic of commodity fetishism.

11. Joel Garreau, ***Edge City: Life on the New Frontier*** (New York: Doubleday, 1991), 3, 57, 414. Urban morphology: once residential or rural areas that are now single-end destinations for jobs, shopping and entertainment. As an 'edge city' of Toronto, Guelph

is being enrolled within a ring around the core city, an edge settlement; the Greater Toronto Area being a 'polycentric metropolis of realms.'

12. Gilbert Stelter, "The Political Economy of Early Canadian Urban Development," in *The Canadian City: Essays in Urban and Social History*, Edited by G.A. Stelter and Alan F.J. Artibise (Ottawa: Carleton University Press, 1984), 3-36.

13. John R. Stilgoe, *Common Landscape of America, 1580 to 1845* (New Haven: Yale University Press, 1982), 18-19.

14. Gilbert Stelter, "Guelph and the Early Canadian Town Planning Tradition," *Ontario History* Volume 77, No.2 (June, 1985), 83-106. The earliest commercial space was isolated after the Grand Trunk Railway (built 1853-1856) cut through the Market Square. Focus shifted to Wyndham Street where two and three-story stone commercial rows began to be built in the 1850s. These commercial blocks formed a continuous streetscape by 1885. Despite the variety of architectural styles, buildings in the business district consistently utilized the same Guelph limestone, a consistent setback, and often a continuous cornice line. In aggregate this use of building material and collective effort created cohesive streetscapes, attention to visual relationships led to a harmonious, uniform business blocks downtown built of stone. Limestone buildings on side streets reinforced the character of the downtown. High Victorian stone monuments, including the Post Office/Customs House (built 1876: a principal physical symbol of the city for 50 years- the post office functions were moved to a new Art Deco structure on Upper Wyndham Street in 1936) would surround St. George's Square, the heart of the city; these buildings marked the height of this form of building, but have all since been replaced. Bank buildings that are various interpretations of the International style now dominate the central square. Urban processes in the past created an entity with boundaries, with relatively fixed relationships between parts and the whole, physically ordered and spatial determinate; desire to maintain this stability may be evident in protected landmarks and monumental places (inner city, historic core, old city centre).

15. Hans Peter Deurr, *Dreamtime: Concerning the Boundary between Wilderness and Civilization*, Translated by F. Goodman (Oxford: Basil Blackwell, 1985); and George S. Tiffany, "Report of the inspection of a block...," Canada Company Papers, February 5, 1827, Public Archives of Ontario.

16. Jean-Charles-Leonard Simonde Sismondi, *History of the Italian Republics in the Middle Ages* (New York: E.P. Dutton & Co., 1906). The chosen town-site was named after the British royal family, the Hanoverians, descendents from the House of Guelph, one of the principal political factions in late mediaeval Germany and Italy. The name was used to give the future town publicity and an aura of prestige and to differentiate it. Specificity was required for the establishment, the assignation, of meaning to a space in order to define and consume it. A mythos of origins was foremulated in order to promote the town. Interestingly, the name Guelph itself conjures up images of antagonism between cities and between cities and the countryside. The Guelphs represented the papal party of the merchant and industrial interests and were opposed to the Ghibellines, loyal to the Holy Roman Emperor, whose power base was derived from their landed estates.

17. Several large projects represented the Canada Company's contribution to town building during the year following Guelph's founding. Road building constituted one of these projects, with roads northeast to Eramosa Township and another northwest to Woolwich-Nichol Township being undertaken, while the most ambitious road was the Waterloo Road, seven miles long and exceptionally wide, a width involving 130 feet of clearing. A further project involved clearing a portion of the platted town site; a work-crew was engaged in the large-scale activity of felling and burning of trees, leveling ground, quarrying stone, and burning lime, initially clearing a central area, after which the company left lots to be cleared by those purchasing them, concentrating instead on opening the principal streets. Company agents also undertook the construction of several public buildings, the centrepiece being the Priory, a large log house or caravanserai, its original function was to accommodate settlers while their houses in or near the town were being built; in 1828 it was converted to a residence for the Canada Company agent, passing to private hands in 1831, first serving as a residence, eventually utilized as a station for the Guelph Junction Railway (Allowed to fall into a state of disrepair, the building was dismantled in 1926 with promises of a future re-assemblage, its remnant timbers were stored for decades at Riverside Park where they were subject to termites, rotted, and were eventually burned; the site of the building is now partially covered by a roadway). The first public building in the settlement, focal

point for the original square-serving as a centre of municipal activities and civic business until the present City Hall was built in 1856-the Market House was built in the centre of the market ground, serving as temporary shelter for refugees and later as a community centre for fairs and festivals; the timber-framed structure was moved twice before being demolished in 1974. The original site was developed into a city park in 1889; the last remaining public area of the original Market Square, the Grand Trunk Railway expropriated the property, and built a depot on the site in 1910 (see Couling: 1979).

18. Lyman John Chapman, and Donald F. Putnam, *The Physiography of Southern Ontario* (Toronto: Ontario Research Foundation/University of Toronto Press, 1966). Guelph is located within the Guelph Drumlin Field Physiographic region of Southern Ontario. Bedrock underlying the city consists of Silurian age dolostone of the Guelph and Amabel formations; deep and shallow aquifers within these formations provide water for municipal and industrial purposes.

19. Gilbert Stelter, "The Classical Ideal: Cultural and Urban Form in Eighteenth Century Britain and America," *Journal of Urban History* Vol.10 (August, 1984), 351-382.

20. City of Guelph Planning Department, *Urban Design Guidelines* (Guelph: City of Guelph, 1995); and City of Guelph By-Law (1948)-2457; The Arcop Group and The Landplan Collaborative Ltd., *Downtown Guelph Private Realm Improvements Manual* (Guelph: City of Guelph Planning Department, 2001); Peter J. Stokes and Frank H. Burcher, *Inventory of Historic Structures for the Guelph Local Architectural Conservation Advisory Committee: downtown sections* (Guelph: Local Architectural Conservation Advisory Committee, 1996). There was a shift in the building industry in southwestern Ontario beginning in the 1880s as brick became more fashionable and cheaper. It could be easily transported by rail where it wasn't produced locally. Technology displaced traditional stone construction: with the widespread use of reinforced concrete and steel skeletons stone was reduced mainly to a facing material.

21. David Wood, "Grand Design on the Fringes of Empire: New Towns for British North America," *Canadian Geographer* Vol.22, No.3 (1982), 243-54.

22. James Cameron, ***The Early Days In Guelph: Guelph and the Canada Company*** (Guelph, Ont.: University of Guelph, 1967), 59. Regarding the founding, Galt states "…the tree fell with a crash of accumulating thunder, as if ancient nature were alarmed at the entrance of social man into her innocent solitudes with his sorrows, his follies, and his crimes."

23. T.Christopher Smout, ***Nature Contested: Environmental History in Scotland and Northern England Since 1600*** (Edinburgh: Edinburgh University Press, 2000), 142-172.

24. Clarence Karr, ***The Canada Land Company*** (Ottawa: Ontario Historical Society Research Publications, 1974), 8-24.

25. Thelma Coleman and James Anderson, ***The Canada Company*** (Stratford, Ontario: Cumming Publishing, 1978), 32.

26. T.C. Smout, "The Landowner and the Planned Village in Scotland, 1730-1930," in ***Scotland in the Age of Improvemen***t, Edited by N.T. Phillipson and R. Mitchison (Edinburgh: Edinburgh University Press, 1970), 73-106.

27. M. Arockiasamy, ***Expert Systems: Applications for Structural, Transportation, and Environmental Engineering*** (Boca Raton: CRC Press, 1993). Engineering, mathematics, business: involve systems of control-structural design-dependent on following a similar procedure.

28. Donna Haraway, "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century," in ***Simians, Cyborgs and Women: the Reinvention of Nature***, Edited by Donna Haraway (London: Free Association Books, 1991), 163.

29. Kevin Hetherington, "In place of geometry: the materiality of place," in ***Ideas of Difference: Social Spaces and the Labour of Division***, Edited by Kevin Hetherington and Rolland Munro (Oxford: Blackwell Publishers/The Sociological Review, 1997). The meaning of place and places of meaning; if to be in place is to be in the world, to be situated, the phenomenon of displacement arises from a failure to connect with place-product of aesthetic dislocation, a matter of sites instead of lived places, of sudden displacements rather than perdurable emplacements. Built and cultivated/ agrarian environments entail synthesizing activities occurring with/in a dialectical

relationship, a continuum between nature and artefact occupied by objects and environments that embody a relationship between natural processes and human activity; embodied emplacement requires structures, limits and conditions within which to dwell, while, defined ecologically, community is a living organism based on a web of continuities and interdependencies expressed physically as connectedness, as relationships rather than isolated objects in space. "Places, even those associated with the most intimate and personal memories, are not produced by acts of pure volition but are the effects of arrangements of spaces, times, things, people and events in materialities from which a naming process can be performed and difference established in that name and the values associated with it."(197) Bricolage entails a relational materiality; rituals, habits, and routines are all the product of adapting ways of doing things with the material resources available, an imbrication which denies ontological separation.

30. John S. Garner, *The Company Town: Architecture and Society in the Early Industrial Age* (New York: Oxford University Press, 1992).

31. Denis Cosgrove, *Mappings* (London: Reaktion Books, 1999), pp.1-32; and Denis Cosgrove, *Social Formation and Symbolic Landscape* (London: Croom Helm, 1984).

33. Joseph Bouchette, *The British Dominions in North America: or, A topographical and statistical description of the provinces of Lower and Upper Canada, New Brunswick, Nova Scotia, the islands of Newfoundland, Prince Edward, and Cape Breton... Vol.1* (London, UK: Longman, Rees, Orme, Brown, green, and Longman, 1832), 118. A lithograph was published by the Canada Company for promotional purposes. It portrayed the 1828 plan. The 1828 'Plan of Guelph' displayed in the Baldwin Room of the Metropolitan Toronto Public Library is an engraving based on the lithograph.

34. John Galt, *The Autobiography of John Galt: Vol. II* (Boston: Key and Biddle, 1834/1984), 62. Galt states in a letter to the Directors of the Canada Company, dated June 14th 1827, about six weeks after work had commenced on the site, that "The enclosed sketch affords some idea of the scheme on which the Town is projected, but the clearing of the Wood is constantly inducing alterations from the undulating character of the ground."

35. W.H. Johnson and John Menzies, "Supraglacial and ice-marginal deposits and landforms," in *Modern and Past Glacial Environments*, Edited by John Menzies (Oxford, UK: Butterworth-Heinemann, 2002), 317-334; and Ontario Ministry of Natural Resources, *Bedrock Topography, Guelph, Southern Ontario*, Ontario Geological Survey: Preliminary Map 2224. Drumlin landforms of the Guelph Drumlin Field are present throughout the city; generally comprised of Port Stanley Till (merging with the Paris Moraine at its southern boundary), the long axis of these drumlins varies from due west to northwest. The drumlin field is bisected by a network of parallel valleys, the walls of which are fringed with broad sand and gravel terraces-an overburden from 10-30m thick that is composed of glaciofluvial and glaciolacustrine sand and gravel sediments deposited by runoff from melting glacier ice and the ancestral Speed River.

36. Leo Johnson, *History of Guelph: 1817-1927* (Guelph: Guelph Historical Society, 1977), 317-21.

37. John W. Reps, *Town Planning in Frontier America* (Princeton, NJ: Princeton University Press, 1980), 295-99, 350-53.

38. Linda Nochlin, *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (New York: Harper and Row, 1989); and Roland Barthes, *Mythologies*, Translated by Annette Lavers (London: Vintage Books, 2000), 129. Dominant spatial images, perspectives and prospects, distractions and dispersions intertwined with, and from the beginning of, corporate techno-capitalistic enterprise are apparent with a collapse of depth, the premium of the surface, the irreducible flat space characteristic of the photographic image. Guelph's formatting makes apparent optical relations between the camera and the city/architecture, the fragmentation of modernity concretized by the image, within the spatial apparatus of the already built and institutionally confirmed. The city is a built environment displaying processes and practices of modern re/production -marked by the assembly line and photography- constituting a technique of the fragment, an aesthetic absorbed into the processes of production and consumption and the spaces and socioeconomic forces supporting its global extensions.

39. Charles Prior, "Report of the operation and the progress of Guelph, Oct. 1, 1827," (Canada Company Papers, Public Archives of Ontario). Reprinted in Gilbert A. Stelter,

"Charles Prior's Report of the Founding of Guelph," *Historic Guelph* Vol. 21, no.7 (1982), 39-62.

40. Louis Gentilcore and Grant Head, *Ontario History in Maps* (Toronto: University of Toronto Press, 1984), 224-225. A simple geometric form dictated the town plan for Goderich, another Canada Company construct/settlement of the same period, while that created for Guelph was a 'highly sophisticated' spatial organization. Compositional principles that were intended and partially implemented in Guelph are not apparent in the neighbouring village of Elora, founded in 1833, and the nearby village of Fergus, begun in 1834; these formations are instead representative of the Georgian new town of the eighteenth century, featuring a central square and an elaborate setting for the Presbyterian Church. During the Victorian era that followed the founding of Guelph, the predominant type of urban form was the grid, which required only rudimentary surveying techniques and could be extended relentlessly; it was ideally suited to towns whose primary function seemed to be to make money quickly through land speculation.

41. Ian McHarg, *To Heal the Earth: Selected Writings of Ian L. McHarg*, Edited by Ian L. McHarg and Frederick Steiner (Washington, DC: Island Press, 1998), 28. Urban design indicates intention; is the adaptation accomplished fit for the environment? The built form/pattern of the urban complex results from architecture, engineering and construction that are adaptive processes engaged in the fitting of organisms and environment.

42. Robert Thompson, *A Brief Sketch of the Early History of Guelph* (Guelph, Ont.: Mercury Steam Printing, 1877), 2. Beyond the parameters of the original layout, the hill on the far side of the Speed River became a site of speculative development during the 1840s. Terrain providing the ground for an exclusive residential suburb, this area would be incorporated into the town's boundaries in 1855.

43. Johnson. (1977: 27-28).

44. Charles Acton Burrows, *The Annals of the Town of Guelph: 1827-1877* (Guelph, Ont.: Herald Steam Printing House, 1877), 12-l3.

45. Stanford W. Reid, *A Century and a Half of Witness, 1828-1978: The Story of St. Andrew's Presbyterian Church. Guelph, Ontario* (Guelph: St. Andrew's Presbyterian Church, 1980), 2-31.

46. Nora Johnson, "Guelph and Goderich: Tadmores in Upper Canada," *Journal of the Royal Architectural Society of Canada* Vol.35, No.10 (1958), 386-90.

47. Alpheus E. Byerly, *The Beginning of Things in Wellington and Waterloo Counties with Particular Reference to Guelph, Galt and Kitchener* (Guelph: Guelph Publishing, 1935/1995), 75.

48. John Galt, *The Autobiography of John Galt: Vol. I* (London: Cochrane and M'Crone, 1833/Boston: Key and Biddle, 1984), 334.

49. Peter Reed, "Form and Context: A Study of Georgian Edinburgh," in *Order in Space and Society: Architectural Form and Its Context in the Scottish Enlightenment*, Edited by Thomas A. Markus (Edinburgh: Mainstream Press, 1982), 115-54.

50. Steve Hinchcliffe, "Technology, Power and Space: the Means and Ends of Geographies of Technology," *Environment and Planning D: Society and Space*. Vol.14, No.6 (1996), 659-682. Involving command and control of calculable processes, of information and communication, the cybernetic world-view characteristic of the modern is a dominant response based in fundamental discursive formations and formulations; reification of a specific orientation towards reality. Systemic techno-capitalistic patterns and practices of reduction of and domination over nature mark a cybernetic, nihilistic abandonment, an obscuration occurring within a metaphysical context of subjective certainty and systematic control. Corporate globalization becomes the vehicle for a pre-existing historical 'destiny' predicated on an obscuration, a planet-wide extension of Enframing, an animation, a comprehensive historical extension of technological nihilism involving the application of mathematical certainty to physical processes and production, attended by the ubiquitous employment of technology across all types of activities and the planet. Maximizing productive systems, definitions and conceptualizations, separated from a process of Being, a philosophical, spiritual and biotic impoverishment wrought by and the condition of the current epoch of Enframing. Historical-ontological dependent discourses exclude interrelatedness with others, the metaphysics of hierarchical technical, disciplinary control and capitalist exploitation.

51. Edward Relph, *Place and Placelessness* (London: Pion, 1976), 90-121; and Samuel Edgerton, "From Mental Matrix to Mappa Mundi to Christian Empire: The Heritage of

Ptolemaic Cartography in the Renaissance," in *Art and Cartography: Six Historical Essays*, Edited by David Woodward (Chicago: University of Chicago Press, 1987), 10-50. The role of single-point perspective: imposition of the grid upon the spatial organization of conquered territories by a globalizing Roman empire is attended by socio-political implications as the terrain is brought within the absolute space of a Ptolemaic map. A reduction occurs, with/in the hierarchical spatial coordinates of a larger unbounded and expansive imperial space. An engraving, employing geometry, a meaningful, rational representational form upon the earth; a fixing, giving position as a locus within an absolute geometric space, when the principles of Ptolemaic cartography are applied to the depiction of a landscape the tangible ground is transformed into the illusory space of scenery.

52. Martin Heidegger, "…Poetically Man Dwells…," in *Poetry, Language, Thought*, Translated by Albert Hoftstadler (New York: Harper Publishing, 1971), 111, 150. Technological and bureaucratic attempts to control the natural and social worlds, through an expansive framework that seeks to transform everything into interrelated, efficient systems designed for the exploitation of nature, entails a denial of the reality of anything other than human subjective striving; a techno-culture, a technological nihilism absent a teleology that is fundamental to the development of the capitalist world-economy, that constitutes a systematic, methodical assault upon, and dismantling of biotic systems. Against this particular kind of being, which relies on a framing of the world as composed of disconnected, static elements -a mechanistic conception of the natural world as things/resources taking on meaning only in and through schemes of manipulation - is a holistic ontology, a perception of Being/reality as a creative, dynamic, interconnected whole, a participatory process, may be juxtaposed. It provides a transgressive ontological conceptualization with which to confront technological nihilism and its current political/economic formulation and manifestation, the apparatus of transnational capitalism; a techno-corporate matrix, and its attendant valuation and maximization of systematic efficiency and control.

53. Engaged in privatizing a water system, Nestle Waters Canada Inc. a division of Nestle SA holds water-taking permits within Wellington County at Aberfoyle and Hillsburgh; these permits allow the drawing of 3.6 million litres daily from Aberfoyle

and 1.1 million litres a day from Hillsburgh. Overseen by Ontario's Ministry of the Environment, the company operates a major water bottling operation in Aberfoyle, south of Guelph, where it extracts groundwater from the Paris-Galt moraine water system. Branded by Nestle as 'Pure Life Aberfoyle', bottled water is drawn from the same aquifer as the city of Guelph's water supply. Valuation of a natural resource: 1.3 billion litres of groundwater extracted annually for the cost of a $3000 application fee. In February 2007 River Valley Developments Inc. put an application forth-the present titleholder of the former Guelph DoLime quarry, a site located west of the Hanlon Expressway-seeking to change a limiting licence condition; an amendment that would allow extraction of twice as much limestone from the quarry. Extracting more aggregate without increasing the footprint of the existing quarry means that the quarry floor-already well below the water table-will need to be pushed significantly deeper, an action posing two potentially serious problems. Deeper excavation may draw down the water table around the quarry and possibly affect City wells; a deeper quarry floor also has the potential for breaching the protective Eramosa aquitard, leading to contamination of Guelph's primary aquifer. Most of Guelph's water comes from a permeable zone within the Amabel Formation (referred to by city administrators as the 'Production Zone').

54. Ontario Ministry of Northern Development and Mines: Mines and Minerals Division, ***Aggregate Resources Inventory for the City of Guelph and Guelph Township, Wellington County, Southern Ontario***: Inventory Paper 162 (1985). This is an inventory of sand, gravel and bedrock aggregate deposits/resources. Paul Frederick Karrow and R.F. Miller, ***Pleistocene Geology of the Guelph Area, Southern Ontario***. Ontario Department of Mines Report No.61 (1968), with map No.2153.

55. Stanley T. Krukowski, "Lime," in ***Industrial Minerals & Rocks: Commodities, Markets, and Uses***: 7th Edition, Edited by Jessica Elzea Kogel, Nikhil C. Trivedi, James M. Barker, Stanley T. Krukowski (Littleton, Colorado: Society for Mining, Metallurgy, and Exploration, Inc., 2006), 561-580; and Robert C. Freas, John S. Hayden, and Charles A. Pryor Jr.,"Limestone and Dolomite," in ***Industrial Minerals & Rocks: Commodities, Markets, and Uses***: 7th Edition, Edited by Jessica Elzea Kogel, Nikhil C. Trivedi, James M. Barker, Stanley T. Krukowski (Littleton, Colorado:

Society for Mining, Metallurgy, and Exploration, Inc., 2006), 581-597. Subject to mergers, acquisitions and joint ventures, the lime industry has become more concentrated. Ownership changes within the industry are reflected by control of the Guelph quarry which now rests with Carmeuse SA, a privately owned Belgian company-having consolidated Calcitherm Nederland BV holdings with its own. Limestone and dolomite (or dolostone) constitute a group of raw materials-carbonate rocks-quarried and mined from sedimentary formations, that are the principal material-the crushed stone-employed in infrastructure construction. Lime is a commodity chemical with a myriad of industrial applications used widely in the metallurgical, environmental, agricultural and construction sectors. Lime is increasingly utilized for environmental control. Pure limestone (or calcite) is the most cost-effective method for neutralization of lakes affected by acid precipitation. Air pollution control is another major developing market for lime and limestone in North America. Major coal-fired power stations are taking measures including wet scrubbing processes using limestone or lime to reduce sulphur-dioxide emissions from the burning of high-sulphur coal, oil and lignite. Consumption in the environmental sector is expected to expand with an increase in the treatment of effluents in the industrial and mining sectors. Ontario Hydro has installed wet scrubbers using limestone at two of its coal-fired units at the Lambton Generating Station near Sarnia. Systemically consistent, industrial-scale extraction of this resource/product, material meant to be utilized to ameliorate point-source emissions and the effects of distributed pollutants, leads to further local pollution issues.

56. Martin Heidegger, "The Question Concerning Technology," in ***The Question Concerning Technology and Other Essays***, Translated by William Lovitt (New York: Harper & Row, 1977), 3-35. "The revealing that rules in modern technology is a challenging which puts to nature the unreasonable demand that it supply energy that can be extracted and stored as such….a tract of land is challenged into the putting out of coal and ore. The earth now reveals itself as a coal mining district, the soil as a mineral deposit." (14) *Herausfordern* means to challenge, to call forth or summon to action, to demand, a provocation occasioning a coming forth into 'unconcealment' and 'presencing', a kind of setting-in-order, which sets upon (*stellt*) nature in the sense of

challenging it. Agriculture becomes agribusiness-the mechanized food industry setting upon air, water, and soil. "The hydroelectric plant is set into the current of the Rhine. It sets the Rhine to supplying its hydraulic pressure, which then sets the turbines turning. This turning sets those machines in motion whose thrust sets going the electric current for which the long-distance power station and its network of cables are set up to dispatch electricity. In the context of the interlocking processes pertaining to the orderly disposition of electrical energy, even the Rhine itself appears as something at our command. …the river is dammed up into the power plant. What the river is now, namely, a water power supplier derives from out of the essence of the power station." (16) The revealing that rules throughout modern technology has the character of a setting-upon, in the sense of a challenging-forth; the energy concealed in nature is unlocked, what is unlocked is transformed, what is transformed is stored up, what is stored up is distributed, and what is distributed is continually re-conformed. Unlocking, transforming, accumulating, distributing, and 'switching about' are ways of revealing; the revealing reveals to itself its own myriad interconnected pathways, through regulating their course. This cybernetic-systemic regulating itself is, for its part, everywhere secured; "Everywhere everything is ordered to stand by, to be immediately at hand, indeed to stand there just so that it may be on call for a further ordering. Whatever is ordered about in this way has its own standing. We call it the standing-reserve Bestand."(15) *Bestand* characterizes the manner in which everything commanded into place, positioned and ordered according to the challenging-demand ruling in modern technology presences as revealed; Heidegger is stressing here not the permanency but the order-ability and substitutability of objects. Objects lose their character as individuated-discrete entities when they are caught up in the 'standing-reserve'. Enframing is the gathering together that belongs to that setting-upon which sets upon a subject in position to reveal the real, in the mode of ordering, as standing-reserve.

57. Magda Konieczna, "Mediation accepted for Lafarge development," *Guelph Daily Mercury* June 13, 2008. The 'Lafarge lands' is a post-industrial property located on Silvercreek Parkway South and bounded by CNR rights-of-way and the Hanlon Creek Parkway. An OMB hearing is scheduled for these 'brownfield' lands that are now the

subject of a proposed rezoning: a conversion of the land from industrial to commercial status in order to permit the development of the site for major retail. Implementating the proposal would require alteration of the property and building infrastructure that conflict with the Official Plan.

58. Ministry of Natural Resources – Ref # FSD GUE 22/07 *Government of Ontario Environmental Registry* #0275-6ZSQSL-Instrument Decision Notice: Ministry of the Environment, April 18, 2008; and Doug Hallett, "Nestle Permit Capped," *Guelph Tribune* April 18, 2008.

59. Edward S. Casey, "Body, Self, and Landscape: A Geophilosophical Inquiry into the Place-World," in *Textures of Place: Exploring Humanist Geographies*, Edited by Paul C. Adams, Steven Hoelscher, and Karen E. Toll (Minneapolis: University of Minnesota Press, 2001), 403-426. Emplacement entails concrete relationships, as opposed to the abstraction of the consumer; embroiled, absorbed within a topos, an awareness of being-in-the-world, an embedded part of the landscape-not at a transcendental remove.

60. J. David Allan, *Structure and Function of Running Waters* (Norwell, Mass.: Kluwer-Springer Academic Publishers, 2004); and R.M. Baxter, "Environmental effects of dams and impoundments," *Annual Review of Ecology and Systematics* 8(1977), 255-283.

61. Miguel de Beistegui, "The Grip of Technology," in *The New Heidegger* (New York: Continuum International Publishing Group, 2005), 97-124. An historical and ontological formation, technology is based in a specific metaphysics, denoted by withdrawal from an holistic awareness of Being and an 'correct' mundane interpretation of technology as an essentially neutral 'always already' instrument, defined as an anthropological undertaking oriented toward efficient means-ends relationships. The essence of modern technology as it is disclosed-revealed within technological activity is an insistent *herausfordern* 'challenging forth'; relentless demands are placed upon nature. This is the specific way that nature is 'set upon', in which differentiated objects disclose the world, and society in relation to it-what the natural element is now derives from the essence of the technique applied. The manner in which objects appear or stand forth within the historical mode of technological

appropriation is *bestand,* 'standing reserve', while *gestell* 'enframing' represents the 'destiny' of technology.

62. Edward O. Wilson, "Threats to Biodiversity," **Scientific American** Vol. 261, No.3 (1989), 108-116. Damming: a cataclysmic event in the life of a riverine ecosystem. The damming of the Speed River in 1974 to form Guelph Lake-a reservoir intended to control the flow of the Grand and Speed rivers-resulted in the disappearance of a river valley, drowning a mosaic association of soil, flora and fauna communities. By altering the dynamic flow of water, sediment, nutrients, energy and biota dams alter most of a river's ecological processes.

63. Robert S. Devine, "The Trouble with Dams," **The Atlantic Monthly** Vol.276, no.8 (1995), 64-74. The Guelph Lake reservoir is operated to ensure that minimum flow targets are met for the Speed and Grand rivers-one goal being to ensure that enough water is in the river system to receive the effluent from the municipal sewage treatment plants. Ecological research indicates that the increase in habitat types not natural to the river system and its riparian communities can have an overall negative impact on the flora and fauna native to that watershed as ecological changes as a result of the damming of rivers include alteration of temperature and flow regimes in the river upstream and downstream from the dam. Leading to loss of flowing water habitat and replacement with standing water habitat in the impounded area; interruption of fish and wildlife movements along the valley system; alteration of the aquatic community upstream and downstream from the dam; disruption of genetic exchange among populations inhabiting the valley lands and river; alteration in the dynamic delivery and flow of energy and nutrients due to entrapment by the impoundment; and the loss of floodplain habitat and the lateral connectivity between river and adjacent lowland habitats. The biological communities of streams and impounded pond systems differ in the source of energy needed to maintain them. Communities of standing water systems rely for the most part on solar inputs and photosynthesis while in streams the ultimate energy source consists of metabolized-assimilated allochthonous materials; a fundamental difference entailing disruption of energy and nutrient cycles within the now-altered riverine system.

64. M. Christine Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (Cambridge, MA: MIT Press, 1994), 293-364. In fixing the vernacular 'topoi' of the city space has been imprinted with historic traditions. "Vernacular landscapes rooted in a sense of place and local customs have often been preserved and re-created from the longing and desire that nostalgia emits…(321)." Establishment of topographies forming the 'inscapes' of local identity; urban landscape as emblematic embodiment of memory, rhetorical compositions-articulations of cityscapes and power; staging and shapings through mnemonic and monumental constructions. Mythic substitutions for experienced enactment, "Images that arise from particular historic circumstances come to define our sense of tradition; they literally manage our knowledge of the historic (322)."

65. J. David Wood, "Population Change on an Agricultural Frontier: Upper Canada 1796 to 1841," in *Patterns of the Past: Interpreting Ontario's History*, Edited by Roger Hall, William Westfall, and Laurel Sefton MacDowell (Toronto: Dundurn Press, 1988), 55-77. Farming settlers provided the means for colonization of Upper Canada, a landscape worked by a fluid immigrant population, occupying surveyed lots on a frontier with convenient gateways.

66. Martin Heidegger, "The Age of the World Picture," in *The Question Concerning Technology and Other Essays*, Translated by William Lovitt (New York: Harper & Row, 1977), 115-154. Techniques of visuality, mapping and the image may be implicated with *bestand*; the 'standing reserve' or material-visible aspect of natural entities ordered, defined and constructed through *herausfordern*. Another essential characteristic of technology, involving the form and manner in which things commonly appear when positioned for exploitation by the technological praxis of challenging forth. It is an expression of the way entities within a techno-capitalistic framework appear as constantly 'standing-by' for instantaneous manipulation, the world appearing as an objective inventory ostensibly availing itself to courses of action directed towards rationalized utility; a maximization of efficiency, ready to be utilized and conformable to human appropriation and purposes. An inclusive rubric, entailing a perception of the world as an object, of nature as the object of technology, the source of manipulable resources, devoid of ecosystem context, ready for extraction. As a function of this

objectification, ecosystems and materials are reduced to a level excluding any meaning exterior to utility standing within the automatic efficient functioning of systems, entities are stripped of their status as independent objects, appearing as simply inert material. Integrated within a functioning technical system, an entity is taken up, seized, mobilized, homogenized and consumed, an ordered and calibrated unit on stand-by perpetually available for utilization, appearing within the totality of the planned, technologically ordered, cybernetic system as a standardized unit, rather than as a distinct, discrete object possessing unique properties. Surface elements within a world that has been translated into a problem of coding, a space within which entities are 'released' into presence, to relate to and engage with other existent beings within Being in a coercive manner that converts all entities into units of a technically efficient, functioning system; a willed manipulation.

67. Pierre Bourdieu, "The Production of Belief: Contribution to an Economy of Symbolic Goods," in *The Field of Cultural Production: Essays on Art and Literature*, Edited by Randal Johnson (New York: Columbia University Press, 1993), 74-111. The field of cultural production covers both the material and symbolic production and appropriation of cultural works, involving mediators contributing to the meaning and valuation of a work-artefacts produced within institutional frameworks by agents utilizing different strategies and following different trajectories within the field-and sustaining the 'universe of belief' which constitutes the cultural field-situation within which the work is received.

68. Celeste Olalquiaga, *Megalopolis: Contemporary Cultural Sensibilities* (Minneapolis: University of Minnesota Press, 1992), 93. Obscured by technology and consumption being is indirect, vicarious, shaped by the act of living within transitory landscapes. An unlimited three-dimensional expanse in which all material objects are located, space is an abstraction with limited semantic reach; involving a few applied meanings, a geometrical idea, a set of points or dimensions that measure distance, area, and volume. Place sustains fundamental concepts of time and space, sustaining a visual grammar; a defined or bounded part of space, place marks space and time. Whether socio-cultural or physical-material, events and constructions must occur, must transpire somewhere. As a concrete domain, landscape may be perceived as topos, a principal

thematic element of place, community and self; location and boundaries with/in place. Location is subsumed under the concept of space, yet is more substantial, more than a locus in space, a special ensemble with a specificity and meaning, constituting a substantial dialectical opposite to the emptiness of space. Whereas landscape is subject to both substantive meaning and destabilizing imagination as scenery, as illusion, defined by perspective, place has an existence independent of the perceiver. Yet meaning of place is fraught, caught between being a substantial, historically-materially constituted domain and being reduced to the figurative site of socio-political discourse concerning the relations between community, self and place that involves a construction of landscape as scenic space. Given position and ordered according to the principles of geometry; with/in a marking, fixing, reduction of the amorphous, landscape is situated as scenery, as a stage, the expression of a cosmology. Abstract underlying spatial coordinates of a map-like landscape, an imperial landscape with its teleology defining a linear development progression; dis-placing through an inherent disembodiment and de-centrical repetition. Consequently place becomes a phantasmagoric locus in an insubstantial space.

69. Edward Relph, *The Modern Urban Landscape* (Baltimore: Johns Hopkins University Press, 1987), 238-267. Deprived of proprioceptive stimuli the bodily environment is reduced to a visual tableau, an abstract play of angles and light. The immobility demanded by a mechanized system for re-production and consumption guides the appropriation and accommodation of various technologies, facilitating the construction of an auto-dependent society and its attendant socio-natural landscape configurations. Projects that involve a geographical agency, the reorganization of landscapes to support greater auto-mobility, lead to facilities becoming larger and farther apart; expansive infrastructure and technologically assisted transport is demanded, stretching-out social relations across space, as the rate, volume, distance and frequency of communication and transport flows between places is increased. A nexus of technological dependency attends increasing functional interdependence among places, an abstraction and devolution of both physical and social places, reduction of the world to an image within visual space in which distance is conceived negatively-as an obstacle. Technologies founded in instantaneous communication reflect and

reinforce a dislocated worldview, manifest in constructs contracting and diminishing reality; both social and biophysical transformations attend these technological diffusions, as landscape becomes a terrain for the ordering and simplification of the real.

70. James Howard Kunstler, ***The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape*** (New York: Simon and Schuster, 1993), 119.

71. Pierre Bourdieu, "Structures and the Habitus," in ***Outline of a Theory of Practice***, Translated by Richard Nice (London: Cambridge University Press, 1977), 72-87. Buildings may function as mise-en-scene, providing the basis for a formed-mediated collective notion of 'community', one dependent upon screens. An attempt to stabilize identity reliant on the archival image of the built environment is problematic when the artefactual constructs are elements situated and imagined within an informational-material field subject to continual flux, to demands that are techno-economic in origin; the image itself becomes a locus, a location for meaning-memory-while the actual built environment provides a screen, a surface for imagistic projection. The fragment reflecting the structures of a mechanical, repetitive existence, as an instrument-entity appropriated in a return to the historicist, nostalgic and romanticized version of a past, a time-past retrieved through the re/assimilation of material-pieces of history into a present that simultaneously arranged their effect and conformed their form to banality. Aesthetic location-knowledge is subject to the imposition of an exaggerated awareness of connection-the anchoring of identity through symbolic association; contrived attempts to create, recreate or invent a sense of place, a 'false vernacular' that is indifferent to time, place and context-thematic constructs, appropriations. Reified, transformed into a sign of respected tradition, a temporal-spatial comfort in history, the fragment provides a means of avoidance, an attempt to disengage from the discomforts of modernity.

72. Jacques Derrida, ***Writing and Difference*** (Chicago: University of Chicago Press, 1978), 280. "The centre has no natural site, but it is a sort of nonlocus in which a number of sign substitutions come into play; consequently the central signified, the original or transcendental signified, is never absolutely present outside a system of differences. The absence of the transcendental signified extends the domain and play of

signification infinitely." With the dispersal of the viewing eye, which conventionally represents the subject in perspectival organization, it is freed from bodily connection, freed to wander aimlessly and disembodied across a visual field that refuses to provide a point of rest or point of entry. Spatial arrays organizing the modern experience as labyrinthine, not clear and transparent, rather, obscure and ambiguous as to both figure and ground with/in the predominance of a spectator model of experience-creation of spaces for the eye-spaces to be seen but not inhabited a separation, passivity. The eye functioning as the metonymic representative of the body, providing the basis for a displacement, for a substitution of disembodied geometric and mathematical principles for biophysical specificity. Situated in a mutable landscape without foundation, an abstract, unstable ground, a probabilistic ground, does distraction play a positive reinforcing role, of not seeing?

73. The site served as the visual terminus of a principal line, an axial element in the initial radial plan. Canada Company supervisor John Galt had elaborate designs for Guelph, and wanted a 'magnificent' church built on the hill. There are now five buildings on the property, including the remains of the Loretto convent, a rectory, and two active schools; the most imposing structure, dominating the site, is the Church of Our Lady Immaculate. It is the third formal church built on the designated site. In 1853 work began on a large stone schoolhouse, which later became the Loretto convent, construction being completed in 1857, the same year in which the rectory building was finished. There have been several schools on the grounds of the church-the 'Catholic Hill': St. Agnes School, built in 1877, St. Stanislaus School, built in 1883, and the Loretto Academy, a high school for girls. Up until 1924 the Sisters of Loretto had run a boarding school in the convent, discontinued in 1924 in order to make classroom space available for day students. In 1926 the Academy, attached to the convent, was built. In 1954 Notre Dame High School was opened at the bottom of the hill. The Loretto Academy and Notre Dame High School were united to form Bishop MacDonell High School in 1962 and an addition was constructed in 1967 linking the two buildings. The lower structure was demolished in 2004. The grounds have also been subjected to periodic modification. In 1958 a new entrance to the church from MacDonell Street

was constructed, and in 1960 landscaping was done on the Northumberland and Dublin Street sides of the property to create more parking spaces.

74. Johnson. (1977: 222-223).

75. An element within a religious terrain and economy, a terrain/ground subject to colonization, division and subdivision, when the Diocese of Hamilton was established in 1856, Guelph came under its jurisdiction. Within a complex of activities, an ecclesiastical spatial ordering, concerned with production, distribution and consumption, the parish was under the care of the Jesuit Order until 1931; the Jesuits of Guelph were responsible for the territory north and northwest of the town, terrain extending to Georgian Bay and Lake Huron. Fifty-six mission stations, forming an assemblage, were established within this area. Under direction of the Jesuits churches were built in Hanover (1852), Fergus (1854), Morriston (1856), Deemerton (1856), Hespeler (1857), Mount Forest (1857), Acton (1857), Georgetown (1858), Neustadt (1860) and Carlsruhe (1860). By the beginning of the twentieth century the Church of Our Lady was no longer a mission centre, but had become instead simply for Catholics in the Guelph area. The missions, which had been founded from Guelph, were now established as parishes on their own, and the same process of expansion and subdivision took place within Guelph itself. In 1911 a chapel was opened in a private house on Alice Street, to serve as a mission for the care of Catholics in that part of the city; in 1924 Sacred Heart Church was built, becoming the centre for an independent parish in 1930, the second within Guelph. Two more parishes were separated from the Church of Our Lady to form distinct communities: St. Joseph's parish, in the western part of the city, in 1952, and Holy Rosary parish, across the Speed River into the eastern part of Guelph, in 1956. The Church of Our Lady parish, which once extended to Lake Huron and Georgian Bay, had become circumscribed within its present boundaries.

76. Violet M. Holroyd, *Foundations of Faith: Historic Religious Buildings of Ontario* (Toronto: Dundurn Press-Natural Heritage Books, 1991), 104-105. "The Church of Our Lady Immaculate has many similarities to the 13th century Cologne Cathedral… Therein lies its uniqueness."

77. Identification with a particular place, a location, an axis around which a sense of self is constructed through a connection to the land/scape, situated within the seeming permanence of a geography-topography. Deracination attends an upsetting of a physical environment, leading to a sense of being unmoored in the world; disruption producing an inability to return home, a dislocation even with never having left. Home: a place offering familiarity, security. Usually a fixed location and geographically specific-this not that house offering shelter or haven. Home implying something that is not home, and which lies outside of it; thus a bounded space, requiring an awareness of clearly demarcated limits. Knowledge of where things are. Either within or without borders; a thoroughly humanized, socially constructed world: practices of intelligibility effected through languages-narrative.

78. Roland Barthes, *Image-Music-Text*, Translated by Richard Howard (New York: Hill and Wang, 1977), 16-17. Photographic images provide a conceptual bridge between abstract and concrete visual modes, between a view and its representation as a name on a map; the fixed image standing-in as a surrogate for a lived experience of the actual scene. Widely circulated, these are problematical images; divorced from socio-natural context they become iconic-socio-naturally ambiguous abstract form, indeterminate unanchored images. An extensive restoration of the building began in April 2007; the church towers, roof, windows and doors, interior and basement are to be refurbished. This project is dependent upon reproductions, photos serve to transcribe the world as it was seen and recorded, a spatio-temporal documentation-absent the uses of the building and the socio-natural relations it manifests. Desire for preservation of the building, an artefact providing chronological connectivity, is understandable given a need for a home-place; however the result of such intentional fixity may be parodical, entailing stasis, a maintenance and concretization through a material intervention in the built environment denying the fluid and emergent patterns of socio-natural organization -a failure to recognize assemblages of varied figures, organic patterns of the material and immaterial. With the disappearance of actors, events and processes only a singular object is selected, registered and coded-a contingent landscape is brought into being; an editing of the world involving an absence of detail.

79. City of Guelph Building By-law (2005)-17771, Zoning By-law (1995)-14864 Schedule "A" Protected View Areas.

80. Leland M. Roth, *Understanding Architecture: Its Elements, History, and Meaning* (Boulder: Westview Press, 1993), 430-431; and Friedrich Nietzsche, "The Use and Abuse of History," in *Thoughts Out of Season* (New York: Russell and Russell, 1963), 10.

81. Reed Construction Data: <http//: www.reedconstructiondata.com> accessed August 11, 2007. The first phase of the three-year restoration the church is undergoing involves the towers. Constructed of limestone and sandstone, the walls are finished stone 1.5 feet thick with a backing of rubble-an interior that is disintegrating. Restoration involves the drilling and filling of 5000 holes with cellular foam grout. Drilled at a 30-degree angle adjacent to those are 5000 more holes to permit helical masonry ties. This is to stabilize the exterior tower walls. An arrangement of sliding structural ring beams within and on top of the towers and a structural steel beam support installed on the underside of each flat roof to improve the stability of the four corner columns of masonry. All existing mortared joints are being cut out and re-pointed with prepackaged hydraulic lime-based mortar. Sensors are being installed within the masonry to record moisture changes pre and post-restoration. These technological fixes are at odds with the materials and practices involved in the original construction, and are required in part as the result of previous attempted repairs (specifically the inappropriate use of Portland cement for re-pointing the stone walls).

82. Ignasi de Sola-Morales, "Place: Permanence or Production," in *Differences: Topographies of Contemporary Architecture* (Cambridge MA: MIT Press, 1997), 93-104. The local-global problematic may be considered here in relation to the possibility of spatially grounded communality, interactions in place being the basis for differentially coherent collective identity. Recognizing place as being the spatial location, a particular terrain providing the setting for interaction amongst causal forces, community then becomes the emergent product, an expression of structural causal forces. Is community, designating something more than networks, possible with/in an exaggerated modernity, particularly in an urban world experienced in opposition to holistic relations, devoid of fixed location within specific places? The episteme of a

globalised world seems antithetical to an ideal of community that implies the absence of rapid transformational change, requires spatial stability and a considerable degree of spatial closure. A place of belonging in a spatially delimited and temporally stabilized independently functioning social system. The notion of community combines various elements, of home embracing a mosaic of subjective meanings attached to the place itself, meanings forming the basis for recognition in addition to the idea of locality and particular kinds of nested social networks and relationships, differentiated places serving as a basis for a distinctive, holistic lived experience, locality functioning as a site for cultural meaning. Applied to the modern urban context community becomes a chaotic conceptual abstraction; problems of scale make the utility of the concept suspect. As places become more attenuated they merge into an indifferent state reminiscent of space; the indifferent linkage of a given locale to every, or any other place within ubiquitous global space. A dispersed, centrifugal structure, an organization of material-artefactual phenomena bound up with articulating processes, a conflation of modern visuality and urban space; opaque, flat, impacted surfaces.

83. Arnold Berleant, "The Viewer in the Landscape," in *Living in the Landscape: Toward an Aesthetics of the Environment* (Lawrence: University of Kansas Press, 1997), 164, 181-186.

84. Mikhail Bakhtin, "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics," in *The Dialogic Imagination: Four Essays*, Edited by Michael Holquist. Translated by Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1994), 253. "Out of the actual chronotopes of our world (which serve as the source of representation) emerge the reflected and created chronotopes of the world represented in the work (in the text)." Conflation of the place and the time, a spatial-temporal matrix governing the base condition of all narratives/ linguistic acts is the chronotope. Materializing time in space, the chronotope provides a centre for concretizing representation. Represented world of the text-a representational field- reflects the real. To extend this concept, the city is a narrative construct simultaneously allowing movement through space and time, offering a chronotopia, a topography - composed of landscapes that displays the layered quality of time - presenting mimetic fragments. Within a general theatricality of place, parts of the world

are removed from view, permitting a selective staging, as information is censored within circumscribed boundaries, contained within a certain horizon. Place becomes a prism of semiotic convergence, an imagining where the image, the historical, and the cultural are engaged in ongoing negotiation with the geographical, the material, and the personal; reciprocal inscriptions and mappings, a dialectical concrete articulation conflating place and self. A disarray of place is the product of attenuated surfaces, a relational framework lacking depth, a 'habitus' open to continual reshaping and reconnecting with other surfaces; mutable socio-natural forms lacking depth.

85. Michael J. Shapiro, ***The Politics of Representation: Writing Practices in Biography, Photography, and Policy Analysis*** (Madison: University of Wisconsin Press, 1988); and Walter Benjamin, ***The Arcades Project***, Translated by Howard Eiland and Kevin Mclaughlin (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1999), 253; Susan Buck-Morss, ***The Dialectics of Seeing: Walter Benjamin and the Arcades Project*** (Cambridge, Massachusetts: The MIT Press, 1999), 56; and Graeme Gilloch, ***Myth and Metropolis: Walter Benjamin and the City*** (Cambridge, Mass.: Blackwell Publishers Incorporated, 1996), 29-32. Technologies of memory provide the basis for a positioning of remembrance: a framework situating urban deployments and circulations-for meaning and identification. As an imagined meaningful construct, Guelph is a selectively depicted, represented and reproduced place/space within the process of positioning and re-contextualization that occurs once images of a specific time-space enter a fragmented, symbolic, narrative space; the city is/exhibits a product and performance of the past through material existence in the present. Material surfaces are selectively represented within attempts to make sense of the arrangement; an onomastics of the built environment provides the ground for a seeking of stability through difference, a framing of identity articulated semiotically-materially. Placing, ordering signs in space, or the representation of those spaces and naming those arrangements as signifieds. Places thus constituted become the effect of the folding of spaces, times and materials into performative topologies.

Chapter Two: "Where is Guelph?"

With origins dependant upon speculative finance capital, the city of Guelph is the investment-driven product of a colonization venture-strategy in Upper Canada launched by the Canada Company. Chartered in London, England on August 19th 1826, the Canada Company was a purely commercial venture. The largest enterprise of its kind in Canadian history, the corporation operated a land speculation and settlement scheme which determined the location, pattern and building of the initial town.[1] Guelph was an aspect of the development project meant to expedite the rate of settlement and increase the value of farmlands to potential settlers initiated after the purchase of 2,322,010 acres of 'surplus' Crown Reserves. The acquired territory consisted of lots that were laid out according to a grid pattern, following an abstract geometry as opposed to the geophysical realities of the topography; a mapping of the surface without reference to its specific features. The product of deliberate planning from the very beginning, Guelph was a principal element within a corporate strategy, an infrastructural element within a ready-made settlement; a company town founded and developed on the basis of the agricultural potential of the 42,000-acre Halton Block, a portion of the Canada Company's land holdings between the eastern edge of the undeveloped Huron Tract and York. Once the property was examined and documented by surveyors in 1827, the choice of the town site was marked at a point positioned nearly in the centre of the tableland that separates lakes Ontario, Simcoe, Huron, and Erie. It was a strategic location for purposes of administration and commerce situated near the central axis of Southwestern Ontario, a situation where the promise of water for power and drinking, access to potential markets and potential farmland were of paramount importance; the site provided potential resources including stands of mixed woods, raw materials for building and fuel, in addition to the Guelph formation of the Lockport dolomite that outcropped along both rivers that would eventually be quarried to construct numerous limestone buildings.[2] This corporate venture was dependent upon the conception of land as simply a form of capital or monetary wealth, a resource to be exploited, a commodity to be disposed of, converted to a more lucrative economic

purpose, its monetary value increasing as a result of directed expenditure for roads and other infrastructure.

(Figure 2:1) Upper Canada Map/Guelph Aerial View (City of Guelph: 2008)

The Guelph development project followed the Canada Company's intention to maximize its profits through strategic large-scale capital investment in conjunction with an extensive advertising and promotional campaign. Outlined in the initial Prospectus, the objectives of the corporation included acquisition of land 'found advantageous' to the company; to dispose of said lands at the discretion of the company; to prepare the lands for sale by clearance and the building of infrastructure for settlement; and to provide land-based loans and 'information regarding the Lands of the Company' to potential emigrants through an intensive advertising campaign.[3] While the prospectus discloses the facts relating to the securities being issued by the company, what it also outlines is a business strategy for the selling of an abstraction in order to induce a mobilization of people for corporate profit. A projection, a potential space contained within a policy framework, its form and function determined at a remove. Even before its construction Guelph was packaged and distributed, circulated as an image, an ideation-image meant to foster consumption. Displaced from an actual geophysical, material reality and sold in place of the real, it was a substitution, a rendering preceding the construct itself, an image meant to contain biophysical presence, to suppress ecological realities. Investment in infrastructure on the lands acquired by the Canada Company was meant to promote the "…general improvement of the Colony, whether it be by making inland communications, connected with the lands and interests of the

Company, or by extending the cultivation of articles of export…"[4] An imposed plan for the development of efficient commodity flows and increased productivity from the lands under its dominion, this was an arrangement of space in order to maximize a fiscal return on investment. Landscape transformations determined by topological spaces were entailed, within a translation of mappings into experience through the listing and re-ordering of the material properties of the terrain. Overlaid, a strategic imposition upon a ground effecting a naturalization of geography, built and installed as a factor of production, Guelph was constituted as, and continues to be, an artificial support system, an instantiation of manufactured capital interacting with natural capital. As infrastructural capital its beginnings and subsequent configuration and production resulted from the flow of investment, investment intent on the production of increased capital.[5] This urban construct is situated within a cultural ecology of symbolic forms, material arrangements in patterns and mappings of the world.[6] The topography of the city is subject to continual development and market mechanisms of evaluation.

The city of Guelph was founded on the geographic reality of the confluence of two rivers in conjunction with the economic imperatives and flows of global capital. Trans-national capital is viewed here as a circulatory system that is defined by accumulation and exchange. As a reflection of this system, the city is materialized, an organism the structure of which mirrors the compressions and dislocations of space-time attending capital flows. An operation commencing April 23rd 1827, Guelph began as the product/ion of a corporate entity, a strategic formation combining enterprise in trade and resource extraction with the abstract procedures of capital formation. This development of an entirely company-owned uninhabited tract of land into a planned community was predicated on an economic exploitation of nature.[7] Natural systems provided the geo-physical basis for capital investment in mills, a product of the availability of hydrological power, constructions that provided incentive for local development of agriculture and farming related industries, for the formation of a semi-urban industrial system. An urban systemic, an assemblage of urban practices, was constructed in order to attract immigration; as a stimulus for development of a periphery supported by a coherently patterned centre, a production of global markets and ideas suited to a particular set of circumstances. Within Guelph natural systems

have been subject to modes of control, in order to actualize the metabolic processes of the city. It is a scheduling of nature made manifest in an increasingly homogenized built environment. The city's resource management practices are based upon creating efficiencies and eliminating redundancies in production. Products here are ecosystem services. The biosphere supplies commodities such as water and a sink for urban waste absorption, in addition to the building materials for an energy-intensive infrastructure. Simplified, the topography of the city is determined by application of techniques of command and control, eliminating natural variability. As is evident with the damming of the Speed and Eramosa rivers, where singular elements within local systems have been identified as valuable, predominantly in economic terms, management efforts have been directed towards their steady and maximal exploitation in order to deliver material return with regularity. Yet these are unstable relationships; the garnering of materials and energy in this manner is parasitic.

Presently, Guelph may be considered an 'ordinary city' in that it is shaped by causal processes and practices, flows and networks stretching far beyond its physical extent, but also by the complex, contested dynamics and webs of interconnections within the city itself.[8] The city comprises a living, dynamic system situated within an ecological envelope of systematically productive and wasteful landscapes. Factors and forces present at the inception of this urban entity persist, evident in an urbanized landscape surface constituting a plane whereupon economics struggles against nature. As an accretion around a central district, Guelph may be viewed as a conventional emergent urban formation, a construction/organization following a centrifugal pattern of development. However, this is an ordered urban formation subject to a disorderly realization, a re-articulation dependent, as were its founding conditions, upon transformative movements and planning policies. The morphology of the city is impacted by rhizomatic processes, inclusive rather than exclusive disjunctions originating beyond its now suspect official boundaries.[9] The urban formation is determined by circulations and connections, consisting of multiple singularities synthesized into a whole by relations of exteriority; yet, as suggested by Deleuze and Guttari, any point of a rhizome possibly and necessarily connects to anything other, but is also subject to 'asignifying rupture', specificities temporarily or occasionally

connecting, impelling new specificities, fluidly producing multiplicity out of multiplicity. An assemblage is precisely this increase in the dimensions of a multiplicity that necessarily changes in nature as it expands its connection: creative dispersals entailing conjunctions and disjunctions, eruptions and disruptions, necessary admixtures, productive, mutable re/combinations, complicating relations.[10] Subject to socio-natural processes the city is inescapably hybrid, a synthesis requiring continual negotiation with its biophysical surround, ecological systems which perform a non-symmetrical resistance against rigid organization and restriction. Surfaces offer ephemeral apparitions, but beneath the flux of the built environment the base structure persists.
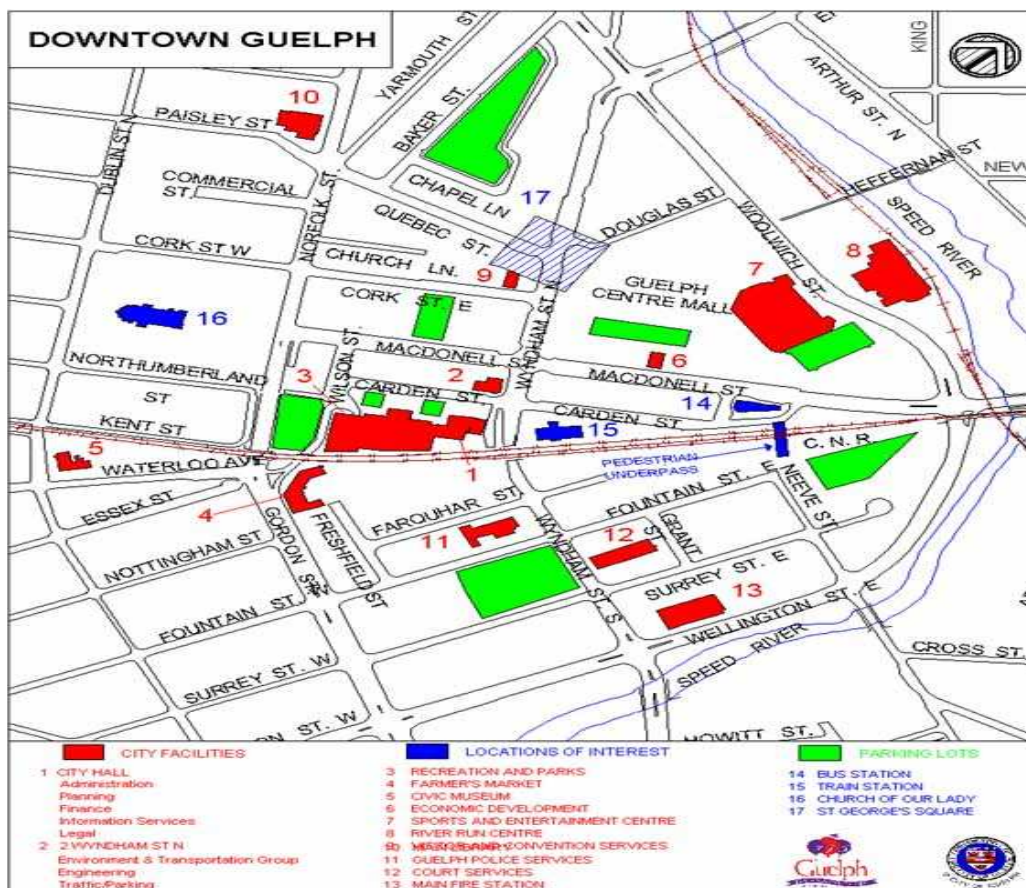
(Figure 2:2) Downtown Guelph: Infrastructure (Source: City of Guelph 2007)

As a planned settlement Guelph resulted from top-down forces, transformative tactics based on a scheme of organization and relationships unconditioned by extant socio-natural structures. What persists in scenarios for the development of this area is a

treatment of the landscape as active surface, the sum of necessary infra-structural interventions.[11] The 'smart growth' policy outlined by the Province of Ontario in the Places to Grow Act of 2005 (Bill 136) is legislation accompanied by a Plan, a planning strategy that will entail an imposition of external parameters upon the future of urban development in the Greater Toronto Area (GTA) and the Greater Golden Horseshoe (GGH), with a determining influence on complex ecological and social co-relations and interdependencies. The growth plan and act coincide with the Greenbelt Act/Plan (Bill 135) adopted by the province on February 24th 2005, an initiative for development of a greenbelt area surrounding the GTA. The Greenbelt now covers more than 7,200 km^2 of agricultural and 'environmentally sensitive' land in southern Ontario, including areas within the Niagara Escarpment, the Oak Ridges Moraine (the Paris-Galt Moraine is not included) and lands that are designated as 'Protected Countryside.'[12] Involving a strategic centralization, oversight for the entire GGH growth plan is delegated to the Ministry of Public Infrastructure Renewal, an agency created to implement a comprehensive policy framework for 'sustainable' urban development. The fastest growing urban area in Canada, the GTA and the surrounding GGH region is an excellent case study of the ecological implications of sprawl. Policymakers are seeking ways to counter sprawl with high-density growth in urban areas. More than 90% of Ontario's population growth between 1996 and 2001 occurred in the GGH region, with 70% of this growth concentrated in low-density areas. Sprawling cities require water, sewage, and electricity systems to be expanded over longer distances, the provision of these resources/ services consuming more energy than would be entailed by a more compact built environment. The low population density of suburban areas in the GTA/GGH effectively renders public transportation unfeasible, creating a dependence on automobiles for mobility. Evident in Guelph, the dominant mode of transportation is intimately linked to the built environment of the city. Sprawl has encouraged the separation of residential areas from commercial and employment districts, connecting them via networks of roads and arterial highways. Urban development that is land-intensive, low-density, and encourages the geographical separation of different types of land uses, sprawl is a form of poorly planned urban development that occurs in urban

fringe and rural areas of the region and frequently invades/consumes lands important for environmental and natural resource protection.

(Figure 2:3) Southern Ontario 'Greenbelt' (Source: Province of Ontario)

The policies to achieve the aims of a smart growth strategy for what is already the most populous area in Canada include the integration of density and urban boundary targets in planning legislation, the development of transit plans that emphasize decreasing car use, and the establishment of a governance framework to implement, monitor and evaluate the policy. Density and intensification policies are two such measures, applied here to the need to centralize more jobs, people, and uses in a smaller area. Government policy is endorsing a strategy for a landscape comprised of optimized nodes and determined space; atopic, non-localized space which is no longer defined by its identity, history and relation, a general space dependent upon fiscally-driven technological solutions. These would be processual spaces, requiring a dynamic definition of space as moving reality, upon rationalization of commodity flows and the primacy of change, where built environments are considered as structures that are simply comprised of and by the intersections of processes in the course of continual change and development. They would involve enacted strategic orderings of geography-inputs, organizing principles based on management of inventory in an industrial system, orderings that have already resulted in a characteristic retail terrain, a configured landscape serving an optimized network of nodes. The ordering of topography suggested by this development strategy is that of a rationalized, generic retail-urbanism dictating the patterning and management of buildings and spaces that constitute built environments. Linked urban-commercial nodes are to be distributed in a

landscape of wasted or potential space. The proposal requires a speculative landscape of development, a typology emphasizing an arrangement of corridors for specific uses, distinct spaces for transportation, habitation, and recreation. Optimization necessary for the development of this propertied landscape demands stimulated nodes or points of hyper-efficiency, projections that constitute the built representation of the mechanisms of distribution and consumption. As an optimization of space, productive space is organized to facilitate consumption, while certain reserved areas within the urban agglomeration-a bounded 'green belt'-have certain mutable controls against encroaching development in place.[13]
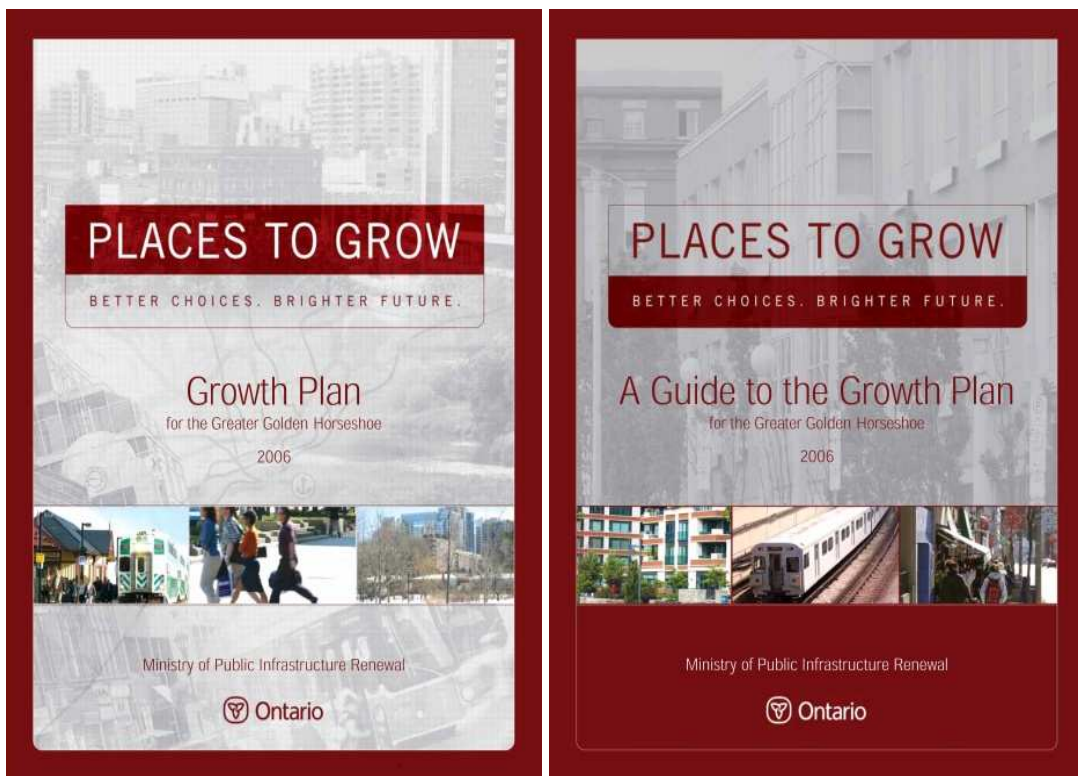
(Figure 2:4) Places to Grow: Growth Plan for the Greater Golden Horseshoe (Cover)
(Figure 2:5) Places to Grow: A Guide to the Growth Plan for the Greater Golden Horseshoe (Cover)

There is a thematic continuity apparent in the surfaces of the documents published in support of the Ontario government's Growth Act/Plan. The cover page of each publication presents a triptych; a centrepiece involving a set of three panels, a series of three colour pictures arranged horizontally, superimposed upon a background of grey or sepia-toned images faintly rendered.[14-15] These covers offer mise-en-scenes closed off

by an ideological framework. As an articulation of space, they are surfaces that are defined areas of space circumscribed and determined by the images chosen to be re-produced. Exclusively anthropogenic urban infrastructural elements are presented in the fore-grounded grouping of colour images; absent from these tightly-focused depictions of subway and commuter trains, automobiles, transit buses, high-rise towers, commercial shopping districts and a few cyclists and pedestrians are un-manipulated topographies or species. Tracts of houses and industrial buildings, naturalized parklands and rural landscapes provide the backdrop. This is a problematic cropping, an omission raising the question of what is considered to constitute infrastructure within a legislated planning strategy, a particular vision of the future. What is it that forms the basic structure and ground of an organization, of a system that seeks to absent itself of ecological presence? In the vertical plane of background images, in addition to multi-story apartment buildings and transit vehicles, is to be found a two-dimensional mapping of land forms and surface configurations of the region; from an aerial viewpoint, the rendered map features a transportation network composed of highways. Cumulatively, these images are the product of an un-situated gaze; these are exterior views of things, surface imaginations of some-things rather than from somewhere. The Places to Grow Act and Plan outline a future for Ontario which is dependent upon massive infrastructure development, a planned utopia prioritizing fluid transit of people and goods dependent upon 'efficient' exchanges and flows of commodities. This is an ideal industrialized topography, a bureaucratically determined projection of continual economic growth for this geographic region. Utopia is being considered here as the 'good' place, an imagined future perfect state of things and space, concurrently no-place, it is conceived as impossible perfection, a state outside of, or dialectical to, reality.[17] Such states and their translation into experimental practices take spatial forms, such as ideal urban and rural forms and interfaces, communities and transportation systems.

The product of a reification of space, only a superficial materiality, what results are concretized forms susceptible to little else but measurement and phenomenal description. The bio-ecological surround is fundamental to the ways in which the techno-utopian vision expressed in the Places to Grow Act/Plan can be unsettling.

Disturbing due to the absent presence of the natural, of the biophysical, that which provides the material ground for utopian policy formulations.[18] The provincial scheme, a blueprint to be implemented, is underlaid by the supposition that human nature is constituted in a universality of needs that can be addressed within a rationalized built environment. That which constitutes the 'natural environment' is similarly subject to imposed boundaries. Absent from this now legislated techno-economic utopian vision is consideration of the ecological context of such artificial, placeless enactions. The agency and hard limits of 'Nature' and material processes are not recognised. Re-instating the decidedly material quality of the real and local would necessitate an unsettling acknowledgement of material things and the everyday within a utopian planning regime that disregards limits.[19] The growth act/plan legislated by the Ontario government consists of development projects and projections considered in isolation, abstract visions involving universalized phenomena, metrics and mappings devoid of local distinguishing characteristics. It is an idealized perspective requiring the smooth perfection and comfort that utopia engenders. The Plan provides an essentially idealized, comforting and delimited version of a virtual community as home. It is a vision which is both nostalgically and futuristically utopian, but problematically exclusionary.[20] This bureaucratic framework is projecting a future regional topography consisting of a series of self-identified but schematically determined inter-related communities, linked urban constructs, 'urban nodes' situated within idyllic, pastoral fields, within an encompassing 'green-belt'. Urban landscape features and transportation networks are assimilated in this vision, softened through pastoral and ecological layers, by peripheral incorporations. The cumulative social and biophysical impacts of growth and development are left unexamined.[21] Policy is encouraging a form of immediate growth dependent upon fiscally-driven technological solutions; promotion of this rapid economic and population growth avoids consideration of the ultimate cost of roads, policing, fire protection, schools, social services, and the stresses on ecological services such as water supply, air quality, and sewage treatment capacity to be generated by accelerated growth. A consideration of the costs to be incurred might de-stabilize boundaries between policy formulations and the real, unsettling the ontological certainty of the legislated planning framework, and expose the instabilities

upon which this imagined future is to be built. Division between the utopian and spaces of the real have become blurred in this planning regime. With the collapsing of a critical and speculative distance between them, the 'real' is replaced and transfigured by rationalized models. Quasi-utopic time-spaces become present in the form of future constructions, within an expectation, a potentiality that may lead to something or nothing. Embodied, emplaced and relational being here becomes contingent, dependent on a bureaucratic-utopian organization of moments and movements, upon an actualization of the virtual.[22] As with Guelph's beginnings, urban planning scenarios at present are necessarily subject to emergent processes and practices, unsettling the dialectic between utopia-reality within a designated space, moving from a distinction between possible-real to one between virtual-actual, and the contingent aspect/work this involves to be rendered. Regardless, the distinct regional landscapes of Ontario are now to be represented and experienced through a legislated utopian framework, with-in a repetitive structure, repeating and expanding upon present topological orderings while undermining specificity.

Planning policy has been enacted to accommodate an additional 4.4 million people in Ontario by 2031. The subject of population growth is a significant public policy issue that has received little debate, despite indications that the current rate of population growth is not sustainable, that unchecked growth and development are subjecting the natural environment and society to undue pressures, affecting not only a myriad of ecological issues but also irrevocably re-shaping the character of Ontario.[23] A companion to the greenbelt legislation ostensibly banning development in a belt of land around the Golden Horseshoe, the Places to Grow Act passed by the Ontario Legislature commits to a burgeoning population, allowing for increased development in the lands encircled by the greenbelt. Three-quarters of the 4.4 million new residents forecast for Ontario are expected to settle in the greater Golden Horseshoe area. The Places to Grow Act/Plan is a paradoxical attempt to accommodate this growth without contributing to urban sprawl. While the Plan identifies a number of priorities to effectively achieve smart growth, including intensification targets, transportation policy, and mixed-use neighbourhoods, the very premise of the Act is questionable, based as it is on the assumption that population growth is a sound policy choice. While

this approach might be perceived as sound strictly from a standard economic perspective, from an ecological or sustainability viewpoint this planning approach is problematic. Further, this 'smart growth' strategy does not remove the systemic incentive structures that favour automobile-centric suburban sprawl embedded in the very governance and regulatory frameworks that oversee urban development. The evident attraction of standard economics is that it promises to derive policy recommendations scientifically; unfortunately, a measurement system that makes definitive prognoses and identifies optimum solutions based upon them must be static and deterministic in a world that is dynamic, complex and uncertain, serving to provide unambiguous results with a tenuous connection to reality.[24] Notions of actual social and biophysical limits are controversial because this runs counter to politico-economic wisdom, as expressed within the legislated framework, that continued growth is good for the province as an entity. Rejection of ecologically based premises avoids considering the possibility that unending population growth coupled with increasing levels of consumption together constitute the root causes of numerous environmental problems. It fails to acknowledge that the more people inhabiting a specific geographic space-a habitus linked to expansive networks devoted to the distribution of commodities-the greater the pressure that is placed on related systems, the biophysical environment, infrastructure and social fabric. If as a system evolves with its environment its survival conditions evolve concurrently it follows that diversity and resilience become more important than optimality and growth.

As a decision-making process shaping landscapes, ordering socio-natural environments, planning matters. Scale also matters. 'Progress', as it translates into sprawl, traffic congestion, resource depletion, pollution, over-population, the decline of communities and the rise of corporate rule, is destroying socio-natural systems. Kirkpatrick Sale details the crises facing modern society stemming from institutions, workplaces and communities that are unsustainable, ecologically unbalanced, and unresponsive to the needs of people and their ecological surround; it is a crisis resulting from a growth imperative and dependence upon technological fixes.[25] This critique of the growth-based paradigm concludes that the ideology of growth is based on an erroneous assumption that places the economy as a supra-structure above socio-natural

environments. Further, the ideology of growth precludes policy choices, since the choices have already having been made, as they are based upon market demands and growth imperatives. The expansive infrastructure re/productions that are directed by the Growth Plan and Act continue certain trends of the present towards large-scale institutions, multinational corporations, centralized governments, high-technology machinery, large cities, high-rise buildings, personal transportation, and all that is implied with/in the ideology of unimpeded growth. This is a growth imperative that would seem to have to entail the expansion of the present corporate-governmental alliance, leading to a fully mixed system of state and private capitalism, government regulation of scarce resources, increased corporate conglomeration, and greater degree of social regulation by the organs of government. Essential to this future is a belief that present crisis can be solved, or at least ameliorated, through the application of modern technology and its attendant concentrations of science, government and capital. Policy objectives for the planning system enacted by the Ontario Government, determining landscapes in the province, revolve about delivering 'sustainable development'; this is the paradoxical core principle underlying the planning strategy for managing growth.[26] Economic and infrastructure development is prioritized, as mechanisms for providing benefits in terms of securing investment, efficiently functioning transportation networks and resource development (land). It is a top-down strategic planning initiative enabling decisions about the future of large geographic areas without securing local public/municipal consent on the form or direction of development. As a framework dictating outcomes regarding conservation and preservation of biological and topological diversity, and the configuration and relationship of urban/rural landscapes and community facilities, and as an administrative tool structuring environmental objectives, the Places to Grow Act/Plan is problematic, failing to ensure the protection and enhancement of wildlife, landscapes and historic environment in both town and country.[27] Absent is a recognition that 'valuable' wildlife and landscape features exist beyond designated sites. This legislated planning system appears to be about facilitating economic goals and enhancing a growth in material throughput of the economy through the use of biological and mineral resources, the production of waste, and the

exploitation of land, within the overall goal of securing 'sustainable' patterns of development in a finite biosphere.

Topography here emerges as regulated, organized, controlled productions, the product of abstract rationality, policy directing socio-natural interactions and forms under the auspices of governmental regulatory structures and a state bureaucracy dictating environmental and socio-natural relationships. The Places to Grow Act/Plan encloses the built urban landscape and its rural interface within the radius of the state, within an expression of a centralized institution of power.[28] Topography is contained and configured inside a radius of domination. Imposed rapid change will require massive infrastructure construction, strategic built support enabling continuance of a way of being. This is the artificial basis for accelerated capital accumulations and flows of commodities, with environmental controls to be maintained through analysis and material development. An example of the effects of this growth imperative on Guelph is the Council decision to develop the majority of the Paris-Galt moraine land that is within city limits. Despite future consequences regarding water supplies, as little as 23% (this figure includes hilly terrain with a slope of 20 degrees or more) of the land will be protected from intensive development. Natural heritage is being compromised in order to meet growth targets imposed on Guelph by the Province. Adoption of a strategy that limits the amount of protected land is also perhaps a pre-emptive response dictated by the need for a defensible position when subject to land-use appeals by developers at the Ontario Municipal Board. As part of the municipal plan being enacted in order to meet the target of creating 32,000 new jobs for a population that is supposed to increase to 175,000 people by 2031, businesses in fields such as environmental technology and agri-food are to be lured to a Hanlon Creek Business Park and a similar development scheduled for the York District lands. Approved by the provincial Ministry of Natural Resources, in July 2009 construction began for the city-funded Hanlon Creek Business Park. The initial phase of the 'Park' will cover between 100-200acres, an assemblage of property sited on the Paris-Galt moraine. One of Guelph's top capital-spending priorities, millions in public monies has already been spent for land acquisition, site planning and engineering. A perspective translated into coercive force exercised upon a fraught natural environment/ realm, articulated here is a

shuttered, monolithic vision that disregards biophysical limits and the state of ecosystems. The disassociation and disregard of biophysical limits and agency permit the reduction of autonomous landscapes and geographic regions to components, conformed into commodities.[29] Policy functions as a centre, dictating edges that are fixed, yet mutable, projections requiring denial of the particular, of identity, and the confinement of various elements into particular groups. Emplaced in this fashion, forms are fitted, formatted within a structure. Manifesting and maintaining a presumption in favour of development, the Act/Plan is a legal and policy framework reinforcing a system dependent upon continual economic and population growth; an expansion contrary to an ecological sustainability requiring recognition of biophysically dictated limits.[30] Stressing expediency, a simplification of procedures, the planning system for infrastructure development schemes, for projects such as highways, becomes a tool of productivity within this strategy. The biophysical surround is placed under threat by a plan prioritizing economic development; wildlife and habitat on the urban fringe and in the wider countryside continue to be threatened by sprawl, as this planning initiative, while offering limited protection to specific identified and demarcated sites, does not provide a mechanism for connecting fragmented landscapes. Compromising objectives to enhance biodiversity and landscapes, devaluing the established socio-natural environment, the Places to Grow Act/Plan avoids the potential of planning as an environmental tool, one with which to reinforce constraints placed on the development of 'green-field' spaces identified within the Green Belt and Guelph's built landscape.[31]

The *Southern Ontario Highways Program for 2006-2010*, released coincidentally with the Places to Grow policy framework, indicates that road and highway expansion will continue unabated in the province, with more funds directed towards this infrastructure than towards public transit. Investments in transit may be undermined by concurrent investments in roads. Such investment provides evidence that transportation plans continue to happen in isolation from land-use goals. Though Ontario's 2006 budget did include funding for non-automobile-based modes of transportation -- a one-time 'Move Ontario' commitment of $838 million was announced for transit projects in the GTA -- this was counterbalanced by a budget of $5.2 billion for highway expansion and improvements over the following five years.

Many of these proposed highway expansions would pass through conservation areas such as the Oak Ridges Moraine and the Niagara Escarpment, exposing the fact that former commitments to establish these conservation zones as greenbelt areas are already being compromised. Current plans reflect the same levels of highway investment that have occurred over the past five years. Either the smart growth plan has failed to de-emphasize highway expansion, or highway planning is occurring in isolation from land-use and transportation policy. Through a re-mapping of imagistic space, roadways become 'economic corridors' within the planned growth and recommendations of the Places to Grow Act; new highways are included in the plan but semantically disguised.[32] The provincially determined mandate for prioritization amongst competing major land-use categories, such as exist between designated growth areas and the Greenbelt, dictates the precedence of 'an efficient flow of goods'. A land-use and public transportation policy that is trumped by highway spending and development, combined with density targets that enable sprawl patterns to continue, is disturbing, but not surprising. The growth plan directed by the Ministry of Public Infrastructure Renewal has largely failed to integrate and focus on the importance of land-use and transportation strategies for curbing sprawl.

Problems with maps employed for the Places to Grow Plan include a lack of detail and specificity. Mappings depicting farmland fail to recognize much of the land presently designated in the GGH region; areas are indicated as urban zones which should be rural-as currently defined agricultural land (considered class 1 and 2) has been excluded; geographic distinctions are obfuscated by the crude renderings.[33] A grid-cell matrix is overlaid on the Growth Plan area and used as a base to manage, group, and aggregate millions of land use and parcel records. Summary land uses (built; un-built; green space; agricultural, rural) are assigned to each grid cell for the purpose of further generalization. All grid cells are coded as either built or un-built based on their land-use attributes. Resulting in contiguous groupings, assumptions and exclusions indicate future planning directions, apparent in the assignation of dominant land uses. Built boundaries are determined by an aggregation of cells falling within settlement areas that includes patchwork development on the fringe of urban areas. Merely reacting to anticipated growth, the question of how much actual growth the

identified area can sustain is not addressed. Yet due to depletion of finite natural resources, increased air, soil and water pollution and requisite infrastructure investment, uncontrolled growth may have a devastating environmental and economic impact on socio-natural formations.[36] Built boundaries are aligned with roads, rail lines, and water features. The emphasis placed on 'economic corridors' in dictating a patterning of growth and development indicates a continued and expanding reliance on importation of goods from other geographical regions. Regional sources of food, water, natural heritage systems, green space and natural resources are presented as an enhancement to the quality of life; peripheral aspects. These material factors are not considered in the economic model of the Plan, as such acknowledgement would require an economics holistic in nature, ecologically encompassing, as opposed to a concept narrowly defined in relation to development. Perhaps 'demonstrated life-cycle costing' will provide a step in this direction, as the reality of the region's socio-natural environmental situation indicates a need to expand this definition to include the full economic impact of planning choices.[37] Such an expanded definition would need to acknowledge such things as the impact on health-care costs due to increased pollution, increased taxes required for new infrastructure, and the actual cost of replacing ecosystems and the services naturally provided.

The Provincial Plan promotes an integrated transportation system for expediting movement of people and goods, proposing 'higher-order transit links' and future 'goods movement corridors'.[38] Municipalities are to develop transportation demand management policies that reduce trip distance and time, and support multi-modal use with a shift from automobile use to other modes. In moving people, mass transit is the first Provincial priority for investment; a 'higher-order' transit system requiring inter-regional transit links between urban 'growth' centres is to be developed. Clear linkages that have yet to be constructed between Guelph and Waterloo Region, and Guelph and the Greater Toronto Area (GTA) are present in the Growth Plan mappings.[39] Strategically, moving ever-increasing volumes of goods will involve investing in infrastructure that is supportive of 'Economic Corridors'; a future transportation corridor is shown at the north-end of Guelph, linking the city with the GTA and Waterloo Region. In moving goods, an inter-modal transportation system that integrates

road, rail, marine and air modes is supported by provincial legislation, yet the linkages apparent in regional projections are provided exclusively by multi-lane highways. Municipalities are required to establish policies that ensure land-use activities around inter-modal facilities, truck routes, rail corridors, highways and major interchanges are compatible with the primary goods movement function of these facilities. Development in and adjacent to highway corridors outside of settlement areas is to be discouraged.[40] Inter-regional transit usage is to be encouraged through the development of networked inter-regional, inter-modal transportation terminals, one of which is to be built in Guelph. Infrastructure development in the immediate area of Guelph will include an upgrading of the Hanlon Expressway and Wellington Road 124 (the former Highway 24); the realignment of Highway 6 South and the construction of a new Highway 7, an expressway corridor to be built north of the existing #7 highway between Kitchener and Guelph. The Hanlon Expressway, Highway 6 South and Highway 7 expansions and implementations are provincial undertakings given priority by the Province in the context of the Growth Plan. Expressways are meant to facilitate transit, and to expedite the movement of manufactured goods and commuter traffic. While the planning document includes discussion on the need to ensure that development along highways and near interchanges is consistent with the Growth Plan, the extant built landscape shows such areas are very attractive for retail, office and low density employment uses; the result is auto-centric development promoting dispersion. While discouraged, there is no enforcement mechanism preventing development along corridors outside of demarcated settlement areas; there is no clearly defined legislative or other mechanism to prevent sprawl along 'economic corridors'. Additions to a transport system of extensive road-based infrastructure meant to provide further 'efficient linkages', proposed 'economic corridors' will require the cutting of new swathes through ecologically sensitive and agricultural/rural landscapes at a distance from existing development; an inscription of pattern and form inducing urban sprawl.

Contrary to the concept of 'compact development' expounded elsewhere within the provincial growth Act and Plan documents, the built infrastructure to support growth will involve 'focusing highway investment to trade corridors': roadway construction involving expedited enrollments of previously determined transportation

projects. Strategies to assist implementation of such planning decisions include a move to "streamline the environmental assessment process, particularly for the transit initiatives", an approach which circumvents completing a full environmental assessment.[41] Expressing a lack of respect for the socio-ecological surround, this intent to 'streamline' the environmental assessment process is evidently not limited to the creation of public transit, as policy states that the environmental impact of transportation infrastructure projects should be 'mitigated or minimized' where it is 'possible' to do so; there is no reference to prevention or avoidance of adverse affects. As is evident in the built environment of the region, historically the Ontario MOT has focused on highway construction as providing the principal basis for transportation solutions. The Places to Grow Act declares commencement of a 'new era in community planning' which would presumably require breaking with established patterns regarding the region's infrastructure requirements; a change including a prioritization of alternate transport strategies, involving an expansion of public-transit systems and looking to rail for transportation of commodities. However, this act, which further centralizes planning decisions, allows for construction of infrastructure and highway corridors within the previously determined greenbelt space, the building of highways now renamed as 'economic corridors'. [42] This appears to be an attempt to circumvent the purported intent of the Greenbelt and the Growth Act at the onset if, as stated, the priorities for legislated growth planning and greenbelt protection are to provide for a 'healthy environment' and populace. Presumably, if municipalities were induced to develop intentional communities that foster living and working locally, a goal emphasized in the Plan, commuter and commodity traffic might be markedly reduced; however, such localization of flows runs counter to the growth imperative and liquidity of capitalism. Far-reaching environmental impacts are seemingly unaccounted for when considering the expense of the mechanistic provincial planning initiatives and guidelines; these are necessary exclusions, as an acknowledgement, a recognition, would require a demonstrated need for infrastructure projects, rather than commencing based on the assumption that growth is a socio-naturally desirable and supportable pursuit.

Perhaps what the Places to Grow Act and Plan demonstrate is a quasi utopian scheme, a blueprint to be implemented involving a mode of government, a vision

manifesting an urge to transcend material limits.[43] Imbricated discourses directing the organization of topography, legislative impositions are to provide the means for attaining an impossible state of managed techno-industrial perfection; artificial and placeless. This is a mandated version of the 'good' based upon continual growth. Paradoxically, the socio-natural conditions and relations, the material environmental surround within which this substantive prospect emerges have simply been reinforced and accelerated. With policy encouraging a form of immediate growth dependent upon fiscally driven technological solutions the patterning/layout of built forms and the purposes they serve will continue to be determined in terms of techno-industrial and commercial values. Universal phenomena devoid of local distinguishing characteristics, as with replication of the suburban commercial model of the shopping mall, are perpetuated within the imagination of liquid capital/modernity; the specific 'place' has been replaced by unending sequences of new beginnings and attendant dislocations. Utopia here constitutes a placeless place, comprised of placeless spaces within a mega-structure; within a framework disrupting the relation between presence and absence, it is a suspended state.[44] In outlining a strategy for directing growth and the development of urban form, the Ontario government reveals a planning regime preoccupied with managing distributions, expedient exchanges, smooth flows and the 'best interests' of the projected human population. With the Places to Grow Act/Plan the utopic is functioning as a political-economic vehicle, a strategic planning regime instituting a socio-economic arrangement. Yet socio-economic order, stability and certainty are necessarily contingent, being equally infused with the power and attraction of natural, un-knowable and uncontrollable forces. Borrowing from Jacques Derrida: "I say there is no stability that is absolute, eternal, intangible, natural etc. But that is implied in the very concept of stability. A stability is not an immutability; it is by definition always destabilizable."[45] The organization of infrastructure through legislative agency and the determination of topography through overarching policy dictating ubiquitous networks and predicated on the physical expansion of urban areas and populations are fraught, subject to the unsettling of absent presences. Polycentric accumulation of economic activities in an expansive urban-region linked by an energy-intensive transport system suggests a spatial economy which ignores the immutability and contingency of

contemporary conditions; the contingent, base material conditions from which artefactual constructs emerge-only potentially as stabilities-is avoided.

Guelph is a configuration situated within a particular planning scheme, a policy framework determining the ordering of the city in its form and function; an urbanized space enfolding the inherent yet latent promise within a destructive material reality, that will be subjected to the open-ended, slippery, liminal and destabilizing.[46] The planning regime now organizing the province into regionalized geographies is shadowed by an absent presence, a material 'other'. This under-represented surround, the supporting structure upon which mechanisms for addressing urban growth depend constitutes the ecological uncanny. It consists of factors potentially unsettling for a future-oriented vision dependent upon binaries and disturbing to a strategic vision based upon a demarcated time-space, a bounded space. Necessarily inhering and defined within specific and contingent historical-material conditions, techno-sublime visions of order are also necessarily situated within the bounds of that which is potentially ruinous.[47] Planned as a commercial centre, product of a purely commercial venture, Guelph was/is an imagined environment meant to encourage the process of rural land settlement and agricultural development that is informed by a commitment to a set of values. In this market-dominated situation, town planning assumed a role of enabler for capitalism. Driven in the directions required by the market, urban development was a physical manifestation of market forces. The Canada Company's project entailed an organization of space on a large scale involving the inscription of spatial relations, a rational spatial planning. From an economic standpoint Guelph was an artificial creation dependent upon infusions of capital. Initial rapid development relied upon capital-intensive projects, on infrastructure construction, including a network of roads connecting the site to other urban areas and the rural lands to be developed. Speculative investment predicated on growth for a fiscal return provided the economic base of the town. Physical planning of the site reflects the chronic instability of the underlying structure providing the economic basis for this urban scheme; everything is contingent and subject to replacement.[48]

As part of the GTA/GGH, Guelph is now being enrolled into a mega-urban region with a large territorial surface; spatial distributions of populations within the

integrated region are to be determined by the Province. Population, household and employment forecasts prepared by provincial agencies are to form targets serving as the basis for planning and managing growth both at the provincial level and within local municipal Official Plans.[49] These imposed targets indicate both higher absolute population growth and rates higher than past trends and projections; regardless of the appropriateness of intensification and density targets, these disconnected targets will be the basis for planning decisions, circumventing local autonomy. Directing growth to 25 urban growth centres in the GGH, including the city of Guelph, the Growth Plan/Act establishes policies and targets to promote more compact and intensified growth within a 'built boundary', an area defined by provincial legislation which includes urban growth centres, intensification corridors, major transit station areas, and other development 'opportunities' that may include infill, redevelopment, brown-field sites, the expansion or conversion of existing buildings and grey-fields, and more efficient use of green-field lands. The following components are also included: a conceptual transportation network consisting of 'future goods movement corridors' and 'improved inter-regional transit'; policies for infrastructure, including the provision of community infrastructure such as schools, hospitals and similar facilities; policies relating to the protection of natural areas, agricultural lands and mineral aggregate resources and the creation of a 'culture of conservation' as it relates to energy, air quality, waste management and cultural resources.[50] Provincial agents will develop performance indicators to measure the implementation of the Growth Plan, with the requirement that municipalities will undertake monitoring and reporting; Guelph is required to revise its Official Plan in conformance with the provincial strategy. The provincial Plan sets a minimum density for Guelph's urban centre of 150 residents and jobs per hectare; a green-field density of 50 residents and jobs per hectare; a requirement to ensure 40% of new residential development occurs within a defined 'built-up area' by 2015. The document gives the Province flexibility to permit an increased alternative minimum intensification target for an 'outer-ring' municipality such as Guelph. Provincial forecasts established for Guelph and area are higher than the current forecasts that underpin the city's Official Plan and Development Charges By-law. As growth levels and rates have implications in terms of servicing capacity, land supply and the ability to

finance municipal infrastructure, growth targets that fall outside of the local growth management strategy, that are being imposed through the Places to Grow Plan, become problematical. Sub-area analysis appears to lack the flexibility to include regionally important matters, including concerns regarding the proposed intensification targets for Guelph's established area and potential impacts on the existing urban form of the downtown area and surrounding neighbourhoods. In order to meet Provincial density targets established in the policy framework relating to development in the downtown core, existing height limits/view sheds will require revision. There are also implications for the City regarding funding water, wastewater, transportation and solid waste infrastructure improvements required in order to meet expected growth levels and intensification requirements; a full analysis of the impact of growth defining costs and benefits was not undertaken by the Province prior to enactment of the plan/act.

There are no metrics ensuring that Guelph can manage growth in a manner which balances the socio-economic and environmental values of the community, mechanisms for promoting enhancements of landscapes, ecologically sensitive practices, heritage management, and local involvement in plans for the future.[51] The key policy directives of the Growth Plan for the GGH (Sections 2.2-4.2.4) are meant to direct growth to built-up areas (2.2.4 'Urban Growth Centres') where capacity exists to 'best accommodate' the expected population, household and employment growth while providing criteria for settlement area boundary expansions; to promote transit supportive densities and a 'healthy mix' of both residential and employment land uses; to preserve employment lands for future economic opportunities; to identify and support a transportation network that links urban growth centres through an extensive multi-modal system anchored by 'efficient' public transit and highway systems for moving people and goods; to plan for community infrastructure to support growth; ensuring 'sustainable' water and wastewater services are available to support future growth; identification of natural systems and prime agricultural areas, and enhancing the conservation of resources deemed valuable (4.2). A framework determining where and how to expand infrastructure, dictating population, household and employment targets, the Growth Plan incorporates growth projection targets, metrics that are to be used as the basis for planning and management. Municipalities are required to

implement official plan policies based upon these forecasts. Following current growth distribution ratios and patterns between Wellington County and the city of Guelph, by 2031 the estimated population for the city, a threshold subject to increase, would amount to a populace of approximately 200,000.[52] Underlying assumptions of the provincial growth projections must be incorporated into municipal Official Plans. This mandatory requirement is of concern since it is unclear what the implications and ramifications of this higher level of growth are in terms of the City's servicing capacities, land supply and infrastructure financing capabilities. It is unclear how Guelph as a corporate entity could sustain the rate of population growth projected by the Province simply in terms of meeting the financial obligation for the physical and social services infrastructure required by such population increase; questions of the ecological demands and impact attending such growth are also highly problematical.

The Provincial Growth Plan indicates the need to protect and enhance 'valuable' natural and cultural resources as part of managing growth.[53] Through sub-area assessment provincial agencies will identify natural systems and, 'where appropriate', enact policies for their protection. Prime agricultural areas will also be subject to a sub-area assessment. Municipal official plan policies are to support a 'culture of conservation' that addresses water conservation, energy conservation, air quality, integrated waste management and cultural heritage conservation. The Plan includes an extensive definition of natural heritage features and areas but no definition of cultural heritage, which would provide the basis for protection of resources, is provided. This section of the Provincial Plan concentrates heavily on natural systems, yet it is unclear whether significant regional natural systems such as the Paris-Galt moraine (a principal source of groundwater recharge for the bedrock acquifer from which Guelph draws water) will be afforded protection similar to the Greenbelt legislation. Air, water and soil quality are issues glossed over in this articulation of what is determined to be valuable, specifically the adverse effects and costs that pollution and the exhaustion of these elements will have in relation to human and eco-system health. Rather than prioritized as fundamental to life, food, water and soil are positioned as 'enhancements' to society within this planning structure; these are tangential elements, which are to be found in 'green space'. Directives for making 'critical decisions about land use'

perpetuate current policies and practices that are unsustainable in conjunction with a healthy biological context; green spaces are to be conserved as capital, a source for future development and profit.[54] Protection of socio-natural environments, such as farmlands, is cited as necessary, yet this goal in undermined by the need for infrastructure and population growth that is the basis for policy framework. Further transport infrastructure will fragment agricultural landscapes, placing the rural land between 'growth corridors' and exposing it to developmental pressure, while increased pollution from particulate emission, deposition and toxic runoff contaminates air, water and the soil. Protection of farmlands producing specialty crops is emphasized in the Growth Plan, those producing staples is not; a further debasement of farming infrastructure and the capacity to grow staple crops due to urban development will increase reliance on food importations-inducing an increased need for transportation. An expansion of urban boundaries and 'economic corridors' in conjunction with the questionable protection provided by plans and policies, means the possibility for development on environmentally significant lands in the region is still available.

Delineating present built boundaries, the Province will also determine the future scope and scale of urban growth centres, designated green-field areas and performance measures.[55] Problematically, the Plan calls for 40% of all residential building to occur in already built-up areas by 2015; this is a flawed strategy, as the targets set are actually quite low, leaving 60% of all residential growth to continue in sprawling, spread-out, meandering, single-use suburbs, located between the edges of the identified growth centres and the proposed Greenbelt. An intensification of 40% will not represent much of a change from the status quo in the region, as intensification for the Greater Golden Horseshoe was already estimated at 36% between 1991 and 2001, and the trend is for this percentage to increase. The actual intensification portion of projected residential building will probably occur in the form of tall towers; unless municipalities intervene, an evident development trend of 'either flat or tall' building/s is likely to continue under the Plan. A further problem evident with the intensification targets stems from their uniformity. The GGH is a widely varied area and the identified growth centres, based upon their geography and history, are qualitatively different. Intensification is
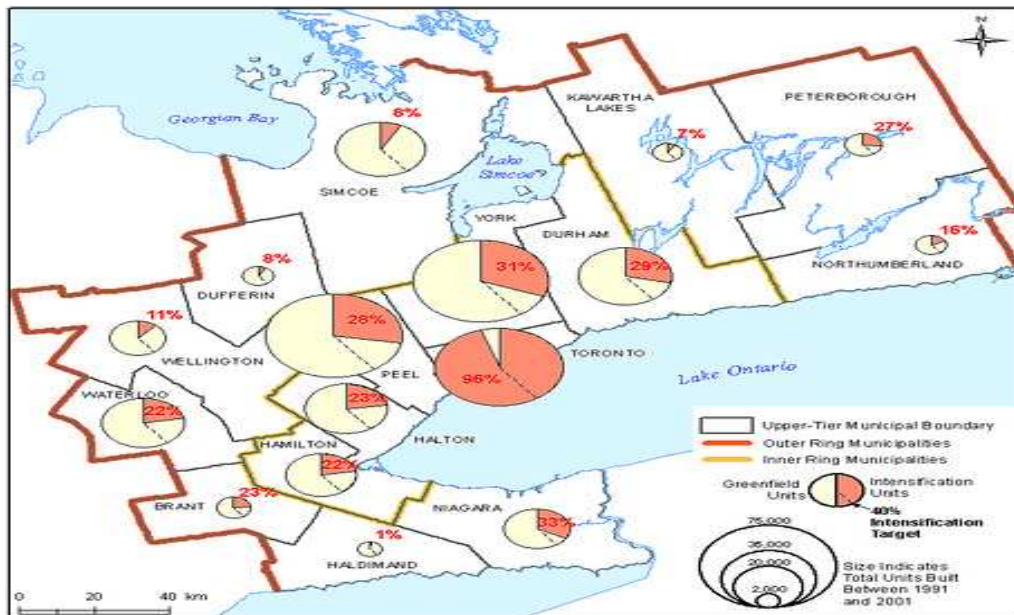
(Figure 2:6) Growth Plan: Intensification Targets (The Neptis Foundation: 2006)

already occurring at very different rates in different places within the region. According to figures from the Neptis Foundation's research findings on the Plan's policies and targets for residential intensification, Urban Growth Centres, green-field development, and the projected distribution of population growth, intensification in the City of Toronto for the period 1991-2001 was already at 96%.[56] For the inner ring of suburbs, it was estimated at 28%, while the outer ring was intensifying at an average rate of 17%. While 40% of residential growth in the form of intensification seems like a dramatic increase for peripheral zones, it doesn't represent much of an increase for the Niagara Region, which is already at 33%. Outside of the City of Toronto the proposed intensification targets would only result in a total of 16% of all development units being transferred from rural sites to sites within urban boundaries. Provincial intensification targets are effectively measuring the wrong things and encouraging maintenance of existing patterns of urban growth; between 1991 and 2001, 50% of the intensification in the GGH occurred within half a kilometer of the advancing urban edge, a form of centrifugal development involving the continual expansion of boundaries and infrastructure away from urban centres. A morphological phenomenon unaccounted for in the Growth Plan, the form and structure of development proximate to this nebulous urban edge hardly seems to constitute intensification.

Policies articulated in the Places to Grow Plan are limited efficiency-based measures for addressing population growth which pay limited attention to waste generation-and the ability of natural systems to assimilate it-and the cumulative impacts of increased human numbers on material and energy resources. Absent biophysically meaningful limits or targets, mandated intensification targets instead focus on measuring increased residential growth. Delimited metrics elide the fraught nature of the planning and environmental problems that a growth imperative will entail. Stated planning objectives emphasize the fundamental role that region-wide infrastructure must play in achieving goals/targets. Fundamental elements are absent from the Plan's targets and its strategy/metrics for measuring success; 'appropriate' sites for intensification within established urban areas, as deemed by the Province, have been determined in absentia of the context of a region-wide plan for waste management and transportation facilities, while also ignoring the interconnectivity of bio-systems. Application of ecological footprint analysis-an assessment tool available for estimating the total area of land and water that ecosystems require on a continuous basis to support a specified human population at a defined standard of living-is notably absent from the established growth targets.[57] Bio-capacities are ignored within this failure to consider the human ecological footprint. A relationship involved between intensification and circulatory systems isn't supported by a policy of continual growth; intensification conjoined with an inter-connectivity of transport networks is meant to increase material and energy flows. The further development of green-field space and expansion of transportation networks are questionable as means for confronting urban sprawl and the socio-natural demands it incurs. Given the uncontrolled throughput they are meant to encourage, neither the implementation metrics nor the incentives/disincentives are likely sufficient to achieve the stated policy objectives of the Places to Grow Act/Plan-that of more compact and 'sustainable' communities predicated on more efficient use-appropriation of land, water and energy resources. Without a planning structure in place recognizing indicators based on material and energy flows, the typical structure and pattern of present urban development in the region, land and resource intensive-consumptive, with a high degree of dependency on automobiles and limited protection of natural areas, will probably continue to be replicated.[58] With penalties for non-

compliance having been overlooked, and absent a performance-based monitoring and evaluation framework to ensure that the growth plan is actually enforceable, Places to Grow is merely a voluntary document. Planning principles that might provide positive socio-natural environmental benefits, by altering the urban form from one that is diffuse and polluting, are not translated into effective policy measures. Smart growth approaches emphasize that transportation and land-use planning happen concurrently and coherently, rather than occurring in an uncoordinated and retroactive manner. Transportation and land-use patterns form a symbiotic relationship: choosing to invest in highway development at the expense of public transit will also enable a pattern of sprawl to develop. The Growth Plan proposes to strengthen Guelph's connectivity with the Greater Toronto Area (GTA) by a new inter-regional transportation and transit corridor, as well as a future 'economic corridor' running north of the city connecting it with Waterloo Region and the northern GTA.

Infrastructures map out interactions, relations, and orders of elements within such a space, comprising a substructure, a foundation. Capital accumulation seems to entail a recursive relationship between technological infrastructure and the symbolic capacity to make claims upon resources from the biosphere.[59] The Places to Grow Act and Plan structure processes and practices supporting the familiar imperatives of real estate speculation and techno-industrial growth driving the development of Guelph; this is a programme promoting enterprise-directed activity involving a mode of accumulation, a social appropriation of energy and materials organized and regulated by a policy framework wherein local governance involves symbiotic collaboration between local elected councils and development capital. It is a system where re-production of places occurs through corporatist mechanisms, one where landscapes may be re-formatted as spaces of 'innovation and growth' providing justification for regional economic development as an activity of government and a consequent privileging of business interests in the policy assumptions and processes of government. Capital is revealed as both symbolic and material in constitution, an abstraction reflecting exchange relations and made manifest in techno-industrial infrastructure supporting growth/progress. Exploiting discrepancies between the material and symbolic, infrastructure will be utilized to produce an output that is

transformed into further infrastructure; the material operation of a technological system is reliant on valuations that in turn facilitate a net transfer of energy from one industrialized socio-natural sector to another-the essential logic underlying capital accumulation is that of unequal exchange.[60] Factors entering into the process of capital accumulation include the social institutions that regulate exchange, the symbolic systems that ultimately define exchange values and exchange rates, and the thermodynamic and other physical circumstances that indicate the direction of net flows or energy and materials.

(Figure 2:7) Speed River at Gordon and Wellington Street   (Gilbert: 2008)

Designated as an 'Urban Growth Centre' within the Places to Grow Act/Plan, Guelph remains an urban centre extracting material required for its metabolism from peripheral sectors. But the city, as with the material flows upon which it is dependent, is now disembedded from its specific ground as it is enrolled into ever more efficient transport networks; these orderings of flows involve a systemic appropriation, an exploitive arrangement where socio-natural resources constitute undervalued productive inputs. Raw material, these resources are imported to industrial centres, then transformed and absorbed into assemblages and quantities of products greater than that which is returned to peripheral regions. Entered into in order to produce surplus wealth, these exploitive exchange relationships involving material are represented and re-

produced ideologically, through an ethic of plunder that accompanies capitalism.[61] In its willful destruction and the continual expansion of its geographic boundaries, the city manifests contradictions inherent in capitalism. As a depletive ontological fabrication disregarding biophysical limits, it provides the necessary conditions for a discursive production of nature, for an arrangement and production of a non-natural Nature. An epistemological construction seeking to overcome the barriers to material production, to profit-making and accumulation, Guelph continues to reflect an infrastructural approach serving capitalist interests.[62] The generation of surplus from finite resources requires a uni-dimensional engagement with the biophysical that is exemplified by the approach taken to transportation issues by the Province. Anticipating continual growth as necessary rather than abnormal, the planning response is creation of further artificial infrastructure, a pursuit of systemic traffic network improvements, greater efficiencies. When transportation strategies are formulated within a myopic conceptual box, shaped by a culture of growth and energy consumption, the logical response to congestion becomes infrastructural growth, not the reduction of traffic. This is a policy framework reflecting the premises of functionalism, bound to the technological solution of physical problems, turning in upon itself, in some ways to reproduce them in material and structure. As increasingly sophisticated techniques in the signaling and surveying of landscape, spatial concepts and forces of regularized controlled mechanisms of calculated flows, of schematic arrangements, lead to increasingly complex material disturbances.[63]

Guelph is an urban operating system, an imprinted morphology of urban space, a nexus of dependent variables wherein concepts of centre-periphery, order-disorder, may be considered in relation to the city as a specific metabolic entity. As metabolic socio-ecological process, the city is a pattern-form dependent upon flows reaching beyond the immediate built environment.[64] Resulting from an historical-geographical urbanization of nature, the urban fabric here is the product of networks which systematically direct flows-material and capital-organizing strategies of building, implemented plans leading to physical and biological transformations. Nested within spatial and political-economic imbroglios, an assemblage of fragments subject to enrollment, Guelph is a contingent accretion whose proximity to the GTA and inclusion

within a regional planning structure is problematical. Ordering material flows through a schematic fixing of topography, the planning regime that enfolds and produces Guelph through the configuration of surfaces manifests a reduction of the material to an experience of images-simultaneous, flattened-out, a de-historicized world. Through graphic delineation specific features of the place, its present landscapes, landforms, natural and architectonic elements are co-opted, simplified and re-positioned within an extensive planning regimen.[65] With imposition of infrastructure, of material formations which are the product of an episteme resulting from a particular power-knowledge system, the city and its surround serves as a ground for enactments of a particular imagination, of a scopic regime. Material is enrolled into an interpretative strategy, based upon an operational aesthetic, one subjecting structural relationships to the flattened and cartographic surface realm of the 'real'; time-spaces subjected to the forces of capital and optical instrumentality. As the future of Guelph is rendered, mapped, there is an evident turn to simulacra, an imagistic projection reducing external space to surface, a production. This articulation of an urban pseudo presence mirrors the techno-industrial routinization of production; as another commodity, the city, while subject to continuous renewal, ultimately remains the same. It is, essentially, a series of repetitions within an immobilization, a surfeit of material fragments providing the plastic media for assemblages constituted within a spatial field of relentless geometries. The built environment emerges as a mimetic construct, analogous to its imagination.

As a municipality within the province of Ontario, the City of Guelph is required to produce an 'Official Plan', a legible and legislated mechanism of local governmental agency. It is a planning framework ostensibly meant to assure the role and impact of local specification, providing a basis of practice in the determination of spatial structuring and orientation. The Official Plan is a mechanism meant to ameliorate but also subject to the operation of wider processes and factors in programming the trajectories of spaces.[66] The city re-produces itself within and through the defining theoretical frame of planning regulations, in conjunction with promulgated images projecting the form of future development. Policy productions are distributed through perspectival mediations, mechanisms for representations of the city, of itself to itself. The actual topography is located within a political circulation of images, with-in an

employment of justifying tropes, the product of particular technologies, media vehicles and structures involved in the negotiation of a perception of Guelph and the urbanized topographical system it composes. The commercial policy framework passed by Guelph city council in March 2006 permits large commercial developments, extensive 'commercial nodes' to be constructed upon four delineated sites on the present northern, southern, eastern, and western margins of the city. A regulatory frame allows impositions upon the landscape; the map becomes the terrain, a conflation of singular ideas endlessly repeated, replicating a particular type of growth pattern, encouraging the re-production/s of tract housing, parking lots and big-box mass retailers.[67] An operation-project emerging from an initial strategic plan of development, a hermetic vision, Guelph begins and is projected forward through imposed planning policy as a contained imagination. An imagistic-mutable space the product of a functional organization, the rationalization of the city leads to its mythical propagation within strategic discourses, official spatial practices serving to structure the determining conditions of socio-natural associations. Relationships that are framed, the product of a spatial order organizing an ensemble of possibilities and interdictions, some of these possibilities become actualized, causing their existence and emergence, an articulation of spaces through a framework of enunciation.[68] As a managed environment, Guelph emerges from an establishment of a conjunctive and disjunctive spatial articulation, a controlled terrain determined by corporate entities and the policy-patterns they dictate. The city-form reflects an abdication of geography to the flows of capital, resulting in a built environment that is a manifest assertion of the logics of capitalism, expressed both systematically and through power. It stands as an example of systemic pressures that are translated into actual development practice, of the precedence of comparative competitiveness in the constitution of socio-natural life in the city.[69] Present commercial policy is directing development in Guelph towards four outlying sites, aggregations of big-box retailers in automobile-accessible commercial 'nodes' situated at points on the bounds of Guelph that have become the rational and functional expression and solution for addressing the 'need' for further shopping/consumption opportunities.[70]

The Ontario Places to Grow and Greenbelt Act and Plan are legislative devices articulating an organizational framework for regional policy-making based on globally informed social, economic, and political considerations. Dependent upon limited cost-benefit metrics and data assemblages for establishing population quotas and development parameters, this legislated strategic planning policy is unconstrained by biophysical realities, by natural systemic limits to growth. Instead, it conforms to a theoretical frame of reference providing an abstract basis of analysis, for tabulated, graphic and geographic representations of actual presences.[71] Over-coding the real within a planning moment, entailing a mapping project, this framework involves a segmentation of space. Particular techniques of arrangement and explanation are ordered within diagrammatic space, forming an enclosure, serving as the basis for the charting or locating of flows and productions. This is a particular form of contact with the 'real', a strategic mapping stabilizing and neutralizing multiplicities. It is an administrative framework both generating and structuralizing the rhizome, a structure which is susceptible to re-iteration, to reproducing itself, organizing principles, ideational conveyances leading to organized outcomes.[72] There is a reliance upon institutionally determined and implemented substitutions: topographic renderings and re-placements determining spatial patterning, a time-space shaped by primarily economic arrangements and considerations. Shaped by a politics of expediency, cost and profit, planning policies and mappings depend upon a rationale of regimentation, uniformity and mechanical efficiency that are discordant with a world consisting of a dynamic nexus of interpenetrating forces. The Places to Grow Act/Plan emerges from an econometric ground of reality, providing the pattern-formation for a regional integration of manufacturing production and social reproduction; it is the basis for rationalized development of infrastructure and the provision of labour, for a regional economic system with a considerable manufacturing content in addition to sites of consumption and administration. This is an economic-geographical rather than ecological approach to administration, structuring a socio-natural dynamic that is one of resource exploitation, reinforcing a paramount human utility. The policy is a change in dimension but not in nature, provoking a metastasis of current forms rather than a metamorphosis. The Plan and Act dictate an acceleration of the consumption of limited

arable land, ground water and other biophysical facets of the geographic region of Ontario within which Guelph is located. Consumption and pollution here stem from a strategic vision, the promotion of a particular imaginary, driven by a development strategy focused upon enhancing the economic competitiveness of one space against others within the global system.[73]

Ceremonially founded near the confluence of the Speed and Eramosa rivers, the actual origins of Guelph lie with the incorporation of the Canada Company in London, England; a well-funded syndicate, the company was an agency of development. This urban construct and its patterning results from, and continues to be organized by, the demands and flows of capital.[74] Capitalism being understood here as a globalised, far from equilibrium system, capitalist development models and patterns of repetitious production within a process entailing constant change, with consequent material alterations and uncertainties being present with/in dynamic constructed spaces. Central features of the initial town-site, the impact of the Speed and Eramosa rivers upon the landscape-which had meandered across the lowlands, periodically rising over their floodplains in a continuous state of flux-have been fixed in the interest of industry, contained and regulated by dams and through the straitening of their courses; a need for constancy has delimited their flows, movements and possibilities, while also undermining the narrative and expressive function of the rivers. Productions of an instrumental relationship, they have become delimited metaphors for the passage of time and transformation, expressive simply of linear anthropogenic orderings, polluted, exhausted and conditioned elements within a built landscape. They have become imagined actualities and illusory surfaces, part of and enrolled within an artificial, anthropogenic artefact, a dispersive built environment, which depends upon commodity flows. They are now elements with-in a paradoxical urbanized landscape-space of apparent motion that consists of fixed, framed object-images subject to accelerations, apparent surfaces reliant on applications of technique, a fluid presentation composed of a sequence of images-a sequence of eidetic images of objects providing the optical illusion of continuous movement when projected upon a screen, an artificial motion that belies the produced nature of the scopic experience. This produced urban landscape requires induced motion to be legible, a construction-pattern possessing a bounded

coherence when viewed in passing; a mutable surface, an urban fabric which obfuscates the continuity of the systemic factors conditioning its patterning. All of this has resulted in a mono-cultural growth model for developing the built environment requiring massive infrastructure construction, impositions re-producing tensions between imagistic reproductions and the biosphere, all of these evident in the use of the former in an attempt to arrest, to isolate and fragment the spatial and temporal determinations and flows of the latter, the complex flow-patterns of which built objects are temporary formations.

As an assemblage of rhizomic relationships from its beginnings and with-in its present imagination, Guelph involves an ongoing re-production of assemblages subject to management structures, procedural striations, sustained rectilinear oppositions and flattening, particular processes and practices of utilization. The city involves an emergence with/in an imposed positioning, an over-coding, a legislated hybridization and accelerated growth of the urban-rural-suburb complex. An ordinate, regionally located conglomerate of ragged, peripheral low and medium density suburban development surrounding the initial concentric ring arrangement of the urban formation, the hub of government, law, and cultural institutions, is the result. Deleuze and Guattari suggest "In striated space, one closes off a surface and 'allocates' it according to determinate intervals, assigned breaks…"[76] Conforming to dictated strategies, patterns and regulations, Guelph is a heavily 'striated' urban formation. It is an overall distributive pattern now being re-territorialized by various organizing procedures, a form subject to routine partiality, dispersal, disintegrated with/in a kinetic, fragmented, distended space. Guelph is a product of a destructive political economy and is organized by its forms and structures-including transport, energy, housing, property, and food production practices-and a particular worldview. This urban construct arises from an industrial-growth orientated society based on an impossible imperative: limitless increase in corporate profits. No system can endure that seeks to maximize a single variable, utilizing resources exceeding Earth's capacity to renew and dumping wastes beyond the biosphere's capacity to absorb. Patterns of association, organizations dependent upon an alignment of the phenomenal and perceptual, are apparent in a dialectic involving the inscribing of a landscape, an

importation, a marking and acculturation of topographical features. Architectural manipulations involve the imposition of forms, shapes, and patterns, for an environmental organization, orientation and navigation, producing affective delineations through cultural and technological supplementation of a pre-existing material, ecological context. A built environment, a habitat, constituted by linear impressions onto a material realm, results from an imagination and imaging, from the attempted fixing of a shifting terrain. The city, as with the map/image, attempts to seize and immobilize within its own configuration that which it never owned. Within this convolution a contemporaneous excess circulation of both material and image in conjunction occurs. Admixture of the material and representational dimensions sustains a referential detachment, providing the basis for a mimetically sufficient systemic topographic reproduction.[77] Imagistic projections and re-presentations may be seen to foster multiplication of non-places through an overabundance and deterritorialization mirroring informational networks. An imagined-fluid terrain becomes displaceable, substitutable, disposable, a suspect ground subject to formatting-enrollment. Guelph is an arrangement of transitional enacted interpretations and imaginations, where the pattern of the manufactured landscape is positioned as signage both reflecting and refracting overarching compositional principles. The city provides a field for a discourse, an operational strategy inscribed across a constantly re-engineered, de-historicized space, the ground for material re-productions that are assemblages of multiplicities now occurring with/in sprawling exopolitan growth. Socio-natural simplifications, the relationally circumscribed manifest accelerations of pre-existing conditions, practices, products, flows and patterns of distribution and consumption comprise an abstract/ed terrain determined by organizational and explanatory schema provided by disengaged bureaucrats. Spatiality stands here in opposition to the sociological notion of place, to that which is associated with the idea of a culture localized in time and space. The necessary product of continual, linear patterns of growth disregarding limits, Guelph is to be found, glimpsed, within mutable, excessive surfaces, compositions of shifting patterns, accelerated circulations and physical modifications.

Notes: Chapter Two

1. William Leiss, ***The Limits to Satisfaction: An Essay on the Problem of Needs & Commodities*** (Toronto: McGill-Queen's University Press, 1988), 51. Lillian F. Gates, ***Land Policies of Upper Canada*** (Toronto: University of Toronto Press, 1968). Meant to finance government expenditures, the Colonial Office and the Government of Upper Canada in 1791 set aside one-seventh of all lands as Clergy Reserves and an additional one-seventh as Crown Reserves. In unsettled areas reserves were laid out throughout townships in a checkerboard pattern; entire townships were set aside to compensate for the lack of reserves where this patterning wasn't possible in regions already settled. Closed to settlement as a result of this land policy, the Township of Guelph was set aside as a Crown Reserve (Puslinch was named a Clergy Reserve). The subsequent failure of the Crown and Clergy leases to raise significant revenues combined with a desire by British capitalists to find an opportunity for profitable land speculation led to creation of the Canada Company.

2. Robert C. Lee, ***The Canada Company and the Huron Tract, 1826-1853: Personalities, Profits and Politics*** (Toronto: Natural Heritage Books, 2004), 51. John Galt states in a letter to the Directors of the Canada Company, dated June 14th 1827, about six weeks after work had commenced on the site, that "The enclosed sketch affords some idea of the scheme on which the Town is projected, but the clearing of the Wood is constantly inducing alterations from the undulating character of the ground." The reality of the terrain conflicted with the imposition of an abstraction, evident in the resulting street plan ordering Guelph's downtown arrangement-composition. Giving rise to specific environmental phenomena, urban patterns and forms are underpinned by the conjunctions of general processes with/in specific local conditions.

3. Clarence Karr, ***The Canada Land Company*** (Ottawa: Ontario Historical Society, 1974), 15; Thelma Coleman and James Anderson, ***The Canada Company*** (Stratford, Ontario: Cumming Publishing, 1978), 111-112.

4. Gilbert Stelter, "The Political Economy of Early Canadian Urban Development," in ***The Canadian City: Essays in Urban and Social History***, Edited by Gilbert Stelter and A.F.J. Artibise (Ottawa: Carleton University Press, 1984), 3-36.

5. John S. Garner, *The Company Town: Architecture and Society in the Early Industrial Age* (New York: Oxford University Press, 1992), 3. Focused on a singular enterprise-here with a pre-planned site layout, built over a short period of time, and involving large capital outlays, the 'company town' is associated with capitalism, open-market trading and extractive industries. With Guelph, the singular purpose of the site was to foster extraction of as much value as possible from sale of land holdings with agricultural potential. "Production and profit are words that best describe its purpose." Initially dependent on immediately available resource sites for both materials and water power to operate mills, Guelph's early architecture and environmental setting of the town exhibits a specific character. A patterning of the built landscape, a topographical ordering and infrastructural development-a type of settlement determined by company imposed rules and policies.

6. At the intersection of Ontario provincial highways 6 and 7, approximately 100km west of Toronto, Guelph is 86.66 km² (33.46 sq mi) in area and located at an elevation of 334 meters above mean sea level, situated at Latitude 43°33'N Longitude 80°15'W. The present-past city of Guelph is located with/in an ordering logos-subject to an organizing principle entailing metaphoric and metonymic associations of image-maps. Determined by projections involving correspondences between image and materiality, material conflations and reciprocation, an actualization of the image, reified through representational practices-through arrangements and perceptions of the world.

7. Peter Reed, "Form and Context: A Study of Georgian Edinburgh," in *Order in Space and Society: Architectural Form and Its Context in the Scottish Enlightenment*, Edited by Thomas A. Markus (Edinburgh: Mainstream Press, 1982), 115-54. The Georgian new town's form is illustrated by the ideal town and township designs of the late 1780s that resulted in plans for Cornwall and Newark (Niagara-on-the-Lake) on the Upper Canadian frontier; by the Roman-like system of towns planned by Lieutenant-Governor John Graves Simcoe, which included Toronto; and the military influenced establishments of Perth and Richmond early in the nineteenth century.

8. Jennifer Robinson, *Ordinary Cities: Between Modernity and Development* (New York: Routledge, 2006), 98-101. Robinson denotes the 'ordinary city' as contested, derivative, imitative and, paradoxically, a distinctive urban form positioned in relation

to global and regional hierarchies of cities; situated within multiple and overlapping networks-a diverse range of economic activities with varying spatial reaches coming together with/in the city. The city is denoted as an organization of things and power within material and ideational circulations and appropriations.

9. Saskia Sassen, *The Global City: New York, London, Tokyo* (Princeton, New Jersey: Princeton University Press, 2001), 125. Embedded in dynamic, strategic transnational networks, the 'global city' is simultaneously a mechanism for disequilibrium between cities, even within the same country, due to accelerating unequal concentrations of strategic resources and activities; that which is being created through globalization are geographies of 'centrality', a 'cross-border space of centrality'. The pronounced orientation to world markets demonstrated by 'global' cities, "…raises questions about the articulation with their nation-states, their regions, and the larger economic and social structure in such cities." Globally strategic, but locally disconnected, these urban sites lead to a territorial dis-integration of urban socio-economic systems. These are urban constructs twice removed from their material ground displaced from a geographic specificity. Once a geo-economically 'peripheral' city, Toronto-GTA now functions in the changing geography of the international economy as a structurally relevant 'global city' within the processes and flows involved in the command and control of the global economy-the location of companies coordinating global investments, tied to world markets in commodities and raw materials, in addition to regional financial and business services.

10. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Translated by Brian Massumi (Minneapolis, MN: University of Minnesota Press, 1987), 480.

11. The GTA and GGH region of Southern Ontario: The 'Green Belt' is another abstract/mapped element within the Provincial policy formulation.

12. Greater Golden Horseshoe Growth Plan: <http://www.ontario.ca/placestogrow> accessed August 23, 2006.

13. Ontario Ministry of Municipal Affairs and Housing, *Protecting the Greenbelt: Greenbelt Act, 2005* (Toronto: Province of Ontario, 2005). Existing and new infrastructure continues to be permitted in the 'Protected Countryside'. Within this

spatial designation are three policy systems: the Agricultural System (comprised of Prime Agricultural Land as identified in official plans, specialty crop lands, and other rural areas in the Golden Horseshoe), the Natural Heritage System (Natural-Heritage and Water-Resource systems deemed necessary to maintain biological and geological diversity, to promote natural functions) and Settlement Areas (Recognized Towns, Villages, Hamlets and Urban Areas).

14. Ontario Ministry of Public Infrastructure Renewal, *Growth Plan for the Greater Golden Horseshoe* (Toronto: Province of Ontario, 2006).

15. Ontario Ministry of Public Infrastructure Renewal, *Places to Grow: Better Choices. Brighter Future. Planning for Growth: Understanding the Growth Plan for the Greater Golden Horseshoe* (Toronto: Province of Ontario, 2006).

16. Ontario Ministry of Public Infrastructure Renewal, *Places to Grow: Better Choices. Brighter Future. A Guide to the Growth Plan for the Greater Golden Horseshoe* (Toronto: Province of Ontario, 2006).

17. Ruth Levitas, *The Concept of Utopia* (Hernel Hempstead, UK: Philip Allen, 1990). Contingent and virtual, changing with general and specific trends and fashions and helping deconstruct the determinate 'order' implied therein, utopias are imaginations, concepts which may be attached to specific empirical visions and experiences.

18. Sigmund Freud, "The 'Uncanny'," in *The Complete Psychological Works of Sigmund Freud*: *Volume 17* (1917-19), Edited and translated by James Strachey (London: The Hogarth Press, 1955); and Martin Heidegger, *Being and Time* (Oxford: Blackwell, 1962).

19. Edmund P. Fowler, "Getting Urban Growth Wrong," in *Cities, Culture and Granite* (Toronto: Guernica Editions, 2004), 71-86.

20. Ruth Levitas, "Introduction: The Elusive Idea of Utopia," *History of the Human Sciences* Vol.16, No.1 (2003), 1-10.

21. Naomi Powell, "Growth pushing people to their limits," *Guelph Daily Mercury* November 20, 2004, 1, 7. Time-space issues arise from urban sprawl. False economies attend this form of development, manifest here in relation to transportation, housing.

22. Ruth Levitas, "On Dialectical Utopianism," *History of the Human Sciences* Vol.16, No.1(2003), 137-150.

23. Meridian Planning Consultants, *Context: City of Guelph Local Growth Management Study* (Guelph, Ontario: City of Guelph, 2006). Provides a master plan with which to guide 'green' development in one of the GGH's 25 designatated Urban Growth Centres.

24. Based upon data provided by Statistics Canada, Guelph is presently the fifth-fastest growing mid-size city (population 100,000 to 200,000) in Ontario, with a population growth rate of about 2% per year, Guelph is projected to grow, the growth targets being set under the auspices of the provincial 'Places to Grow' legislation, to around 195,000 by 2031, and Guelph-Wellington to reach a population number of 269,000 by 2021 and 320,000 by the year 2031. Focusing on existing urban centres, the Places to Grow plan calls for intensified development, directing increased industry and population to 25 designated urban growth centres within the GGH Area.

25. Kirkpatrick Sale, *Human Scale* (London: Secker and Warburg, 1980), 156-167; and Simon Schama, *Landscape and Memory* (New York: Alfred A. Knopf Inc., 1995), 23-36. As a physical-historical medium of engagement, environment involves a field of forces. In the human transformation of natural landscape resides a history of cultural activity-alteration of the landscape guided by habit and local tradition in conjunction with broader social and technological trends. Necessary installations required for the accelerated circulations of commodities, material, metabolic expressions of particular imaginary, compositional principles and practices that are embodied in housing developments, commercial centres, and transportation networks. Perhaps the urbanized techno-industrial world is re-enchanted, myth being manifest in abstract, rationalized urban and regional planning structures and topographies. Within uniform, ubiquitous infrastructure, formulations, constructions and projections, networked entangled arrangements offer a realization of the disorientating architecture of the labyrinth.

26. Ministry of Infrastructure Renewal, "Where and How to Grow," in *Growth Plan for the Greater Golden Horseshoe* (Toronto: Province of Ontario, 2006), 12-21. By 2015, the Growth Plan requires that 40% of new residential development occur within a 'built boundary' area, defined as the current edge of the developed urban area. At present, Guelph's pattern of development is centrifugal; building is occurring at its outer margins, only 5-10% of development qualifies as 'intensification' at present. Municipal

objectives, including the protection of heritage structures and downtown character, maintaining stable neighbourhoods and protecting environmental features are superseded by the provincial mandate. The Plan requires the City to orchestrate minimum gross density targets established by the Province for inner-city (downtown) areas by 2031. The minimum urban centre density for Guelph has been set at 150 jobs and residents per hectare. Currently, the CBD as defined in the Official Plan meets the target; however, the surrounding neighbourhoods are currently developed at approximately 30 residents and jobs per hectare. If these surrounding areas are included as part of the defined 'urban growth centre' the nature, density and height of the development required to achieve the Provincial target would have to be substantively larger than existing development. This may require reevaluation of existing policies relating to height and view-shed limits in the inner-city area.

27. Ministry of Infrastructure Renewal, "Protecting What Is Valuable," in *Growth Plan for the Greater Golden Horseshoe* (Toronto: Province of Ontario, 2006), 30-32. 'Community infrastructure' "…refers to lands, buildings, and structures that support the quality of life for people and communities by providing public services for health, education, recreation, socio-cultural activities, security and safety, and affordable housing."(30) Criteria is established to ensure that new development creates street configurations, densities and an urban form that supports the provision of transit and which creates 'communities' with a mixture of housing, shopping, and community uses, facilitates non-motorized transportation opportunities and allows people to work in close proximity to their housing. This might be viewed as living in imposed locations, rather than autonomous community. In order to provide an array of 'appropriate' infrastructure to meet population and demographic changes and to foster 'complete communities' a housing strategy is to be developed by each municipality to support intensification and density targets established by the Province. The Plan encourages the services planning, funding and delivery sectors to develop a community infrastructure analysis; a 'should' statement is used when addressing the necessary infrastructure to support population and demographic changes, including those related to intensification. Provision and long-term support of 'soft infrastructure' such as hospitals, education and other health-care facilities by provincial infrastructure

investment strategies similar to those committed to for 'hard infrastructure' is not indicated in the Plan.

28. Ministry of Infrastructure Renewal, "Implementation and Interpretation," in ***Growth Plan for the Greater Golden Horseshoe*** (Toronto: Province of Ontario, 2006), 34-38: Providing a means of planning provincial infrastructure, the Plan is meant to guide "…strategic investment decisions to support population and employment-particularly in the areas of transportation, water and wastewater systems, and infrastructure. The Plan will be supported by long-term multiyear provincial infrastructure investment strategies, such as ReNew Ontario, and by sustainable financing models and sound infrastructure asset management practices."(35) On November 7, 2005 a crown agency was established to oversee major infrastructure projects (Infrastructure Ontario). The legal framework provides that the Province can approve a plan predicated on certain infrastructure that may not be supported by affected municipalities; municipalities are required to establish or help fund infrastructure to facilitate growth regardless of agreement with the amount of growth. Capacity of water and wastewater systems should play a principal role in determining where growth can happen. Through a sub-area assessment the Province in consultation with municipalities "…will undertake an analysis of water and wastewater capacity and requirements to service the growth forecasts set out in this Plan."(36) Aging water and wastewater infrastructure, inadequate revenues to fund repairs and service extensions, and the capital investment needed to support population and employment growth, are challenges facing most municipalities. The city of Guelph is currently fully reliant on groundwater resources to supply water and rivers to handle treated wastewater flows. Options being considered to meet growth targets include continued conservation strategies, tapping additional groundwater supplies, investigating surface water options and investigating a Great Lakes based pipeline scenario. Provincial sub-area assessment could lead to pressure for Guelph's adoption of a particular water and/or wastewater approach. Given the framework of the Plan a municipality may not be able to decide itself if the management of its growth is to be tied to the capacity of its local natural systems, water supply and wastewater disposal or as part of a larger inter-regional infrastructure

network (The GRCA absence in evaluation and development of the growth plans within the Grand River watershed is rather curious).

29. Doug Hallett, "City plans to develop majority of moraine," **Guelph Tribune** Vol.23, No.62, August 4, 2009.

30. Nicholas J. Entrikin, **The Betweenness of Place: Towards a Geography of Modernity** (Baltimore: Johns Hopkins University Press, 1991), 157.

31. Dolores Hayden, **A Field Guide to Sprawl** (New York: W.W. Norton and Co., 2004), 16; and Elizabeth Ann Johnson and Michael W. Klemens (Editors), **Nature in Fragments: The Legacy of Sprawl** (New York: Columbia University Press, 2004), 126-133. Sprawl may be defined as poorly planned, land-consumptive development, regardless of where it is located.

32. Ray Tomalty, Mark Anielski and Don Alexander, **Building Sustainable Urban Communities in Ontario: Progress Report** (Toronto: The Pembina Institute, 2006). Regarding Southern Ontario Highways Program for 2006-2010.

33. Ministry of Public Infrastructure Renewal. **Built Boundary for the Growth Plan for the Greater Golden Horseshoe, 2006** (Toronto: Province of Ontario, 2008). The 'built boundary' was determined in its final form on April 2, 2008. Defined in accordance with Policy 2.2.3.5 of the Growth Plan, it is a fixed line serving as an 'implementation and monitoring tool' allowing the Province basis for metrics to measure intensification and redevelopment within and beyond the bounds of a defined built-up area.

34. Alastair Bonnett, "Art, Ideology and Everyday Space: Subversive Tendencies from Dada to Postmodernism," **Environment and Planning D: Society and Space** Vol.10, No.1 (1992), 69-86.

35. Kingsley Widmer, **Counterings: Utopian Dialectics in Contemporary Contexts** (Ann Arbor, MI: EMI Research Press, 1988), 90-94. Human ecology offers an alternative to techno-utopian policy: biology-orientated policies reflect the dependence of human culture on ecosystems. Anthromes are the anthropogenic ecosystems produced by sustained direct interaction with humans; these anthropogenic ecosystems are differentiated both by the livelihood strategies of the people involved and their environmental conditions. Ultimately conceptual constructions, utopias are imagined-

created, as are the visions they describe, within the contingencies of experience and perception.

36. Ken Ogilvie, "Air, Water and Soil Quality," *The Architecture of Urban Regions*. Issue Paper No.2 (2002), 2-29. Toronto: Neptis Foundation.

37. Donald Fraser, "Greenlands in the Central Ontario Zone," *The Architecture of Urban Regions*. Issue Paper No.4(2003), 3-33. Toronto: Neptis Foundation.

38. Susan Handy, "Smart Growth and the Transportation-Land Use Connection: What Does the Research Tell Us?," *International Regional Science Review* Vol.28, No.2 (2005), 146-167.

39. Ontario Growth Secretariat, *Urban Growth Centres in the Greater Golden Horseshoe* (Toronto: Ministry of Public Infrastructure Renewal, 2005).

40. The Ontario Planning and Development Act of 1994 (Chapter 23, Schedule A) required that municipalities submit an Official Plan for provincial approval. This statute dictates establishment of a regulatory-policy framework that is subject to review every five years. The Guelph Official Plan provides the basis for land-use controls, including Zoning By-law (Institutional; Park; General Residential, etc.), and designations (Floodways; Natural Heritage Features; Significant Woodlands; Wetlands, etc.): Adopted by City Council November 1, 1994 and approved by the Provincial Government on December 20, 1995 it consists of a statement of objectives and policies intended to guide land use, physical development, growth and change within the corporate limits of the City of Guelph.

41. Ministry of Public Infrastructure Renewal, "Implementation and Interpretation," In *Places to Grow: Better Choices. Brighter Future. A Guide to the Growth Plan for the Greater Golden Horseshoe* (Toronto: Province of Ontario, 2006), 34-38.

42. Ministry of Public Infrastructure Renewal, "Infrastructure to Support Growth," in *Places to Grow: Better Choices. Brighter Future. A Guide to the Growth Plan for the Greater Golden Horseshoe* (Toronto: Province of Ontario, 2006), 22-28.

43. Lars Lerup, "Stim and Dross: Rethinking the Metropolis," in *After the City* (Cambridge: The MIT Press, 2000), 46-63. Urbanized landscape surface constitutes a plane where economics struggles against nature. Systematic voids and forces shaping the horizontal city include weather and time-non-material building materials. The city is

a living, dynamic system within an ecological envelope comprised of systematically productive and wasteful landscapes where stim characterizes the places, buildings and programs developed or built for dwelling, occupation, industry, recreation, while dross are the landscape leftovers or waste landscapes typically found in-between the stims, undervalued for reasons including pollution, vacancy, and natural conditions unsuitable for building.

44. Georges Bataille, ***Visions of Excess: Selected writings, 1927-1939***, Translated by Allan Stoekl (Minneapolis: University of Minnesota Press, 1985), 116-129. Bataille apportions transformative power mostly to 'base' material change, not that of a transcendental or spatially separate-utopian-solution.

45. Jacques Derrida, ***Limited Inc***. (Evanston, IL: Northwestern University Press, 1988), 151.

46. Michel Foucault, "Of Other Spaces," ***Diacritics*** 16(1): Spring 1986, Translated by Jay Miskowiec, 22-27. "Utopias are sites with no real place." Heterotopias involve interstitial edges where ordered space is exposed to a liminal space of compensation. Other, liminal places-geographies, socio-material juxtapositions of incompatible spaces-sites and structures. These are metaphoric spaces, for processes of social ordering-division and topographic renderings. A weaving of discourse and figure, a pattern of discourses which offer fragmentation, discontinuity, ambiguity, and multiplicity as the basis of an alternative space. Are these subversive compositions involving a crossing of boundaries, unfixed configurations, spatial traversals, or the means for reinforcement of the circulations determined and required by capitalism?

47. See <http://www.globalfootprintnetwork.org>; and Constantin Boundas and Dorothea Olkowski (Editors), ***Gilles Deleuze and the Theater of Philosophy*** (New York: Routledge, 1994), 169. An overarching utopian vision/plan becomes implicated in the co-relational construction and experience of any space within urbanized landscapes beset by the materialism of the everyday, without specific, separate, places to be located.

48. Anthony Vidler, ***The Architectural Uncanny: Essays in the Modern Unhomely*** (Cambridge, Massachusetts: The MIT Press, 1992), 139. Conceptually unsettling, if recognized the biophysical context might disturb the smooth, comforting and homely

perfection of utopia and the dualisms into which it is entrained. Once abstracted, home becomes contingent, without a point or end-point.

49. Meridian Planning Consultants Inc., Guelph Local Growth Management Study, Sept 20, 2006. <http://guelph.ca/uploads/pbs_dept/planning/guelph-lgms-context-2006.pdf> accessed July 18, 2007.

50. Minimum green-field development densities for the Guelph 'growth centre' have been set at 50 residents and jobs per hectare, a standard intended to promote transit supportive development. Within Guelph only two areas currently meet the mandated 50 residents and jobs per hectare standard; the Willow West and the Stone Road/Scottsdale areas have approximately 52% multiple unit development (high rise and low rise apartments and townhouses) as compared to the 40% multiple unit development currently being planned for in newly developing areas. Analysis of the newly developing areas at full build out suggests that these areas would achieve 30-35 residents and jobs per hectare; meeting the new density target will require a different development form. The density target applies to the green-field area in its entirety, rather than reflecting local preferences and realities, densities and forms for green-field lands are being imposed upon Guelph. In terms of settlement area boundary expansions, the Province, in consultation with municipalities, will determine the need for and maximum amount of additional green-field land for each municipality to accommodate the provincial growth forecasts; expansion cannot exceed the land supply needs defined by the Province and cannot adversely affect the intensification objectives and targets of the Growth Plan. This appears to be an attempt to alter current development patterns and demographic and market preferences primarily by affecting the supply of land supportive of low-density housing forms, a demand for higher-density forms of development being created through the reduced availability of land (Paradoxically, this may serve to increase commuting distances as lower density forms of housing continue to be sought outside high-density communities, leading in turn to greater transportation and pollution pressures). Even if Guelph is capable of meeting the 40% intensification requirement within its built boundary, a significant amount of growth will still occur in green-field locations. If provincial growth projection targets are to be accommodated, appropriate land capacity will be required within municipal boundaries, necessitating

expansions. While the concept of ensuring that long-term land supplies are tied to defined needs may be supportable, this association becomes problematical when 'needs' regarding the land supply requirements for future growth of the city are defined through policy independent of locally defined intensification objectives, servicing and financial matters, and environmental context.

51. The Neptis Foundation, *Commentary on the Ontario Government's Proposed Growth Plan for the Greater Golden Horseshoe* (Toronto: Neptis Foundation, 2006). Although planning reform is urgently needed, and while the Plan sets an appropriate policy direction, it seems unlikely to achieve its own goals; the measures proposed may simply be unenforceable, ineffective, too generic, or too difficult to achieve.

52. <http://www12.statcan.ca/english/census01/Products/Reference/dict/geo013.htm> Accessed May 4, 2007. Statistics Canada, "Census tract, 2006 census." Guelph had a population of 127,009 as of 2006, a 7.0 percent increase from 2001. The metropolitan population is 200,425, which includes Wellington County. Presently the fifth-fastest growing mid-size city (population 100,000 to 200,000) in Ontario with a population growth rate of about 2% per year, Guelph is projected to grow, the growth targets being set under the auspices of the provincial 'Places to Grow' legislation, to around 195,000 by 2031, and Guelph-Wellington to reach a population number of 269,000 by 2021 and 320,000 by the year 2031. Focusing on existing urban centres, the Places to Grow plan calls for intensified development, directing increased industry and population to 25 designated urban growth centres within the GGH Area.

53. Ministry of Public Infrastructure Renewal, "Protecting What is Valuable," in *Places to Grow: Better Choices. Brighter Future. A Guide to the Growth Plan for the Greater Golden Horseshoe* (Toronto: Province of Ontario, 2006), 28-32.

54. Nigel Thrift, *Spatial Formations* (London: Sage Publishing, 1996); and Dolores Hayden, *Building Suburbia: Green Fields and Urban Growth, 1820-2000* (New York: Pantheon Books, 2003).

55. Ministry of Public Infrastructure Renewal, "Implementation and Interpretation," *Places to Grow: Better Choices. Brighter Future. A Guide to the Growth Plan for the Greater Golden Horseshoe* (Toronto: Province of Ontario, 2006), 34-38. The strategy is to incorporate urban growth centres, corridors, major transit stations areas, infill and

redevelopment sites, brown-fields and other 'under-utilized' properties. For Guelph to achieve a mandated 40% intensification new transit supportive mixed-use nodes located outside of the existing developed urban area may be required. Intensification targets and development densities specified by the provincial government fail to respect cultural heritage and neighbourhood character concerns and represent the imposition of an inappropriate built form for a mid-sized city. The intensification target for the urban growth centre area as defined in the provincial Plan is of concern as a result of the potential impacts on the existing urban form of the downtown area and surrounding neighbourhoods. Guelph is required to designate intensification corridors in the Official Plan; areas defined as lands along major roads that are to provide a focus for higher density mixed-use development in keeping with transit service levels. Many of the roads where intensification corridors could occur are constrained by existing built form to two lanes; expansion of these arterials will impact adjacent neighbourhoods. Emphasis is placed on maintaining an adequate supply of employment lands to support economic 'competitiveness'; employment lands are defined as clusters of business and economic activities that include manufacturing, warehousing, and ancillary uses. Municipalities are required to ensure the availability of sufficient land designated for employment uses to accommodate forecasted employment growth. The designation and preservation of lands in the immediate vicinity of existing major infrastructure such as highways and rail yards is being encouraged as 'for employment' purposes.

56. The Neptis Foundation, *Commentary on the Growth Plan* (Toronto: Neptis Group, 2006). With limited concrete statements and targets, the Growth Plan constitutes more of a policy statement than a planning framework. The only specific targets and commitments made in the growth plan: The Minister of Public Infrastructure Renewal will review population projections every five years, in order to ensure the growth plan is adequately addressing growth constraints; by 2015, 40% of all residential development occurring annually will be within built-up areas. Up to 60% will thus be in Greenfield areas; the 'built boundary' will be delineated with the consultation of municipalities; urban growth centres, depending upon initial size, will attempt to achieve either: (a) 400 residents and jobs per hectare (in the City of Toronto); (b) 200 residents and jobs per hectare; or (c) 150 residents and jobs per hectare; No designated

Greenfield areas shall have less than 50 residents and jobs per hectare (averaged throughout all GGH Greenfield developments). While these are examples of tangible targets, many of these commitments are inherently flawed. For example, the 40 % intensification target is merely a reflection of business-as-usual practices. Between 1991 and 2001, 36% of development in the GGH was in the form of 'intensification'. A 4% increase is not enough to avert continued sprawl. Further, the 50 residents and jobs per hectare target in green-field developments will be insufficient to ensure transit accessibility.

57. David Harvey, "The Spaces of Utopia," in **Spaces of Hope** (Edinburgh: Edinburgh University Press, 2000), 133-181; and Ernst Bloch, **The Principle of Hope**. Cambridge, Mass.: MIT Press, 1955). Outward expansion of the urban landscape is accompanied by negative ecological impacts, while the social and economic costs of traffic congestion and infrastructure provision are rapidly rising. Driven by a 'bourgeois utopian' drive to establish isolated and protected comforts, the effect of this propertied individualism has been creation of a repetitive landscape of low-density sprawl coupled with dependence on the automobile.

58. Determining the future direction of development in Guelph, on January 1, 1953 the annexation of approximately 2,500 acres of land from Guelph Township by the City was approved, nearly doubling the area of the city. Strict zoning controls that would permit only industrial development were imposed on over 1,000 acres of this tract, the intent being to create an 'industrial basin' on relatively level land west of Edinburgh Road and south of Woodlawn Road adjacent to Highway 7 and the CPR line; this conceptualization of space overturned the historical mixing of residential, commercial and industrial uses that had characterized Guelph. The dispersed nature of the industrial and residential development that followed was wasteful of land with attendant high infrastructure and servicing costs; rapid sprawl was encouraged by the provision of large parcels at low prices. This annexation, spurred by a faith in growth, ultimately removed the focus of the city from the downtown core, and was followed by an even larger acquisition of land in 1966 (9,759 acres from Guelph and Puslinch townships, adding to the existing 5,604 acres within the city limits) and a further annexation in 1993 (2,280 acres from Puslinch). Trending southward towards Highway 401, the ever-

expanding footprint of the city has meant an absorption and building-over of farmlands. It is a pattern of development requiring disappearances, necessary absences in turn raising questions of boundaries, geo-physical limitations and definitions, of liminal, generative spaces and thresholds; margins and the presence of background ecological systems.

59. Alf Hornborg, "The Thermodynamics of Imperialism: Toward an Ecological Theory of Unequal Exchange," in *The Power of the Machine: Global Inequalities of Economy, Technology and Environment* (New York: Rowman & Littlefield Publishers, Inc., 2001), 35-48.

60. Hornborg. (2001: 61). Extending the concept of 'capital' to consider the recursivity between the symbolic and the material; material infrastructure being used to produce an output that is culturally transformed-through the mediation of symbolic constructs into further infrastructure. Constructs deployed as persuasive elements-here planning policy-for an unequal exploitation of natural resources. Consumption is related to the production of space.

61. Juliana Mansvelt, *Geographies of Consumption* (London: Sage Publications Inc., 2005), 24. I am suggesting that hegemonic socio-natural relations operate through institutions, being re-produced in the case of Guelph through planning mechanisms; an underlying ideology-a growth imperative requiring an exploitive exchange that is taken for granted so that the effect of power is accepted and reproduced-manifest in infrastructure development.

62. Stuart Ewen, *All Consuming Images: The Politics of Style in Contemporary Culture* (New York: Basic Books, 1999), 149. "As retail economics requires concepts of value that are inherently mobile and abstract, as corporations and bureaucracies strive to envision the world as a comprehensible and controllable mechanism, as the consumer market demands the perpetual destruction of goods and images in order to keep going, each of these priorities become embedded within the dominant aesthetic."

63. Peter Kraftl, "Utopia, Performativity, and the Unhomely," *Environment and Planning D: Society and Space* Vol.25, No.1(2007), 120-143; and Jonathan Crary, "Subjective Vision and the Separation of the Senses," in **Techniques** *of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, Mass.: The MIT

Press, 1992), 67-96. The modern notion of utopia as disinterested perception, devoid of exchange values, 'pure' operations of vision; a separation, specialization, fragmentation of the senses enhancing the capacity of the observer-for a mode of objectification, locating the perceiver as neutral conduit "…allowing optimum conditions of circulation and exchangeability, whether it be of commodities, energy, capital, images, or information."(94)

64. Gilles Deleuze, *Negotiations 1972-1990*, Translated by Martin Joughin (New York: Columbia University Press, 1995), 179-182. Having mutated, capitalism is now directed toward 'metaproduction', the of selling services and purchasing activities; dispersive, 'transmutable or transformable coded configurations'. Unbounded circuits and circulations, absent producers directed by administrators; these 'open' flows are dependent on mechanisms of control, the technological expressions of society. An operation-project emerging from a strategic plan of development, the settlement of Guelph is a production that begins and is projected forward within the bounds of an image/imagination, a construct/ion subject to continual reformatting.

65. Elizabeth Edwards and Janice Hart, "Photographs as objects," in *Photographs Objects Histories: On the Materiality of Images*, edited by Elizabeth Edwards and Janice Hart (New York: Routledge, 2004), 1-16. Object-image assemblages, prosthetics of technological culture, image-maps are linked to the actual-material ground; the image is object and object is image. Material basis, entanglements, means of data processing and orientation, of experiencing time and space, with/in the fragmentation that is performed as the camera and grid surveys, dissects and recomposes the world. An imagination of the land based upon images-maps; the grid survey operates as a cybernetic system, confirming and emphasizing one aspect of the biosphere, an apperception of the natural. Ecologically this is problematical because order is identified with a limited type of regularity, mathematical representation, an abstraction projected upon the earth. Rationalized landscapes, product of a system based on cartographic lines and points, a projection upon the surface of the earth of a uniform, mechanical treatment, experienced as straight lines. A problematic systemic imposition of rigid and inorganic conditions and coordinates; an impression upon, and suppression of the natural environment by means of geometrical structures sanctioning the removal

and disposal of elements which fail to conform with the imposed pattern; selected objects, species, processes and form in the landscape. Stabilizations of symbolic spatialities occur with/in an established narrative convention, an ordering-mapping of meaning, abstract preconditions for the assemblage of disparate topographic elements-images.

66. Nigel Thrift, "Afterwords," *Environment and Planning D: Society and Space* Vol.18:2(2000), 213-255; and Dennis Turnbull, *Maps are Territories, Science is an Atlas* (Chicago: Chicago University Press, 1993). A map is a metaphor not only for the territory it represents but also for the culture that created it, taking on the meaning of the territory and defining its importance in that culture.

67. Arnold Berleant, "The Viewer in the Landscape," in *Living in the Landscape: Toward an Aesthetics of the Environment* (Lawrence: University of Kansas Press, 1997), 181-186.

68. Michel de Certeau, "Walking in the City," in *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), 91-111.

69. Clinton Andrews, "Analyzing quality-of-place," *Environment and Planning D: Planning and Design* 28:2(2001), 201-217; and de Certeau. (1984: 95) A 'functionalist' organization of space, present and projected temporal-spatial formations and transformations with-in Guelph are articulations that result from the development of initial geophysical and metaphysical grounding/s; framing conditions and functions, time embedded in the spaces of things. A consequence of commerce, the city re-presents a mapped, rendered/conformed technological landscape dissected and destabilized by transportation networks. Topography subject to disruption, fragmentation, excision and detachment made possible by and accelerated through speed and technology. An urbanized landscape involving de/stabilizations of time-space, it is a constituted topography of strategic circulations, movements and construction/s.

70. Christopher D. Storie, Chris Oakley, and Russell Muncaster, "The Emergence of New Format Retailing into the Commercial Structure of Cambridge, Ontario: A GIS-Based Visualisation," *Canadian Journal of Regional Science*: Vol.24 (2001), 505-524. The Guelph city council approved a Commercial Policy Review on March 14th, 2006.

An amendment to Guelph's Official Plan, the CPR determines the commercial structure, the geography of retail space in the city. Attending rapid levels of urban growth, the formats of retailing chosen for the retail landscape follows a trend towards big-box development and suburban retail growth.

71. Statistics Canada Website."Community Profile of Guelph"<http://www12.statcan.ca/english/profil01/CP01/Details/Page.cfm?Lang=E&Geo1=CSD&Code1=3523008&Geo2=PR&Code2=35&Data=Count&SearchText=guelph&SearchType=Begins&SearchPR=01&B1=All&Custom=>accessed March 09, 2007; and Northrop Frye, *The Great Code: The Bible and Literature* (New York: Harcourt Brace Jovanovich Publishers, 1981), 37-38. Archetypal space and spatiality: aspects of landscape serve as the allegorical basis for a common mental operation, an arrangement reinforcing patterns/ mappings by which a culture navigates through time-ordering logos. As an illustration-production, the city is a textualized, replicable object that is detachable, subject to fragmentation, an articulation, the form-structure of which is defined by second-order renderings. Synthetic space-landscape here is a systematization of space-an organized, arranged, functional, systematic topological superimposition. Compositional practices and mappings form the basis for dynamic interventions into landscape space, now the detached ground for infrastructural development; the techno-industrial sublime, sublimity that is dependent upon the scale of construct/ions. Myth serves as a distancing and reinforcing mechanism, "…the real interest of myth is to draw a circumference around a human community and look inward toward that community, not to inquire into the operations of nature." Providing an operational scaffolding, a construction of reality socially conditioned and culturally inherited, mythos draws elements from nature for allegorical, illustrative purposes; as a basis of imagining it paradoxically may function in reinforcing the notion of the human as being outside of nature "…mythology is not a direct response to the natural environment; it is part of the imaginative insulation that separates us from that environment."

72. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Translated by Brian Massumi (Minneapolis, MN: University of Minnesota Press, 1987), 3-82.

73. Victor Burgin, *In/Different Spaces: Place and Meaning in Visual Culture* (Berkeley: University of California Press, 1996), 143. The residue of communicative acts, image-maps are physical objects with social functions, serving as memory and projection, which are linked to their narrative functioning as visual recordings of the performance of meaning. These are mechanisms of conceptualization, ordering the representational space of an optical-geometric spatial regime. The spatial formations attending industrialization, urbanization and technological enrollments, the 'panoptical-instrumental space' of colonialist capitalist modernity, its representations of space and spaces of representations. Burgin posits that disembodied geometric and mathematical principles dominated visual representational practices as the "…same rational abstract order that informed painting and architecture was brought to enhance the instrumentality of such things as navigational charts, maps, and city plans." Graphic interpretations and projections, functional technological mediations, ideologically fraught imaginations, provided an ordering technique, the perspectival basis for modification and codification of landscape. A mediated visual field, an overarching framework for perception determinates an engagement with the 'real' leading to material constructions, a spatio-temporal concretization, a particular aesthetic enactment, an operationalization dictated by and orchestrated through the dispersal and consumption of texts.

74. Deleuze and Guattari. (1987: 8).

75. Mitchell Schwarzer, *Zoomscape: Architecture in Motion and Media* (New York: Princeton Architectural Press, 2004), 97; and Benjamin R. Barber, "Civic Space," in *Sprawl and Public Space: Redressing the Mall*, Edited by David J. Smiley and Mark Robbins (New York: Princeton Architectural Press, 2002), 31-37. Illusory surfaces, contingent rhetorical formations comprised through, and anchored within a dominant scopic regime; a built environment constituted-actualized through accelerations and reproductions. Series and serialization of forms: surfaces and their mediation and manipulation manifest a dialectical relationship between the material-immaterial, space-time, and movement-stasis. Fragmentation, rapid succession and superimposition of views, animation and annihilation, attends a conquest of horizontal space with-in creation of a 'motorized pastoral' through modernist architecture and planning. A linear

time-space without admixture, spatially segmented landscapes flattened and simplified, attended by temporal compression. An organism that grows through mutation, the vehicular city is a configuration of concrete and asphalt that entails centrifugal forces and the suturing of scattered points on a far periphery to an atrophied centre. A patchwork supported by a network of infrastructure, a landscape conjoining mega-structures and shopping complexes to the original urban core through a concrete and symbolic order determined by movement, isolation and consumerism. Meaning of this topography, a mutable terrain contained within the grid-image, depends upon techniques of motion and optics, an appliqué of symbolic elements, constituting a synoptic-topographic interrelationship.

76. Deleuze and Guattari. (1987: 13).

77. Ian Walker, "Through the Picture Plane: On Looking into Photographs," in *Image & Imagination*, Edited by Martha Langford (Montreal: McGill-Queen's University Press, 2005), 17-25; and Roland Barthes, "The Photographic Message." in *Image/ Music/Text*, Translated by Stephen Heath (New York: Hill and Wang, 1987); W.J. Thomas Mitchell, *What Do Pictures Want?: The Lives and Loves of Images* (Chicago: The University of Chicago Press, 2005).. An 'other' space-'entering the picture' entails an eliding of cognition and imagination "This tension between flatness and depth within the photograph parallels the relationship between the flat surface of the image and its presentation of a reality beyond that surface, between the picture as object in itself and the picture as a window on the world." Images involve a technique of surface display associated with unbounded, amorphous commercial and institutional forces. Maps provide definition through and by icons, dependent on a repeated motif of tropes, on information that exceeds the physical limitations of a construct or a place; ever-evolving surfaces destined to be consumed. Composed from disconnected pieces, transcendental symbols of an indefinite space, an environment of absence, of non-presence-a disaffected landscape-the photograph reflects the surface/superficiality of spaces and things. Spectacle for the eye - produced notions of the world - strategic mediations permit a consumption and re-production of nature and built environment.

Chapter Three: "Nature as Construction"

Nature is something imagined and real, external yet constructed and contested, at once everywhere and nowhere. Within a conflation of iconography, landscape and urban form, how does the urban landscape 'house' the memory of a nature no longer at 'home' there? Reflecting strategies of accumulation and the myriad environmental problems attending these strategies, Guelph is an urbanized configuration linked spatio-temporally with the emergence of industrial-capitalism; it is a formation coincident with a particular organization of networks of production and consumption, an industrial -environmental articulation that is related to global markets/exchanges.[1] Nature as operationalized by industrial-capitalist development, here involves a process of continual re-combination, fluid arrangements of socio-geophysical structures that are actively and historically produced. The resulting urbanized construct/ion contains and expresses fused socio-physical processes that embody and manifest particular metabolic relations in a political-ecological dialectic. Practices and processes of material change within the city are not socially or ecologically neutral. A particular topography results from a strategic system of resource flow management and environmental narratives, from power and practice. Rather than being constituent of an exogenous set of material properties distinct from the human, Nature may be perceived and articulated as constituting a contrivance, a socio-ecological process where technical-circulatory systems serve to organize a construct that is being incessantly re/produced.[2] The city then emerges as the most produced nature of all, an amalgam of artefacts that are specific historical results of socially mediated natural processes; the urban environment is the product of socio-spatial processes predicated on the circulation and metabolism of non-human components. A produced milieu, the city embodies the socio-ecological conditions resulting from transformations, orderings and enrollments of pre-existing configurations. Socio-natural configurations involved in the process of urbanization require the mobilization and transformation of assemblages in the material production of urban natures. Following an assumption that the material production of environments is necessarily impregnated with particular discourses and understandings of and about nature and the ecological surround, landscapes remade materially and semiotically,

constructed landforms and architecture may serve to reflect and refract a naturalization of assumptions.[3]

Naturalized landscapes, properties designated 'Nature' and 'conservation' areas that constitute a patterning of the ground, taking space, situated in riparian zones, Riverside Park, Silvercreek Park, Heritage Park, Royal City Park and Guelph Lake Conservation Area are adaptations of space to extant socio-economic structures. Meaningful formations located in relation to the Speed and Eramosa Rivers within and at the margins of Guelph's municipal boundaries, these landscapes were also once agrarian and industrial sites, grounds configured on the basis of water-dependent workings. Formerly present buildings and their functions are now displaced, absent figures from landscapes re-imagined as parkland, making way for recreation. These configurations are the spatial instantiation of capitalism, as a geographical landscape is built in the image of capital at a particular point in time, only to be destroyed later in order to accommodate its necessary expansionist character. Mimetic produced landscapes, these material reconfigurations reflect a dynamic of endless capital accumulation and technological change.[4] The ecological uncanny that attends these articulations might be regarded as that which is necessarily anti-redemptive, as it is that memory of geo-historical actions which never domesticates such events, never makes us at home with them, never brings them into the reassuring house of redemptory meaning. Remains that cannot be recalled but are still there, present absences leaving such actions unredeemable yet still memorable, unjustifiable yet still graspable in their causes and effects. The consequence of materially-produced nature within an expansionary regime of accumulation, this is a topography seeking the housing of memory that is neither at home with itself nor necessarily house/ able at all, comprised of mnemonic socio-natural structures redolent with images of the formerly familiar but that now seem to de-familiarize and estrange the present moment and the site of their former home-place. An estrangement of contemporary sites with the organizations of their past, constructed-inflicted voids are at the centre of an assembly; the void resulting from, attending displacement of appropriated, consumed, material occasioned in the production of an artefact.

The city of Guelph is a product of networks and circulatory systems, an entity defined by permeable boundaries and specific boundary conditions. Systemic exchanges take place through kaleidoscopic networks that are themselves dynamic and transformative. Exchanges and flows are integral to the maintenance of boundaries, contributing to definitions of self and other-than.[5] Contact zones and the liminal space within which they occur are marked by appropriations, hybridizations, and syncretizations-all of which continually remap socio-natural boundaries.[6] Exchange defines a set of equivalencies across space, linking disparate places through circulations of commodities and capital; regional acts of creative destruction in the interest of capital accumulation reflect a calculus of similarity and difference between locations established by these circulations. Process and planning of the emergence and development of urbanized environments serves to transform interactions and relationships amongst biophysical facets. The resulting artefactual objects, forms, structures and practices, material transferences, movements across spatio-temporal boundaries, are incorporations and crossings mapping onto larger networks of power and economics, material dispersals and imaginations. Material negotiations occurring between the demands of local ecological and socio-cultural contexts are situated in turn within larger regional and/or global concerns. This relationship is evident with air pollution. Unavoidably, due to its proximate location to other cities and urban agglomerations-within a 100km radius are Cambridge, Kitchener-Waterloo, London, Toronto and the GTA-that are source points of atmospheric emissions which undergo chemical transformations, Guelph experiences smog 'events' in addition to being subjected to the highest percentage of acid precipitation in all of Ontario.[7] Increasing in frequency, smog events are a result of the distribution and subsequent conversion of the originally emitted pollutants, notably nitrogen oxides, through catalytic processes into ground-level ozone.[8] The city experiences acid precipitation as a consequence of being downwind for subjection to air masses carrying sulphur dioxide from coal-fired electricity generating plants in the Ohio Valley and Southern Ontario.[9] Pervasive atmospheric pollution, a permeation of the biosphere with toxicants, here involves fallout resulting from ethical capitalism put to work; in order to avoid localized disturbance from toxic emissions, large smokestacks instead permit the ecologically

disastrous spread of chemical pollutants. The solution chosen to deal with toxic emissions is dilution, a dilution of toxins by dispersing them over the largest possible area; it is an action presuming re-absorption and recycling of byproducts through the exploitation of biophysical systems, a disappearance effected through incorporation into something else.

Environmental disturbances provoked by acid precipitation and air pollution, directly related to anthropogenic emissions of NO and SO_2 from industrial regions, are the product of mechanisms of exhaustion and destruction acting at a distance. With the deposition of acidic components in rain, snow, dew or dry particles and their subsequent precipitation, the acidity of soils increases, and the chemical balance of lakes and streams is affected.[10] Guelph is subject to both wet deposition, a process where acidic gases and particles are removed from the atmosphere by rain or other precipitation, and dry deposition involving the removal of gases and particles to the Earth's surface in the absence of precipitation. The principal cause of acid precipitation is sulfuric and nitrogen compounds originating from human sources, such as electricity generation, factories and motor vehicles utilizing internal combustion engines.[11] Coal-fired power plants are one of the most polluting of these sources in terms of both volume and territorial impacts, as the gases emitted can be carried hundreds of kilometres in the atmosphere before being converted to acids and deposited. Acid precipitation has been shown to have adverse impacts on forests, freshwaters and soils, causing extirpation of insect and aquatic life-forms as well as effecting damage to certain building materials, in a process of 'chemical leprosy'.[12] As the sulfuric acid in precipitation chemically reacts with the calcium compounds found in exposed limestone, sandstone, marble and granite, hydrated calcium sulphate-gypsum-is created. Gypsum being a brittle mineral, it subsequently flakes off from the surfaces of building materials. This is a process evident on the dematerialized surfaces of weathered facades and headstones in Guelph where acidified precipitation has caused erosion of stonework and inscriptions to become illegible. Acid precipitation also causes an increased rate of oxidation for iron, accelerating the decay of structures employing reinforced concrete in their construction.[13] Additionally, visibility is reduced by the presence of sulphate and nitrate in the atmosphere, displaced industrial effluent,

inherited systemic by-product serving to obscure legibility. Waste products ironically undermine efforts to preserve 'heritage' artefacts, the determined and valued objects of vision (an example being the Church of Our Lady). Attempts to stabilize decaying constructions that are the product of a more general economy of ruination involving human-induced, socio-natural processes of decay, the chemically-induced decomposition of building materials, and less visible actions like bio-invasion, are accelerations of non-human ruination always connected with the human in various ways.

(Figure 3:1) Church of Our Lady: Exterior Renovations (Gilbert: 2008)

Guelph's built environment is the product of geographic mappings and tracings, an intermingling of material and symbolic things, a field-space resulting from processes combining and interconnecting social and biochemical relations from an array of places proximate and distant. A particular socio-environmental milieu involving metabolic socio-ecological processes where-in conflicted, variable socio-historical discourses are enacted, Guelph provides a text principally derived from mappings-abstract, objectified language-rendering systems, systematic projections, expressing the relations of a built environment and its ecological context. The result of projecting lines and frameworks enabling a particular understanding of time-space, the urban-nature interface here is

subject to nomenclature, a constructed, conformed etymology, place and placing names as determining conditions, meaningful geographic inscriptions establishing the past-present reason for being of the artefact.[14] Yet the place is because of its physiographic and ecological components. Specific geological history, climate, physiography, soils, plants and animals and their associations underlie the created city; these basic elements constitute the basis of the place-its intrinsic natural identity. As an evolutionary form the city reflects its history in morphology, revealing adaptations and containing attributes; the buildings and spaces in the city, its patterns and aspects, ground a socio-ecological identity. Elements of the given physiographic form remain, evident in the drumlins that determine much of the topography in the downtown area, but much that was is buried under undiscerning building, unexpressed. Rivers are confined, streams have been culverted and buried, hills bulldozed, marshes filled, forests felled, and escarpments graded into inconsequence within the boundaries of Guelph. The initial plan for the settlement was a single conception that required adaptation to the particularities of the site; an element of consonance between the made and given form within the symbolic centre of the city resulted. But this accord gives way to an environment that has simply been exploited; once available technology permitted obliteration of the given physiography it was subject to a leveling. Transformed, produced and consumed as a material discourse, nature is the object of conservation, a resource that is substantiated by a language of technological oversight and beneficence employed administratively in imagining the city.[15] Enactions, conformed landscapes are palpable social representations, productions that result from discourses and images deployed in time-space, ideations made manifest in the practices of people in specific historical-geophysical places, conditioned by forces operating at much larger socio-geographical scales.

Containing the largest inland river system in Southern Ontario, the Grand River watershed has a drainage area of 6,800 square kilometres and supports the demands of a human population approaching 800,000.[16] Located in the central portion of this watershed, the region bounded by Kitchener-Waterloo, Cambridge and Guelph, which is known as Canada's 'Technology Triangle', is currently one of the fastest growing urban areas in Canada. The Grand River Conservation Authority oversees the

watershed; a corporate body formed as a result of the Conservation Authorities Act passed in 1946 in response to flooding and erosion problems across the province of Ontario.[17] Legislation established conservation authorities with the mandate to build dams and establish reservoirs, inscriptions, barriers, impoundments, controls,

(Figure 3:2) Grand River Watershed (GRCA: 2006)

demarcations, to ensure that storm water runoff did not go directly into rivers, thereby mitigating flooding issues.[18] Officially designated a 'Canadian Heritage River' in 1994, the Grand River and its tributaries provides a basic biotic linkage, a connective element for a regional topography involving conflations of cultural and natural landscapes.[19] There are assigned Conservation and Wildlife Management Areas operated by the GRCA within the Grand River watershed; included within these properties are several parks, a number of whose principal feature, a large body of water, results from artifice, from the construction of dams. What is the nature of these spaces? Resulting from an imposition of mechanical processes, Lake Belwood, Conestoga Lake, Luther Marsh, and Guelph Lake are artificial configurations with predetermined outcomes, artefactual elements organized, and ordering regimes and flows, within a hydrological complex. Created in 1974 in advance of construction of the Guelph Lake dam on the Speed River, a major tributary of the Grand, the Guelph Lake conservation area covers a 3,971

acre property northeast of Guelph.[20] An entrance fee is charged, access to the gated, fenced and patrolled property is controlled, while tract housing developments encroach on the boundaries of the site. This quasi-public outdoor recreational site is a byproduct of an engineered feature-an earthen dam-meant to control fluctuating water levels within a riverine system, a construct serving the interests of urban settlements built on floodplains downriver. After expropriation of rural properties covering and defining the topography of the intended reservoir and its margins by the GRCA, a reconfiguration of the ground was undertaken that involved eradication of then present topological figures, a deletion of farm buildings and houses, an elimination of established agrarian presence; much of the land which was not submerged with the impoundment of the Speed River was stripped of infrastructure, re-contoured and planted with trees, leading to the current presence of mono-cultural stands of reforestation, pine plantations that are the dominant visual element of a site punctuated with remnant vacant fields, vestigial overgrown orchards and ornamental flora.

The mandated broad goal and objectives of all Ontario Conservation Authorities is to conserve, restore, develop and manage the natural resources, other than gas, oil, coal and minerals, present within the boundaries of discrete watersheds. These are agencies that determine riverine systems through the discursive practices of their surveillance and containment.[21] Providing an administrative-bureaucratic mechanism for management of ecological systems through the establishment of partnerships within its member municipalities, the Province of Ontario and other agencies and groups, the GRCA facilitates, coordinates and manages a range of programs and projects and has actively engaged in the promotion of public conservation awareness. To this end, the GRCA publishes a twice-annual 'report' entitled '*The Grand*' with a circulation of 200,000 copies that is distributed as an insert in newspapers delivered to households within the Grand River watershed, including the cities of Kitchener-Waterloo, Brantford, Cambridge, and Guelph.[22] This official publication makes extensive use of maps in conjunction with aerial photography and satellite-generated imagery as a means to delineate and represent geomorphology, land-usage, topographic features and development impacts within the region. Technical instruments, reliant upon an abstract perspective, are deployed for administrative purposes here, providing a voyeuristic

space, an objective overview of the earth's natural and artificial physical surface features. It is an imagination of terrain resulting in re-produced framed mappings, cartographic surface depictions, in detailed topological prospects.[23] Systemic bureaucratic projections, geospatial orderings are literalized by means of optical networks. An imagistically determined perceptual structuring of subject-object relationships, GRCA publications serve to package biophysical negotiations and transformations within a bounded space of instrumentality.[24] A form of modeling, these are tactics of the habitat. Techniques of spatial occupation, of territorial mapping, of invasion and surveillance provide instruments of socio-ecological control for a managed landscape; the limits of socio-natural order are demarcated on the basis of mimetic rational grids and spatial orders employed in the laying out of an eco-political system.[25] The specific geography of the Grand River watershed is rendered as coordinates. The result of this practice is maps, abstractions of a place represented, reproduced and circulated, but perhaps not perceived?

Increasing demands placed upon water and other natural systems have led to an articulation by the GRCA of the 'need' for more comprehensive and coordinated practices, an ordered implementation of biotechnical operations that preserve and restore diversity and sustainability of the watershed now being imperative.[26] Core programs of the GRCA include construction of local erosion control and flood control projects, rehabilitation of local streams and ponds, operation of an extensive flood warning system, floodplain management that is meant to include the regulation and restriction of new development within the flood plain, preservation of wetlands and watershed planning. Erosion and flood control continue to be the principal focus of the GRCA, as seven major dams are operated to reduce flooding in downstream communities while also permitting augmentation of water flows during the summer months. The primary operational goal of this organization and administration of territory is achieving greater efficiency and effectiveness of physical processes occurring within the rendered-ordered watershed. What results is a cybernetic-instrumental system dependent upon spatially represented information, data applied for manipulation and conflation of automatic control and communications systems in both machines and living things. GRCA practices, promoted as necessary in order to

effectively plan for increasing regional developmental pressures, entail the measurement and ordering of living systems, producing a technologically determined understanding of the characteristics and inter-relationships of the natural 'resources' within the river drainage basin. The product of an epistemological configuration, research is undertaken within a transitional environment, serving to identify, to delimit 'appropriate' development areas and providing the quantified basis for planning measures to be established in order to mitigate adverse impacts upon the operation of natural systems.

The Grand River watershed constitutes an ecosystem with naturally defined borders, including and crossing numerous municipal boundaries, officially bounded municipalities assigned the legislative authority and responsibility to undertake comprehensive land use planning. Historically, land use planning measures applied in the region have not always provided sufficient protection of ecosystems, particularly from fragmentation and negative impacts attending changing land uses. Ostensibly this outcome has largely been due to the lack of adequate information for land-use decision making.[27] The GRCA posits that when ecosystem considerations-metrics are integrated into the planning process, it is more likely that land use decisions will be made that will not jeopardize ecosystems and subsequently human health. The ecosystem-based approach recognizes that ecological systems have finite limits to the amount of stress they can accommodate before being irreversibly degraded or destroyed. If the intention of operational and administrative policies is protecting both the form and function of the natural environment, it becomes untenable from an ecological prospective to impair water quality, degrade aquatic and terrestrial habitats, reduce base flows, lower groundwater tables, drain and sewer large areas, or line watercourses with concrete to the point where the integrity of the natural system is lost. These are processes and practices accelerating within the region, underlining a fundamental disjunction as watershed planning and land use planning and the agencies undertaking them consider the same ground/topography and environmental issues but from differing viewpoints and differing levels of detail. Watershed and sub-watershed studies do not determine land use; instead these plans serve to establish the basis for possible constraints, 'opportunities' and 'approaches for input' into land-use planning decisions.[28] Rather

than serving as a regulatory mechanism, providing a basis for enforcing binding reciprocities, the purpose of the watershed/sub-watershed plan is simply to identify 'areas of concern' and suggest requirements for additional study at later stages in the planning process. Without effective regulation unlimited growth continues within the Grand River watershed, complex organic products are recycled into simple mineral constituents, hydrological systems are mutated and the biosphere permeated with an array of toxicants.

Slippages occur within the complex overlay of human intervention, natural systems, and the inherent chaos and logic that inform them both. In considering Guelph's topography, a particular space inscribed by the material demands of a human population, the interfaced systems of the natural world and the techno-economic are made unusually apparent. From aerial photography provided by the GRCA, the urbanized landscape emerges as a dynamic techno-biological structure; even in their present channeled and attenuated state, the Speed and Eramosa Rivers adhere like nerve endings, apparent veins, or arteries, a riverine pattern coinciding with a colony of invasive marks resulting from commercial-industrial-residential developments. Water courses are vestigial tracings of a natural presence within transportation infrastructure and the geometric ordering of housing developments that imagistically convey a form of techno-industrial logic.[29] Randomness, chaos, and the irrational are suggested by the absent presences inherent within an attempted imposition of order, categorization, and rationality, marginalized natural systems counterpoised with an anthropogenic ordering of space. A ground is configured and overlaid in accordance with symbolic mappings, topological maps dependent upon abstract or schematic representations of particular features of a landscape.[30] Vehicles composed of cartographic signs, meaningful formations, maps are re-representations, informational conveyances employing culturally coded signs, designations, imagistic or symbolic condensations of geographic entities. These are problematical abstract renderings ordering the constitution of social and natural spaces, attending the reiteration of norms, a rendering of material bodies and aggregate populations as the subjects of and to bio-politics. As articulation of biophysical locations, maps are spaces of exhibition providing hegemonic renderings of the socio-natural, of the visible or sensible, the technological and bio-geographical. A

mirroring function is provided by mediated imagery circulated by the GRCA, the imagistic products of an outside/exterior agency managing concerns and resources within a delineated region, providing observation, a technologically-dependent remote sensing of the Earth's surface, a topological realization originating from detached, isolated technique, a viewpoint that is from outer-space, beyond quotidian terrestrial concerns. Image/scopic and administrative practices are analogous in attempting to control space-time, to arrest fluidities and flux within a framework, utilizing framing devices resulting in the composition of pictures/landscapes which elide, leaving out from the selective framing, that which is beyond the demarcated edges.

(Figure 3:3) City of Guelph Wet-Dry+ Logo (City of Guelph: 2007)

In an attempt to address urban waste disposal issues, the City of Guelph developed what was initially regarded as one of the most 'advanced' municipal waste management systems in Canada, called Wet-Dry+.[31] Rather than actualizing a presence through incorporation and dissemination of an image of the Eastview Road Landfill Site, this policy initiative is represented by an abstract logo. Imagistic representation is assigned to practices and processes of waste collection, not the site of disposal (Also see figure 3:4). The actual 'landfill' site where urban waste product is buried remains an abstraction, an unimagined element. As the landscape of the refuse dump is not brought into being, recognition and identification revolve about a logo. A managed systemic procedure incorporating micro-technologies of control, one undertaken in order to maximize recycling and diversion of garbage from landfill, it was mandated that household waste would be divided into three refuse streams: wet, dry, and clear.[32] The 'wet' stream, which must be placed at the curbside in translucent green bags, is

composed of residual organic materials. The 'dry' stream, which must be contained in translucent blue bags, handles recyclable materials. The clear stream, denoted by employment of transparent bags, is for material which is not fit as compost and non-recyclable items.[33] Intermediary material practices and processes are divorced from a terminal landscape; responsibility and physical recognition for the waste producer ends with placement of refuse at the street-side, where the garbage is collected by a company subcontracted by the city of Guelph. Self-surveillance is encouraged through imposition of fines for non-compliance with guidelines, for placing improperly sorted waste at a private-public interface; official estimates place compliance with the program at 98%, while also citing a systemic diversion of household waste from landfill.[34] However, Guelph's composting plant, which was 'state of the art' at the time of its construction has been closed due to structural and odour problems; now, rather than being dealt with locally, wet and clear garbage is still being diverted, as it is shipped by truck either to landfill in St. Thomas, Ontario or incineration in New York state.[35] Meanwhile, city residents are still being required to sort these two waste products into their separate streams, in compliance with the enforced dictates of the Wet-Dry+ system, a repetitive process continued regardless of an absence, of a void. An empty repetition, this is a practice underlining an inherent dissociation from the actual landscape, from the waste repository site, which the process ostensibly seeks to mitigate impacts upon.

Dealing with the waste resulting from the inefficient metabolism of the city involves re/generative systemic structures and reclamation strategies, manifest articulations, elements and processes within historically embedded and constructed landscapes-social formations. On November 24, 2004, the Ontario government announced the results of its Request for Proposals for sourcing 300 megawatts of renewable energy.[36] The city of Guelph's Eastview Landfill Gas Energy Plant (2.5 megawatts), an energy project utilizing biomass from landfill, was among the successful proposals put forth. Site of a problematic accumulation, the city landfill is a hybrid socio-natural space where the temporally and spatially separated spaces of production and consumption are conflated and a naturalized terrain is created. As a site that functions as a receptacle for urban waste products, it is a re-produced space of continuous topographical transformations/re-configurations. This is a terrain of socio-

naturally produced formations resulting from proliferating socio-metabolic/ecological material processes; from deposition of waste resulting from inefficient metabolism. Material exchanges, of energy and substances between an organism and its environment are evident here as unbalanced, leading to accumulated detritus. The throughput of an urban form is ironically touted as a renewable energy source, refigured as a source of 'green' energy derived from 'renewable' plant and animal materials-'biomass' that is the buried waste resulting from systemic inefficiencies. Under the provisions of the province of Ontario's Environmental Protection Act, collection of landfill gas (predominantly methane) for new or expanding landfill sites larger than three million cubic metres or 2.5 million tones is legally required.[37] In an anaerobic environment, methane is produced by the bacterial decomposition of organic materials such as yard waste, household waste, food waste, and paper; a metabolic process mobilizing non-human actants. Methane creates an explosion hazard in landfills, and it is a powerful greenhouse gas that helps exacerbate global warming. Landfill gas also contains volatile organic compounds that contribute to formation of ground-level ozone.[38] The production of energy from methane derived from biomass materials/wastes, pre-configured assemblages, is an extractive process proposed as a means to mitigate other disposal and surface or groundwater contamination concerns with/in landfills. Dependent on extraction of a by-product of waste, evident of an incomplete, inefficient circulation, this is not a recycling-it is a net-loss system; as with incineration systems, recently dubbed 'energy-from-waste', this is not an effective energy-production solution, as it takes more energy to produce and transport/circulate all of the excess material/packaging of merchandise than would be produced through burning it. Technological developments related to these fuel/energy processes, such as anaerobic digestion techniques, are mechanisms promoted by provincial governmental agencies as providing the basis for potential positive environmental and economic spin-offs for Ontario.[39] However, the relational frame for the organization of wasteful socio-metabolic circulatory processes, inefficient socio-ecological material processes and practices, remains unexamined.

Collection of landfill gases is mandated for the Eastview Sanitary Landfill Site as, in early 1999, the City of Guelph gained approval under the Environmental
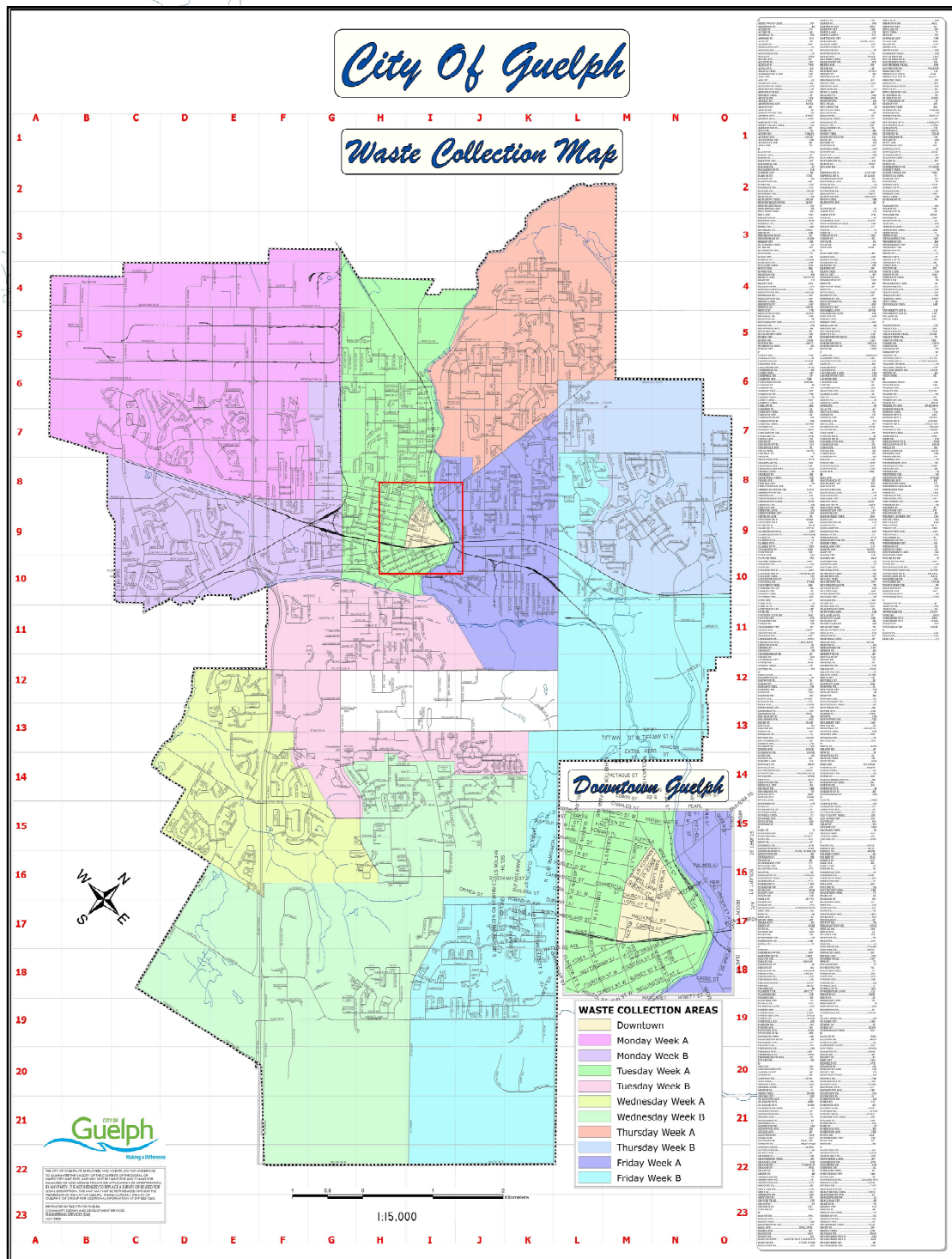
(Figure 3:4) Guelph Waste Collection Areas (City of Guelph: 2007)

Assessment Act (EAA) and the Environmental Protection Act (EPA) to continue to fill the Eastview site to the limits of its approved design contours.[40] The site life for this approval was estimated in 1998 at four to seven years. Waste disposal rates proved to have been higher than projected. As a result of growing disposal rates and limited approved contours, the landfill absorbed its remaining waste capacity within only four years. A condition of both the EAA and EPA approval in 1999 required that the city of Guelph submit a Terms of Reference, for an undertaking to address their long-term waste management needs, by January 31, 2000. The city of Guelph has been considering its long-term disposal options for almost 25 years, dating back to work on a waste management master plan begun in 1983.[41] When released in 1992, the finalized waste management plan was a document providing a broad outline rather than strategic direction; the recommendations put forth included creating a plan to reduce waste and developing wet/dry recycling, a household hazardous waste depot, an incinerator, and a new landfill-which led to several ineffectual attempts at locating green-field landfill sites.[42] Extensive searches to find a replacement site for the Eastview landfill were abandoned after an acceptable site couldn't be found within the boundaries of either Guelph or Wellington County. A joint management committee, representing the interests of both Guelph and the County of Wellington, undertook a further review of options available to the city and the county in 1995-1997. This work resulted in the application for the continued use of the Eastview Road Landfill Site. Other potential options identified by the committee were contracting for waste disposal at a private or public sector landfill. More recently (2003), review of the long-term waste disposal options suitable to the city by staff and council concluded that an expansion of the Eastview Landfill, contract for disposal to a public sector landfill, and contracting for disposal to a private sector landfill site were the best available options.[43] Public and government agency consultation activities related to the Environmental Assessment required for further development of the Eastview Road site included meetings with local residents and non-resident landowners, newsletters, public workshops, and media communications, preparation of a consultation report being required in the EA submission. The purpose of the consultation activities was to develop awareness of the City of Guelph's Long Term Waste Disposal process, provide opportunity for public

dialogue, identify key issues and concerns, and document the issues and the City's responses. The Public Land Conservancy and Eastview Area Ratepayers Association, with health and environmental concerns being cited as the grounds for disapproval, formally contested expansion of waste deposition at the Eastview site.[44]

A subsequent application by the City of Guelph to extend the life and capacity of the Eastview landfill was not approved by the Province. With an exhaustion of the construct's function as a receptacle for waste products it has become a site for enactment of reclamation strategies, now reconfigured as a source of 'green' energy and organic processing techniques. Material transfers become a product/ion of spatial conditions, of administratively determined borders, lines of demarcation, officially determined en/closures and exchanges, as the extent of the environment potentially effected by Guelph's waste disposal decisions is dependent upon the specific alternative, or combination of processes, identified and implemented by the municipality.[45] While no formal policy commitment has been articulated, contracting for disposal has occurred with both private and public sector landfill owners. Fiscally attractive, a number of sites currently exist which are permitted to receive wastes from the Guelph area and have the capacity available to accept the refuse; the result has been a wide dispersal of local waste. Responding to market conditions-the availability of 'cost-effective' external sites-and the options available, the City has entered into a series of short-term agreements to provide the disposal capacity presently required. In order to meet the spatial/fill capacity requirements projected in the longer term- here 20 years- the expansion of the Eastview Landfill, while contested, continues to be identified as an option, focusing on lands to the north of the existing fill area. This area of the site has not been previously land filled and is within the existing property boundaries for the Eastview Landfill. An increase of capacity would permit the continued acceptance of domestic, commercial, industrial and institutional solid non-hazardous waste on the property. If sanctioned, a landfill expansion must be developed in accordance with the Ontario Landfill Standards (Regulation 232/98). This would include minimum buffer areas of 100 metres from the property boundaries, incorporation of the generic design approach for leachate management (an 'impermeable' liner) and extension of an active gas collection system. During the

course of a mandated Environmental Assessment, an analysis of the near-term waste disposal options available to the City was completed.[46] Given the outcome of the assessment, the preferred alternative involves an externalization, a contracting for waste disposal capacity; as the components of this option are not subject to the requirements of the EAA, the City of Guelph was permitted to terminate the preparation of an EA for the Eastview site. If an expansion of the existing Eastview Landfill were to be decided upon, a comprehensive impact assessment will need to be completed in order to determine the net effects that would be caused, or might 'reasonably' be caused, on the environment. Three general study areas would require consideration, including impacts on-site and in the immediate site vicinity; impacts along the haul routes to the landfill; and community impacts.

Located within a geospatial mapping, in an ordinate grid, at the extreme north-eastern margin of Guelph's city limits (half of the property lies within the bounds of the county of Wellington), the Eastview landfill was until recently beyond the extent of urban residential development; it is a transitional zone, a landscape caught between systems, site of an imposition of new grounds by the juxtaposition of industry and nature, of a forced adaptation by an ecosystem to techno-industrial intrusion. A rectangular section of gridded space, formerly on the edge of the urban form, bounded by roadways on three sides with farm and wetlands beyond its borders, the site is now encroached upon by extensive housing developments; the farms and wetlands once providing its surround have been filled-in and leveled, the topography simplified. There is a single gated entrance, an obligatory passage point located near the south-west corner of the site, and the perimeter of the property is fenced; a chain-link barrier surmounted by barbed wire is backed by a screen of poplar trees, an orderly ornamental planting which stands before large earthen berms, artificial contours, regularized shaping/s obscuring the practices enacted beyond them.[47] Presenting a uniform surface devoid of complex stratification, of depth/thickness, the border/edge of the site is determined by a deployment of disciplinary techniques, limiting access-especially scopic-to a built-up landscape of waste. Through a limited horizon, a tactical screening/ eliding of a gross physical/material reality, recognition and acknowledgement of this produced landscape is prevented; an alienated inhabitation of surfaces allows the denial

of limits.[48] What is permitted is a perverse discourse positioning waste as 'green' resource to be appropriated. Discarded material, having served the metabolic needs of the city and beyond what local ecosystems can accommodate, already exploited material that is now buried and rotting detritus, is to be exhumed, repositioned, revalued, again commodified. Concealment of the created ground that overlays this resource is a symptomatic gesture of repression; it is a space of denial-denial of both space and the transversal of fixed boundaries. Obfuscation attends a failure to perceive the city as a process of environmental production sustained by particular sets of socio-metabolic interactions shaping the urbanized landscape in distinct, historically contingent ways. Avoided is discernment of the landfill as product and representative of a configuration that embodies relations, of wasteland as a product of the processes of urbanization-a social process of transforming and reconfiguring nature, a process of socio-ecological change.

Managing waste in Guelph involves material sedimentations and administrative overlays-layers of detritus and organizational structures. The Eastview landfill site is a produced intermediary, an accumulation, a midden of spent and wasted things, a material form tightly enclosed by fences and locks involving social and ecological processes and entanglements, embodying and expressing a transformed nature and society. This is a repository/topography that is "…simultaneously real, like nature, narrated, like discourse, and collective, like society."[49] The landfill is emblematic of unresolved waste management issues for and deriving from the larger urban assemblage. Naturally imposed conditions and limits become decidedly problematical given the growth in human population planned for the area under the 'Places to Grow' Act/Plan. With the mandated closure of Guelph's landfill in October of 2003 the residential, commercial, industrial and institutional solid waste produced in Guelph became dispersed over a much wider geographical area; the closure of the municipal landfill resulting in 'non-divertible' waste being trucked to the other contracted sites beyond the city and county boundaries. Destinations included the St. Thomas Green Lane Landfill, a site that also receives sewage sludge from Guelph for disposal, and dumping locations in the states of New York and Michigan. Coincidental with this local refusal, a 3-bag system was chosen as part of the solution to Guelph's waste

management problem-with only clear bags now being sent to landfill.[50] However, closure of the Wet operations dealing with the organic portion of the waste-stream has subsequently occurred; the plant was shuttered based upon consultant and staff reports to council regarding the condition of the building's roof and the refusal of the provincial government to grant funding for a pilot project to install and monitor a scrubber and ventilation system required for the operation to comply with environmental quality standards.[51] The present strategic direction being pursued by city staff involves working with the Ontario Ministry of Environment and with/in the Guelph Waste Management Strategy guidelines to review, investigate, repair and expand the systems and structures for waste processing. Cost efficient regional partnerships are also being considered in order to develop the expanded infrastructure required with implementation of The Places to Grow Act and subsequently increased population pressures throughout the region.

In 2004, Ontario's Ministry of the Environment announced a goal of 60 per cent diversion of trash from landfill by 2008.[52] This stated objective remains just a discussion paper, an exercise in social marketing; no mandatory targets have been set, the ministry is still taking comments on the issue. While waste management is a municipal responsibility, the ministry provides the framework for what towns and cities must do. If it isn't mandated by legislation, as it is fiscally cheaper to bury waste than to process it, will municipal funds be spent on diversion of material or attending to present infrastructural deficits, shortfalls that will increase with escalating population-induced pressures? Meanwhile, Guelph is working to attain the 60 per cent diversion target by modifying the associational relations organizing socio-natural metabolisms, addressing disposal patterns by means of education campaigns emphasizing organic/inorganic separations and re-cycling, and distributional arrangements through adjustments to the blue-bag sorting systems within the still functioning dry plant. In 2003 Guelph switched to a three-bag wet/dry plus system, which introduced the blue, green and clear bag system in use now, completing $5 million in upgrades to the dry recycling facility to handle the new system. Technological and operational characteristics of urban waste management in Guelph are tied to regulatory arrangements, determined by local and provincial policy, while also being subject to processes of marketization, and the waste

itself subject to commodification. Legislation directing relationships towards waste products in the city increasingly revolves about markets and contracts rather than accountability and involvement. An array of instruments, rules, regulations, stipulations, subsidies, permissions and exemptions are now necessary in order to dispose of waste, ordering flows and fiscal arrangements. The strategy chosen by Guelph city council to deal with urban waste products involves entering a market for municipal wastes, a context within which these wastes are tradeable, exploitable, and profitable commodities. As solid waste is packaged and shipped from the city, the residents of Guelph become aligned within an arrangement of producers, consumers and disposers; prevention of waste from arising is not addressed, rather it is the profitability of waste that is being organized in an economy of rubbish values. Waste management is turned into a commodities market as opposed to an environmental responsibility; rubbish forms the basis for a release of profits, its value determined by the market. Urban waste is simply another commodity to be exploited; thus commercial organizations have a vested interest in the continued production of detritus, as well as the continued exploitation of the unremunerated work of sifting, sorting, storage and delivery of waste commodities by private individuals, labours compelled to be provided under the legal regime surrounding the commodity of waste. If the market dictates that profit is not to be had from 'recycled' glass, paper, plastics, etc., these materials will be dumped, buried, or burned.

A recycling facility dedicated to the processing/composting of organic material, the wet waste plant located in Guelph's east end was a subject of controversy even before it began operations in 1996. Public debate was polarized over whether the facility would be a source-point for environmental pollution-including fouling of the air in the immediate neighbourhood-or whether it would provide an exemplar of effective waste management practices for other communities-no other city of comparable size having embarked on a large-scale organics program in North America.[53] The Ontario government contributed $11 million of the approximately $33 million required to initiate the comprehensive recycling project, apparently regarding it as a pilot study, whereas for the city of Guelph it was a significant capital investment in a long-term program. An official turn towards recycling and technologies that could be employed

for diversion purposes began as the city landfill on Eastview Road was approaching its allocated capacity; municipal initiatives between 1986-1989 included opening a recycling depot at the Eastview Road landfill site, a curbside blue-box recycling program for single-family homes, and feasibility studies and pilot programs looking into developing a wet/dry recycling and composting program.[54] Subsequently, a wet/dry recycling program was identified as the principal tool to keep material waste out of the landfill-reaffirmed in the final version of the waste management master plan, released in 1992-requiring the development of a system to recycle Guelph's organic and non-organic waste. Implementation meant the city required new wet/dry recycling facilities to handle the separated waste. As the infrastructure required approval under the Environmental Protection Act there were extensive public consultations into the plant location, design and the conditions of its certificate of approval between 1988 and 1992. This led to a series of rancorous public meetings.[55] Amongst the project's opponents were area residents concerned about potential odours and the plant's planned location on top of an aquifer-this despite the proposed facility being quite different from a waste-disposal site, which could see off-site migration of contaminants. Representatives from the Guelph airport were concerned the plant would draw gulls that would present a potential hazard to airplanes taking off and landing. A majority of the attending interest groups filed a report that opposed both the concept and the site, while a few others felt strongly enough to file a minority report in favour of it. After the required series of consultations, in spite of the majority's expressed concerns, the city built the plant on Dunlop Drive, just west of Watson Road and north of Stone Road. Construction of the Wet and Dry recycling facilities was completed, and the wet/dry recycling program launched, in 1995.

Depending upon the waste management system operated by Guelph, up to 2.3 million tonnes of waste will require disposal over the course of a planning period of 20 years from 2000-2020. Decreasing this tonnage to 1.6 million tonnes was expected, but failed to occur as a result of increased diversion to be achieved through either the experimental Super Blue Box Corporation (SUBBOR) technology or further improvement of the wet-dry waste diversion system; when Guelph built its wet/dry recycling facility, the province contributed $11 million and planning support but would

subsequently refuse to allocate funding for maintenance and upgrades to the infrastructure. The SUBBOR 'technologically innovative' process was to be evaluated through a demonstration plant, beginning in 2000; the physical plant was built, but use of the system was discontinued in 2004 and the structure closed.[56] Enacting operational disciplinary practices, the Ontario Ministry of the Environment conducts inspections of municipal waste facilities on a regular basis. A Provincial inspection at Guelph's wet plant conducted in the fall of 2005 listed 15 concerns, some of which were connected to odours. Among other concerns, the doors to the plant were left open while it was receiving waste, and the last stage of compost processing was being done outside when it should have been happening indoors. In response, the compost was subsequently shipped off-site for this step, and the city outlined plans to address all the concerns. The Guelph plant's odour problems started around 2000 and 2001, when construction began to add the SUBBOR facility to the compost site. The experimental waste processing plant shared an organic material receiving floor and ventilation system with the city's compost structure. Annual reports show the number of odour complaints increasing from 12 complaints in 2000, to 127 complaints in 2001, declining to a couple dozen per year until 2004, when the number of public complaints reached 154.[57] In 2005 there were 33 complaints recorded related to the plant. Some of the offensive odour could have been originating from the nearby Better Beef Ltd. processing plant. Odour is a natural byproduct of composting, a problem that can be mitigated. The filtration system for air exiting the building was periodically rebuilt and reconfigured to try to mitigate the odours. An air management consulting company hired to suggest other areas for improvement recommended using a scrubber-system to remove emissions, and the city started exploring the possibility. An odour complaint from March 2005 led to a Ministry of the Environment investigation into the plant; suspected violation of environmental legislation or the conduct/discovery of practices causing adverse environmental effect can lead to a referral and engagement of the ministry's investigation and enforcement branch. These organizations function as centres of calculation, policing a set of strategies, for the maintenance and ordering of arrangements and mobilizations of different entities into a more or less coherent and more or less fragile network.[58]

Guelph's waste management system and practice is public policy performed in material circumstances, an enactment of strategy subject to continual oscillation between singularity and multiplicity with regard to processes of urban metabolism. An element of social engineering is involved as the municipality seeks to order flows of detritus, to control the remnants of materials that support urban activities and consumption. However, resource depletion and the generation of waste are not addressed here as the 'waste problem' is reduced to simple economic or physical planning issues within an attempt to contain substances and protracted controversies, to effect an accommodation of actants that remain elusive and ambiguous despite attempts at enrolment.[59] Focused on rules and measures that affect the organizational behaviours of households and the spatial dimension of land use, policy enactment here precludes reduction of Guelph's urban metabolism; waste is a necessary element attending an economic system predicated on continual growth. There is a further failure to address ecological realities, which dictate that waste/d materials are neither inert nor homogeneous. Subjectivities are meant to emerge here in attachments that are collective and have to do with objects, techniques and constraints. On April 10, 2006 a report from the city's environmental services department outlining the extent of repairs needed to the wet plant was submitted to council; mothballing the building was included as an option.[60] In order to continue operations, the report stated the plant required a $3.8 million investment to repair the severely corrosion-damaged roof (The composting process produces moisture: Guelph's plant aerated organic materials by forcing air through the compost and towards the ceiling, a ceiling that was constructed of non-galvanized metal.) and to update the air management system. In response, an application for a $2.5-million grant from the provincial and federal governments to cover the estimated repair costs was submitted. The request was denied. On May 1, 2006 Guelph city council voted unanimously to indefinitely close the wet plant and create a new long-term strategic plan for managing the city's waste.[61] Subsequently, the wet and dry waste sorting facilities have been re-named/re-positioned as a 'Waste Resource Innovation Centre'. The destination for green bags city residents continue to fill with organic waste is now determined by the private contractor collecting the refuse; meaning that the green bags have ended up being transported to landfill. Future

directions for the wet plant and the recycling system depend on the actions of city council, a direction to be determined by a fiscal cost-benefit analysis of the system. Meanwhile, Guelph residents are still being compelled to participate in the now dysfunctional recycling system, collecting and separating organic waste products. These performances/practices indicate the importance of the technical and machine in what are more commonly thought of as 'social' relations. Corporeality and technologies are ordered, and society is sustained even if networks-systems are precarious and mutable, through the varied durability of different techniques and materials.[62] Technologies are the embodiment of social relations, understandable as translations of those relations into different material forms; according to Bruno Latour there are no purely 'social' relations. Instead, there are 'socio-technical' relations, that are embedded in and performed by a range of different materials; human, technical, 'natural', textual.[63] Materials deployed in construction of the concepts of truth, efficiency and productivity within modern science and technology that are enacted upon urbanized landscapes.

Indicative of a recursive relationship between energy systems and the structure of the urban environment, unable to exploit the property by further dumping of waste products, the development of the 'former' Eastview Landfill Site follows a pattern of energy inefficiency. This site is the administrative focus of an ideational and material transformation of an exploited, exhausted resource/terrain entailing a seemingly paradoxical rearrangement. Topographic enactions of regenerative landscape planning projects are being proposed for this ground-site; involving the re-configuration of a material resource from a space of waste disposal and interment to one of recreation and 'green' energy production-a naturalized surface for park-land and a power plant generating electricity from 'recovered' methane gas.[64] While such enactions would entail a substitution for the pressures exerted by the dumping of solid waste produced by the city on the site, these enrollments/utilizations of natural capital would effectively maintain environmentally damaging and energy-intensive physical flows. Power stations convert primary fuel into electricity with a maximum efficiency only approaching 40 per cent, dumping the remainder of the energy input in the form of steam from cooling towers and flue gases (CHP increases the conversion of primary fuel closer to 80 per cent).[65] As it is located at the periphery of Guelph and linked by a

road-based infrastructure, as a park the Eastview property would contribute to the auto-centric centrifugal pattern of urban growth. Reconfiguring the landfill as parkland may do little to improve the circularity of urban metabolism but does underline the importance of spatial designation and recuperative production within the urban economy.

Artificial topographies created by mounds of garbage are already present with/in existing municipal parks in Guelph (including Riverside, Exhibition, and Wellington Park). Cumulative, contained waste products are intimately connected to the urban site of consumption; waste is an economic resource from which marketable products can be derived. The material detritus underlying terrain de-formation is elemental to the shaping of these socio-natural/ized landscapes. Subject to a different kind of valuation, the reinforcement of 'natural' surface aspect is required, an engineered resemblance to natural landscapes; these are constructed landforms involving a tactical landscaping and application of apparatus and method in their 'making'. Meant to enable an ecological 'recovery' on the surface of the site, a principal element incorporated in the proposed design for the to-be decommissioned Eastview garbage dump is a non-permeable polymer lining; an interfacial system affording detachment and provision of protection from that contained in the ground beneath through a sealing-off.[66] The engineered lining system is intended to house the accumulated interred waste material. Similarly, parkland designation is utilized by the municipality as a locating mechanism, for situating a space that is ostensibly separate from, a physical site intended for escape from, yet inextricably connected to, urban space. Necessitating a spatial rehabilitation, a recreational site that emerged from a recycled dumping ground would be a 'natural' landscape shaped and sustained by interred material waste of urban origin. An earthworks, burial mounds for the material remains of commodity consumption, it is an artificial topography concealing the mutability of the urban landscape, an instrumental, efficient material re/utilization, a repurposing of space rather than an acknowledgment respecting the present past of the landscape, absent recognition of an exhausted industrial site housing the spent material of commodity production. That which was a property peripheral to the city now being incorporated within its boundaries, requiring a reconfiguration as it is now the object of, and subject to, the gaze of those occupying

the suburban sprawl within which the site is being absorbed. With a re/situation comes a need for a revisualization of the land. (Again, parks within Guelph's bounds provide precedence, as the Exhibition, Heritage, Royal City and Riverside parks were initially external, industrialized spaces beyond the fluid boundaries of the urban formation, of the cityscape). Subject to environmental contamination and subsequent strategic remediation practices, the 'Eastview' municipal landfill site is a terrain of technological deployments and enactments. It is a landform constructed from detritus that is a physical manifestation of avaricious techno-industrialism, the ground for actions resulting in and from de/valuations and degradations stemming from, and in accordance with, discourses/narratives.

Recycling the space of a 'sanitary' landfill, a property utilized as a method of solid waste disposal for the municipality, will require strategic integrations, a re-coding of the location through the utilization of certain signs and symbols serving to establish parameters of meaning by its producers-as the spatial relations and geometrical properties of an urbanized topology emerge from dissemination of particular discourses.[67] Thus, the landfill becomes positioned as a resource to be mined, a site of extractive processes, of 'renewable' energy production, a source of materials to be processed. The word 'landfill' itself implies a form of completion, the filling of a void, a creation of presence where an absence existed. Utilizing waste material to landscape or reclaim areas of ground, a 'landfill site' denotes a place where rubbish is disposed of by burying it in the ground, a situating, locating and denoting of topography. The landfill, a rubbish dump for the municipality, is a surplus space, a site of displacement. This is a problematic re-produced landscape, a location for situating the literal debris of industrial culture. It is, as well, a dumping ground for material overlaid with a refuse/al of acknowledgement, denying recognition of consumption practices. An attenuated representation of this space of decomposition accompanies a rearrangement of the city; a shape shifting produced space, around its inhabitants. Remains and memories are elided within this mutable constructed landscape, absented within a fluid topography that affords the basis for distorted, refracted, partially legible imaginations. It is a compounded erasure that attends filling and leveling of the ground. As with the transfiguration of a ruined and exhausted industrial landscape to a park established
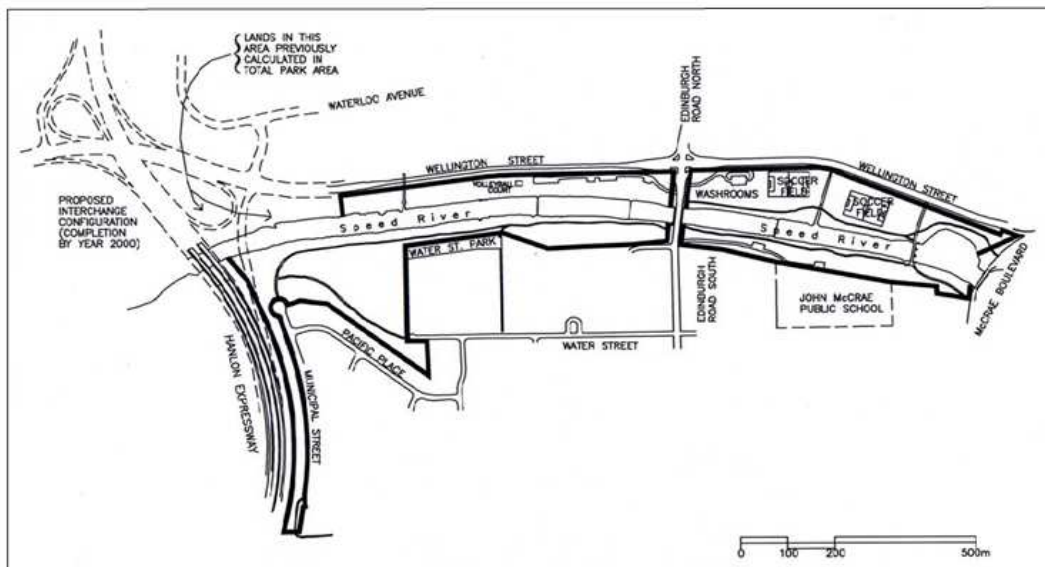
(Figure 3:5) Royal City/Silvercreek Park Map (From City of Guelph Data: 2007)

socio-natural arrangements are lost. With a grading of surface features continuity and the basic geomorphic traits of that which was at least partially wild are progressively eliminated until the landscape itself has become, if not lifeless, featureless, de/natured and homogenized in its re/production and consumption. Superficial configuration is the outcome, a construction produced within a structured narrative.[67] Topography is a production occurring within a time-space defined by administrative, technical and promotional structures, leading to a produced, rather than necessary, relationship between the landscape and its audience/consumers.

The park provides a mechanism for the city to invite the natural world into its official past.[68] Uncanny landscapes are entailed by this engineered return, bounded anthropogenic artefacts, these are exhibitionary spaces within an urban context that has sought to void itself of the biophysical other-than. Continually manipulated, that which forms the basis, the literal ground, of urbanized land/scapes is an uncertain, a suspect and fraught topography subject to extractions and eliminations, to threat of disappearances. Royal City Park, bordering the Speed River west of the Norfolk Street Bridge, served as a city dump from 1910-1945. Detritus was used to build up the elevation of the low and swampy land adjoining the river and to straighten its course.[69] The biosphere supplies commodities such as water and a sink for urban waste absorption, in addition to the building materials for an energy-intensive infrastructure.

Ordered and simplified, the topography of the city is determined by application of techniques of command and control, eliminating natural variability. When aquired by the City from the Gow Estate in 1910, the 34-acre property was the location for a mill on flats alongside the river and an attendant dam. The mill was demolished, an island in the river removed, the dam repaired to ensure that the river was navigatable by recreational boaters, and elm and maple trees planted. A wall was built along the north and south banks of the Speed River from the Gow Bridge to the Gordon Street Bridge during the 1930's. The original dam was replaced in 1958 with a flood-control structure by the GRCA. With the GRCA's construction of the Guelph Lake Dam the functionality of the Wellington Street dam was undermined. Now a centrally located urban park that presents trees, gardens, a bandstand and playgrounds, evidence of the property's industrial history is avoided. Ruins are absent. Topography here is itself the literal product of urban waste. Occurring in interstices of the urban fabric, ruins are irruptive, disruptive, disjunctive material forms. Neglected sites, industrial ruins stand in marked contrast to aesthetically and socially regulated spaces, to organizations of space dependent on the production of order through distributing objects, functions and populations.[70] Regulation is effected through the enforcement and habitual repetition of performative habits in particular places, and through the aesthetic encoding which produces normative conventions across space. Marginal, peripheral sites, ruins provide

(Figure 3:6) Speed River-Royal City Park from the Gow Bridge (Gilbert: 2007)

a transgressive aesthetic, an aesthetic of disorder and possibility, offering spectral glimpses into the past and a tactile encounter with materiality-evocative spaces/sites, fragmented in nature, lacking in fixity and coherent design. Blurring boundaries between rural and urban, past and present, they are tied to memory and a sense of place.

One of the largest recreational green-spaces within the present boundaries of Guelph, Riverside Park stretches along the banks of the Speed River; it is also one of the oldest urban parks in Ontario.[71] Formed in 1905 upon what had been the site of a flour milling operation, then a property situated outside the city limits, the park was operated by the city-owned Guelph Radial Railway. The initially acquired 14.5 acres of land provided a terminus and fiscal opportunity for the street-car service, a site, a destination for recreation, including a zoo after the property was leveled and on-site industrial buildings removed; the dam and spillway from the mill were retained for swimming purposes. Further acreage, including three properties containing now-defunct mills, was added to the park during the 1950s. Evidence of past workings on the site were eliminated, as the mill buildings were razed and their spillways filled-in. The area in which the park is located was annexed into the city in 1953, with the western portions being employed as the grounds for a 'sanitary' landfill.[72] In 1962, a sports and recreation area, a complex composed of level, flattened playing fields was sited on the landfill, the leaching detritus now rising above the river's flood line. Iconography of the park is now dominated by a mechanical/floral clock. An original clock, constructed in 1949 was rebuilt and mechanized in 1955. Numbers on the face of the clock, which is 28 feet in diameter, are four feet in length. Patented in 1956, the clock is situated at the main vehicular entrance sited on the western boundary, this border of the park is demarcated by Woolwich Street. Requiring more than 6,000 plants to achieve its visual effect, the clock is a powered system for keeping time. Its geometries uniting man-made and natural objects, the clock consists of an electric motor and gears with a face adorned by a floral pattern-plantings replaced during the winter months by illuminated Roman numerals. Exemplary landscaping elements exhibiting an imposed integration, the focal clock and its attendant formal gardens are 'improvements' dependent upon seasonally-temporally specific material enactions and organizations; upon repetitive assertion of control over the effects of nature, practices

that are crucial to the imagination and construction of this (modern) space.[73] This artifice is perhaps symbolic of the spatio-temporal colonization of the region and subsequent ecosystem modifications. Riverside Park harbours introduced flora and fauna, bio-invaders that are complicit in the construction of modern urban spaces.[74] A spatial strategy is apparent in construction of regimented gardens, a terrain wherein everthing is subject to calculation and control; the mechanistic nature of the park's organization orchestrates an invasive action, facilitating the spread of the exotic. A mode of production is the basic process that defines a certain form/type of topography. Imperialist alterations of the terrain permit abstracted socio-ecological relations. Nature is remade in the image of the commodity within this parkland, as a product to be shaped.

(Figure 3:7) Riverside Park: Clock (Gilbert: 2008)

The composition and configuration of Riverside Park is defined by lines super-imposed upon a grid, a patterning of the ground establishing a space for linear activities, abstract delimitation of possibilities and practices for the vehicular and pedestrian traffic within the park-space. Material inscriptions determine passages through the park, pathways informed by two straight axes, directional coordinates, which link entrances to the park. Apart from Classical straight axes, ordering here paradoxically consists of erratic, undulating lines meandering through the landscape,

the undulating line that leads past specific sights which is characteristic of Romantic parks and gardens.[75] As with the recessed floral clock that serves as the centrepiece of the park, there are a number of deliberate obscurations of viewpoint, an attempted blurring of the lines between nature and artifice in order to provide a picturesque imitation of nature. Overall, it is an enacted systemic denotation, ordering comprised of axes and pathways, striations upon surfaces possessing a controlling, authoritarian function, determining flows and in turn delimiting possibilities within a ground.[76] Limiting a certain domain, providing linkages for a series of meaningful sights, tracks through the parkland, this ordering leads to civic monuments or points of specified historical significance; establishing a narrative coherence, directing a search for meaning within a regulated landscape.[77] Surfaces are programmed here, providing controlled spaces for sports, playing fields for activities requiring large horizontal strips of land, vantage points for spectatorship and sites for pavilions and parking. Principles of chance and juxtaposition are circumscribed within these grounds for entertainment, denotation avoiding ambiguous intersections wherein the status of ideal forms and traditional composition might be challenged, where ideas of purity, perfection, and order might become sources of impurity, imperfection, and disorder. Riverside Park is the product of an overlaid, inherently pure, abstract geometrical system. A mechanistic deployment of rational control and stability, a systematic, geometric, controlled space determining the interface with physical things. It is an ordering of space within which the other-than is repressed, contained within an enclosure of habitat, a diminishment affected through humanist and functionalist architectural discourses that are inscribed upon a landscape, geographic inscriptions dependent upon modernist utopian thought.[78] This parkland is an artefact marked by the traces of the systematic procedures and systemic structures that generated it. Geometry serves as a means to subsume and enroll an extant topography, incorporating it into the known while adapting the inhabited landscape, the mapped form, to new technological evolutions.

Entailing graphic disciplinary subjugation, mappings involve attempted spatial assignation through the articulation and ascription of a singular emplacement, a fixing of essentially non-programmatic, unsystematic geographic elements and ecological flows. Conceptual renderings, maps are constructs serving as the basis for material

re/orderings and re/productions, for a situating of particular passages and practices, an organization, a direction, planning and recording of surfaces and movements. The map is a manifestation of representational intention, a practice serving to unify and contain, to still circulations- a summary rendering of landscape as abstract form, as spectacle that produces a geographic spatio-temporal prospect informed by a totalizing vision. An arresting unity and legibility dependent upon abstraction, its framing devices arrest opaque mobility into static textual form obscuring complex interactions through a panoramic distancing. An apparatus, the map affords a synoptic overview providing the basis for an instrumental, dispassionate relationship with the objectified geography. Positioned as object of, subject to the gaze, located within an ascensional narrative, a departure from the ground may be conceptually linked to notions of transcendent subjectivity, futurity and abstraction.[79] As the historian of cartography J.B. Harley stresses, the apparent objectivity and transparency of modern cartography is illusory; while maps provide a means of orientation, they also function as instruments for transformation of the world.[80] Visual simulacra, idealized representations of space, a theoretical simulacrum, these geometric imaginings provide the epistemic basis for the expression of forces exerted across and through a geometrical space of grids and networks. They are visual constructions analogous with panoptic disciplined spaces and locations.[81] Spaces are planned to materialize a design, a project of transparent visualization, a rendering, a designation of surfaces, absent the underlying processes, the flows and rhizomes of that which is being demarcated. As suggested by de Certeau, the modern urban plan/fabric is the product of a systemic perspective, arising from an arresting vision resulting in a de-natured disciplinary construction of built space. An arrangement of the built environment that is a reformulation rejecting the resistant, disorganized and disorganizing landscape a topological ordering where management combines with elimination.[82] A dominative specularity, one entailing that which disorders, the abject other failing to cohere with or conform to the disciplinary construction of urbanized space, is subjected to processes of re/formation, to manipulation or extirpation. Abjection of any anti-systematic elements troubling to maintenance and expansion of the urban project is attended by the discursive construction of a realm of the other than, which is the site of potentially disruptive

elements.[82] Material and forces are restrained, incorporated through alteration, conscription, or containment. With-in this topological ordering waste matter is situated in 'landfills' that may be reconfigured and re-imagined as 'parks' once their capacity to absorb garbage is exhausted. It is a tactics of terrain, of habitat wherein dams and reservoirs are constructed to control the flows and flooding of rivers, impediments producing 'lakes' and 'conservation areas' within a space of dislocation and abjection.

As marked territories, the spatial dimension is subordinated to an abstract temporal process in the re-production of these landscapes; these are conflicted spaces of slippages that are no longer heimlich but must be regarded as unheimlich-uncanny. They are, as well, problematical annotated landscapes/spaces de/based upon a failure on the part of designers, architects and urban planners to recognize the role ecological context has played as co-creator of Guelph's history and culture. The structure of the built surface area here reveals a lacking discernment, misrecognition, a failure to discern that the city is fundamentally haunted by its material absences.[84] The disregard of absent presences involves a problematic segregation of culture from its biophysical surround. This is a systemic distinction, an engineered rupture, occasioning a disjunction between culture and history/geography/material, from the time-space and terrain, the ground with which socio-cultural practices and processes have been inextricably mingled for nearly two centuries. Nature is an idealized element situated within landscapes, which constitute ordered institutional exhibitions. A memory necessarily present, though suppressed from the built environment, it is expunged from the civic landscape by means of imposed technical systems, framed within parklands and conservation areas, designated segregations. Not the thing itself, instead parkland and reserves represent at best an homage to nature. These intentional arrangements are anthropogenic adaptations articulating a pseudo history of a time-space within a narrative of authenticity dependent on topological mappings.[85] Delimited resemblances, totalizing imaginations confining meaning within a fixed text, projections omitting inherently provisional series of spatio-temporal relations, maps may avoid the profusion of external conditions and practices constituting the topographic environment. Cartographic topological imaginations provide mechanistic ordering logos, an organizing principle situated within a cultural ecology of symbolic forms, involving

metaphoric and metonymic associations. Perhaps facilitating built landscapes which, like urban parklands, are full of metaphors and references substituting for nature, the corresponding projections and material conflations and reciprocation result in a fabricated environment that is an actualization of the image-map, concretized through representational practices, through arrangements and perceptions of the world.

Involving appropriative infrastructural enactments, actions effecting the physical environment and energy flows through natural systems, landfills and 'conservation' areas are both operations ratified by means of a gridded artifice ordering a conforming of the ecosphere, permitting organization of the biophysical within a ubiquitous functional space of relentless geometries.[86] Material and conceptual landscape transformations, re-makings and codifications, are here tied to mappings of space. Maps are both descriptive and inscriptive of a relationship between the configured landscape and the commodity as geography becomes delimited to surface features and enrolled as bounded property into a system of exchange. An estranged transfiguration becomes the condition of possibility for concretization/reification upon an actual terrain. Imposition of declarative, delimiting boundaries establishes the domain of conservation areas, parks, industrial, commercial and housing sub-divisions within the urban framework. Meaning becomes transacted upon, and slides across the surface of commodified things. The disposition of natural place here yields to the imposition of artificial site, superficial, mutable, labeled and inventoried material-geographies, as techniques of estrangement facilitate allocation of space for specific functions. Officially programmed within a space where the remains, leavings and traces of industrial and agrarian activity have been smoothed-over, the natural is a narrative configuration that serves as a surrogate, allowing circumscribed simulations, permitting a selective repressing and resurrecting of traces. 'Nature' positioned as the 'other' is a plastic construct/ion, an essence that is transformed into a distanced object of consumption.[87] Apparent in Guelph's infrastructure patterning and administrative practices, the orderings of techno-industrialism and market-capitalism have referenced a grid-like space of geometrical homogeneity; actants here are embedded within a systemic logic. Dependent on a costly and fragile centralized infrastructure, urban waste management practices include energy intensive large-scale recycling projects.

Seeking to divert quantities of material from burial, rather than addressing source-point production of detritus, the municipal waste-stream is managed in relation to commodity pricing instead of ecosystem factors.[88] Partial, limited extractions of material deemed valuable are made from the total flow of waste generated within the urban boundary. It is a system of inefficient metabolism and partial circulations based upon uncertain socio-natural configurations.[89]

Waste consists of all factors that have been incorporated into the society's flows of energy and material, and exploited to the point that they are incapable of further use. Materials used or converted into pollutants, technologies/tools at the end of their useful lives, and information corrupted or lost, all become waste. Guelph's urban geography is a ground of transformation determined by global flows of capital transcending space-time boundaries; the means for reinforcement of the circulations and topographic renderings determined and required by capitalism is provided through a material-conceptual feedback process. Economic and spatial discourses determining the physical measurement and productive value of land facilitate exploitation of plastic land-use categorization. The pursuit of accumulation establishes landscapes of production and acts to naturalize this topography. Production processes and consumption practices absent limits with-in the city have consequences for development and conservation applications. Subject to fragmentation, manipulation and reconstitution, produced landscapes become deconstructed, ground subject to continual reconfiguration, packaged and re-fashioned according to the dictates of capital flows and market forces. What results is a material-conceptual landscape patterning that constitutes the parameters for further landscape transformation. Modifications attended by the systematic omission of biophysical and artefactual objects and forms constituting a form of violence, an absence from view, sanction the removal and destruction of any elements that fail to conform with/in imposed patterns. Evident in its waste disposal practices, patterns and flows within the city are the result of highly centralized systems, systems that are ultimately, paradoxically, dependent on dispersive processes.

Notes: Chapter Three

1. Maria Kaika, "The Urbanization of Nature," in *City of Flows: Modernity, Nature, and the City* (New York: Routledge, 2005), 11-26. Productions and reproductions of a nature-society dualism at a more-than theoretical-ideological level entail a separation that has permeated social and spatial practices. It is a translation of ideas leading to the production-manipulation of nature evident in the form of urban parks, in landscapea as mechanisms for social organization-control. Urbanism is a process of continual socio-ecological change; nature and the city entail, "…processes and flows that embody a dialectics between good and evil."(13) Double codings of both nature and the city underlie conflicting spatial and social practices.

2. David Harvey, *Spaces of Hope* (Edinburgh: Edinburgh University Press, 2000), 177. Mechanistic, coded, officially legitimated discourses, re-produced proxies and selective depictions, condition the nature of Nature. Guelph is a development in time-space that occurred in conjunction with the deployment of three-dimensional perspective with/in cartographic and surveying techniques, an adoption of imprinting techniques permitting a representation of urban and rural spaces. This adopted methodology/technique entails a system of meanings and values wherein ontology is contingent, where 'knowledge' is discernable as a form of understanding that can be articulated textually/pictorially - in effect how the world is represented. Tacit and explicit cognitive, moral/ethical and aesthetic knowledges are utilized to organize engagements with phenomena. There is no unmediated access to the biophysical world free from frameworks of understanding, these rhetorical frameworks organize the way nature is viewed and delimit where the natural ends and the artificial begins. Contemporary re/presentations, imagistic forms and displays of 'nature' occur within historical conditions of visibility, methodologies of perception and techniques of inspection. Ideas with a history, geography and sociology are experienced as socio-cultural and economic practices. Landscapes are the process and product of a way of seeing.

3. Nikolas C. Heynen, Maria Kaika, and Erik Swyngedouw, "Urban Political Ecology: Politicizing the Production of Urban Natures," in *In The Nature Of Cities: Urban Political Ecology and The Politics of Urban Metabolism*, Edited by N. Heynen, M.

Kaika, and E. Swyngedouw (London: Routledge, 2006), 1-20, (7). The built form/ pattern of the urban complex results from architecture, engineering and construction that are adaptive processes engaged in the fitting of organisms and environment, actions concretized within the resultant conformed landscapes. Changes in ecosystem and socio-metabolic flows, configurations, networks and dynamics result in enabling and disabling social and physical environmental conditions and qualities. Urban nature is a socio-material production structured within interacting processes/systems: dialectical configurations and conflations, these scripted formations of urban landscapes are the product of entangled economic, political and social processes which correspond to landscapes of power. Urban and rural topological transformations and interfaces involve socio-natural processes, interrelated systems; produced within a particular political-ecology, manufactured nature emerges within the dialectic of order-chaos.

4. Michel Foucault, "Of Other Spaces," Translated by Jay Miskoviec, *Diacritics* Vol.16, no.1 (Spring, 1986), 22-27. 'Heterotopic': the liminal spaces to be found in shopping malls and cemeteries, the arbitrary geography of juxtaposed elements-reproductions: Las Vegas is archetypal of the indeterminate quality of current urban geographies and their landscapes. Dislocated cities, spatial and temporal conjunctions of otherwise disconnected activities, and the superimposed fragments of different cultures and histories. Yet beyond, or perhaps before, this shaped environment there is an actuality; lying beneath our constructions is an essential presence of definite biological limits.

5. Bruno Latour, "The Powers of Association," in *Power, Action and Belief: a New Sociology of Knowledge?*, Edited by J. Law (London: Routledge and Kegan Paul, 1986), 264-280. The product of a set of strategies, arrangements and mobilizations of different entities into a more or less coherent and fragile network, the entity/actor is an effect of power. The result of a series of technologies that generated simplified and manipulable representations or which thereby generated centres of control-including printing, cartography, and visual depiction (see Foucault's understanding of surveillance in the disciplinary or modern episteme). Cybernetics: centres of calculation for the processing of information-communication with/in systems of control dependent upon a mechanistic-reductionist conflation of man-made and biological systems.

6. D. Boyd, A.F. Smith and B. Veale, *Flood Management on the Grand River Basin* (Cambridge, Ont.: GRCA, 1998). Daily, seasonal, and longer-term fluctuations in surface and groundwater flows, which constitute the hydrology or water regime of the watershed, are influenced by factors including underlying geology and the landforms, vegetation and land use in the watershed. Policies and technologies devised in response to high and low flows, to floods and droughts, including dams, reservoirs, levees, break walls and other engineering structures as well as forecasting systems also affect the riverine system.

7. Robert H. Boyle, *Acid Rain* (New York: Schocken Books, 1983), 11-14.

8. John McCormick, *Acid Earth: The Global Threat of Acid Pollution* (London: Earthscan, 1989), 66-70.

9. <http://www.airqualityontario.com> accessed September 10, 2007.

10. <http://www.cleanair.ca> accessed September 10, 2007.

11. <http://www.carbonneutral.com> accessed September 10, 2007.

12. Gareth E. Jones, *The HarperCollins Dictionary of Environmental Science* (New York: Harper Perennial, 1992), 325-339.

13. Edward J. Tarbuck and Frederick K. Lutgens, *Earth: An Introduction to Physical Geography* (Upper Saddle River, New Jersey: Prentice Hall, 2002), 347-350.

14. J.L. Riley and Pat Mohr, *The Natural Heritage of Southern Ontario's Settled Landscapes: A Review of Conservation and Restoration Ecology for Land-use and Landscape Planning* (Aurora, Ontario: Ministry of Natural Resources, Southern Region, 1994).

15. Alan Trenhaile, *Geomorphology: A Canadian Perspective* (Don Mills, Ontario: Oxford University Press, 2007), 183-186.

16. The Grand River Conservation Authority, "Grappling with Growth: How will the population boom in the Grand River watershed affect the environment?," *The Grand* Cambridge: Grand River Valley Newspapers. Fall 2005: Watershed Report, 3-11.

17. Malcolm David Newson, *Land, Water and Development: sustainable management of river basin systems* (London, UK: Routledge, 1997), 130-132. The Conservation Authorities Act allowed for the formation of regionally situated Conservation Authorities. The member municipalities and the Province of Ontario

through the Ministry of Natural Resources share organizational support. Under the terms of the Act, the Grand Valley Conservation Authority was formed in 1948 and later amalgamated with the Grand River Conservation Commission in 1966 thereby establishing the existing Grand River Conservation Authority.

18. 'Guelph Lake' is an anthropogenic feature, a reservoir formed as a result of the Speed River being dammed. Dam/age done: a literal subsuming, the inundation/ burial of farmland in service of the urban was enacted through the construction of a dam and reservoir. An application of technique for control of natural forces and resources, the Guelph Lake earthen/concrete dam is one of several technological impositions, built features within the riverine system, which serve to prevent flooding, and delimit erosion in spring. A mechanism to regulate river flows throughout the year, excess runoff is collected and contained within the reservoir which is drained in the autumn, while in summer water is periodically released. There are several dams and remnant-vestigial objects and obstacles (from mills) sited on the river as it flows through Guelph.

19. James G. Nelson et al., ***The Grand River: A Heritage Landscape Guide for the Grand River Watershed*** (Waterloo, Ont.: Faculty of Environmental Studies, University of Waterloo, 2007).

20. Grand River Conservation Authority (GRCA), "Pressures of Growth Affect Water Quality," ***The Grand***. Cambridge, Ontario: Grand River Valley Newspapers, Spring 2004: Annual Report, 3-17.

21. Bruce Mitchell and Dan Shrubsole, ***Ontario Conservation Authorities: Myth and Reality*** (Waterloo, Ont.: University of Waterloo, Department of Geography, 1992).

22. Now, in response to population growth, increased to 215,000 copies.

23. GRCA, "Going to the Source to Protect Our Water," ***The Grand*** Cambridge: Grand River Valley Newspapers, Spring 2005: Annual Report, 1-7.

24. Rodney James Giblett, ***Postmodern Wetlands: Culture, History, Ecology*** (Edinburgh, UK: Edinburgh University Press, 1996), 21.

25. Ajith H. Perera, David L. Euler, and Ian D. Thompson (Editors), ***Ecology of a Managed Terrestrial Landscape: Patterns and Processes of Forest Landscapes in Ontario*** (Toronto: UBC Press, 2000).

26. GRCA, "The New Challenges," **The Grand**. Cambridge: Grand River Valley Newspapers, Fall 2004: Watershed Report, 3-10.

27. J.G. Nelson and Pauline O'Neill (Editors), **The Grand as a Canadian Heritage River: A Study for the Canadian Heritage Rivers Board and the Grand River Conservation Authority** (Waterloo, Ont.: Heritage Resources Centre, Univ. of Waterloo, 1989), 72-78.

28. Ontario Conservation Authorities base policy decisions on a single set of rules. As an example of standardized province-wide regulations see "Regulation of Development, Interference with Wetlands and Alterations to Shorelines and Watercourses (Ontario Regulation 150/06)"

29. Dolores Hayden, **A Field Guide to Sprawl** (New York: W.W. Norton and Co., 2004), 5.

30. Raymond Williams, "The Idea of Nature," in **Problems in Materialism and Culture: Selected Essays** (London: Verso, 1980), 67-85. When separated-out, alienated from human activities of production and consumption Nature becomes a terrain for the projection of ideas, the site of unacknowledged activities and consequences, which is problematically divided into supposedly unrelated parts. The consumer desires only the intended product; all other products and by-products must be kept at abeyance, at a distance that permits treatment "…of leftover nature in much the same spirit: to consume it as scenery, landscape, image, fresh air."(83) All is product with/in the alteration of nature to a consumable form, within a common process entailed by both industrial activity and landscape gardening-the practice of consuming after production, in the latter instance, as with parkland, utilizing a view-prospect. "In our complex dealings with the physical world, we find it very difficult to recognize all the products of our own activities. We recognize some of the products, and call others by-products; but the slagheap is as real a product as the coal, just as the river stinking with sewage and detergent is as much our product as the reservoir."(84)

31. Hans Tammemagi, "State-of-the-Art Recycling: The Guelph Wet-Dry Recycling Centre," in **The Waste Crisis: Landfills, Incinerators, and the Search for a Sustainable Future** (New York: Oxford University Press, 1999), 179-192.

32. Megan McGarrity, "Ontario City Makes Wet-Dry Work," **BioCycle**. (March, 2000), 11-17.

33. Maria Kelleher, "Guelph's Wet-Dry System: Up-to-date costs are now available," **Solid Waste & Recycling** (February/March, 1998), 34-35.

34. Judy Roumpf, "Wet-and Dry-All Over," **Resource Recycling** (April, 1998), 28-34.

35. Stephanie MacLelland, "Broken System," **Guelph Daily Mercury** June 10, 2006.

36. <http://www.ene.gov.on.ca/programs/3653e.htm> accessed October 12, 2007.

37. See Ontario Regulation 232/98 under the Environmental Protection Act.

38. Charles Hostovsky, "Evaluation in Integrated Waste Management: Understanding the Crisis and Improving Practice through Planning Theory," **Canadian Journal of Urban Research** Vol.14, (Summer, 2005), 81-101.

39. <http://www.guelph.ca/uploads/ET_Group/wetdry/article_tribunegreeninitiatives.pdf> accessed October 15, 2007; and "Taking Pride in Green Initiatives," **Guelph Tribune** December 7, 2002.

40. County of Wellington Engineering Services Department, "Report for Engineering Services Committee," **October/November 2001: Public Information Meetings**; and City of Guelph, Solid Waste Services Division, **City of Guelph Eastview Landfill Site Public Liaison Committee Meeting #41** (Guelph: City of Guelph, 2002).

41. Magda Konieczna, "State of Waste: Sorting Out the Future," **Guelph Daily Mercury** August 2, 2006.

42. S. Harris Ali, "The Search for a Landfill Site in the Risk Society," **The Canadian Review of Sociology and Anthropology** Vol.36, no.11(1999), 1-19.

43. Stephanie Maclellan, "Waste Economics," **Guelph Daily Mercury** June 12, 2006.

44. Joel Arthur Tarr, **The Search for the Ultimate Sink: Urban Pollution in Historical Perspective** (Akron, Ohio: University of Akron Press, 1996), 24-28. The problem of site location for waste disposal has been compounded by the fact that landfills are known to introduce environmental and health risks through the generation of a toxic solution formed by the mixing of decomposing garbage with rainwater. 'Leachate' may penetrate the underlying soils of a landfill, ultimately contaminating water supplies. The Eastview site lies over Guelph's primary aquifer. Opposition to the landfill is now based on public health and safety concerns in addition to traditional issues involving

nuisance factors and concern over declining property values. According to the Terms of Reference submitted by the city in 2000, evaluation criteria used to identify and assess the preferred waste management alternative are grouped into four major categories: Public Health and Safety; Natural Environment and Resources; Social and Cultural; Economic.

45. Cathy Smith, Geoff Rathbone, and Bob Graham, "Wet-dry Recycling: Evaluating Two-Stream Processing," **Resource Recycling** (September, 2000), 44-48.

46. Dave Carter, "Culture of Recycling," **Guelph Daily Mercury** June 15, 2006.

47. Planting/s: the landfill offers an ornamental surface of landscape, upon engineered accumulations devoid of complex stratifications of dirt and soil that maintains surface activity. Thickness refers to a composition of soil horizons-a layer within a soil profile differentiated by chemical and physical characteristics; the surface is contingent on the composition of the unseen underlays. The decommissioned municipal landfill is a four-decade accumulation over 111 acres of the 200 acre site now capped with soil and clay to create a rising landscape of small hills dotted with leachate-monitoring stations and methane-gas wells; this is a graveyard comprised of rotting trash buried once deposited.

48. Geof Bowker, "Pictures from the Subsoil, 1939," in **Picturing Power: Visual Depiction and Social Relations** Edited by Gordon Fyfe and John Law (London, UK: Routledge, 1998), 221-254. The space created by the map-image is more than neutral space. The map is a product and production, a re/presentation of the real, and as such, when the image/space is an integral component of the narrative, as with the circulation of an abstract symbol/icon by the city of Guelph to represent its WetDry+ waste-recycling program, it can be read metaphorically. Images hold action within time-space, fixing and legitimizing the representation. A particular geography, a history, a memory, and a meaning is coded and narrated.

49. Bruno Latour, **We Have Never Been Modern** (Brighton, UK: Harvester Wheatsheaf Press, 1993), 49, 122. The modern project of an ordered world ironically reveals the impossible ontological basis for a separation between nature and culture. Evident in the proliferation of 'quasi-objects and 'hybrids', entities of ambiguous nature that are neither purely 'natural' nor 'non-natural' that are the outcome of production processes. These intermediaries embody and mediate nature and society, weaving networks of

liminal spaces and transgressions. Every metabolized thing embodies the complex practices and heterogeneous relations of its making at some point in the past, then in turn entering into, and becoming enrolled with/in, new assemblages of metabolic transformations.

50. Doug Hallett, "Audit seeks clear picture on clear bags," *Guelph Tribune* July 9, 2002; and Andrew Bruce, "Council OKs three bag trash plan," *Guelph Daily Mercury* September 4, 2002; and Andrew Bruce, "Committee likes three-bag garbage system," *Guelph Daily Mercury* August 28, 2002.

51. Stephanie MacLellan, "Grief over our garbage," *Guelph Daily Mercury* June 10, 2006.

52. Dave Carter, "Best Practices," *Guelph Daily Mercury* June 13, 2006.

53. Ali. (1999: 15).

54. Erik Swyngedouw, "Metabolic Urbanization: the Making of Cyborg Cities," *In The Nature Of Cities: Urban Political Ecology and The Politics of Urban Metabolism*, Edited by N. Heynen, M. Kaika, and E. Swyngedouw (London, UK: Routledge, 2006), 21-40. An ecological-historical process, the site and effect of metabolic exchanges, the city is an entity configured within conduits, fluid networks, collectives, assemblages, imbroglios, with rhizomes forming the basis of its organization.

55. Anni Dugdale, "Materiality: Juggling Sameness and Difference," in *Actor Network and After*, Edited by John Law and John Hassard (Oxford: Blackwell Publishers/The Sociological Review, 1999), 113-135. If subjectivities emerge from within generative heterogeneous attachments that are collective and have to do with objects, techniques and constraints, and terrain-nature is situated, abstracted as a subject-less structure of visual representation, a geophysical entity reducible to textuality, an enacted material discourse, then the basis for meaning becomes problematical. Incorporating and incorporated images, fragments, fractals, self-similar structures occurring at different levels of magnification generated by a repeating pattern in a typically recursive or iterative process, the construct articulates a particular iteration of the 'real', a reality composed of immutable objects without clear dimension. The urbanized physical environment that results is both manifestation of technique and paradoxically a form of stasis, the analogous re-production of an endless repetition. A cloning of image-

material, where the transfer of energy-information entails a denial of entropy-yet decay inevitably increases in a closed system.

56. Eric Volmens, "Three bags of trash passes pilot test," *Guelph Daily Mercury*: September 3, 2002. The city was sued by SUBBOR for breach of contract, and the Province of Ontario for EPA infractions; legal conflicts and regulatory violations occasioned by a project/system cancellation and problematic operation of the now shuttered composting plant.

57. Andrew Bruce, "Few out of sorts with project," *Guelph Daily Mercury* April 16, 2002; and Magda Konieczna, "Who's On Board," *Guelph Daily Mercury* June 14, 2006. Providing a means to assuage guilt about high levels of consumption and wastefulness, recycling programs and practice allow the feeling that something good is being done for 'the environment' without substantive changes in behaviour having to be undertaken.

58. Madeleine Akrich and Bruno Latour, "A Summary of a Convenient Vocabulary for the Semiotics of Human and Nonhuman Assemblies," in *Shaping Technology, Building Society: Studies in Sociotechnical Change*, Edited by Wiebe E. Bijker and John Law (Cambridge, Mass.: The MIT Press, 1992), 259-264. Present a semiotic vocabulary for undertaking symmetrical studies of the relations between entities, and thus the ways in which they are constituted. Relationships-assemblies that constitute subjectivity and corporeality, reciprocal relations that are ordered by and organize technological applications. The role of information systems: action at a distance, the fetish of calculation, narratives and their distribution of agency and mediation.

59. John Law and Ruth Benschop, "Resisting Pictures: Representation, Distribution and Ontological Politics," in *Ideas of Difference: Social Spaces and the Labour of Division*, Edited by Kevin Hetherington and Rolland Munro (Oxford: Blackwell Publishers/The Sociological Review, 1997), 158-182. Semiotic understanding of materiality: that it is a product of relations between entities traceable through actor-network theory to less coherent materialities which are implied in the post-structuralist fragmentation that follows the loss of grand narratives. As subjects and objects are constituted in representations, distributed and attributed/characteristic artefacts serve as mechanisms for the stabilization of socio-technical networks.

60. Doug Hallett, "Bye-bye Wet/Dry? Residents give City Wet/Dry plant a workout," *Guelph Tribune* February 19, 2002, 3.

61. Stephanie MacLellan, "Day in the Life," *Guelph Daily Mercury* June 11, 2006.

62. Donna Haraway, "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: the Reinvention of Nature*, Edited by Donna Haraway (London: Free Association Books, 1991), 149-181. With-in socio-technical order/relations, "One should expect control strategies to concentrate on boundary conditions and interfaces, on rates of flow across boundaries--and not on the integrity of natural objects. 'Integrity' or 'sincerity' of the Western self gives way to decision procedures and expert systems (162)." Operational strategies are formulated in terms of rates, costs of constraints, degrees of freedom. Like any other component or subsystem, human beings must be localized within a system architecture whose basic modes of operation are probabilistic, statistical. "No objects, spaces, or bodies are sacred in and of themselves, as any component can be interfaced with any other if the proper standard, the proper code, can be constructed for processing signals with/in a common language (163)."

63. Bruno Latour, "Technology is Society Made Durable," in *A Sociology of Monsters?: Essays on Power, Technology and Domination*, Edited by John Law (London: Routledge and Kegan Paul/Sociological Review Monograph, 1991), 103-131. How is it that society is sustained if networks are precarious? The answer lies in the varied durability of different materials. Technologies embody social relations: they may be understood as translations of those relations into different material forms. There are no purely 'social' relations. Instead, there are 'socio-technical' relations, embedded in and performed by a range of different materials, with/in human, technical, 'natural', and textual-consolidations. This array, and its arrangements, offers a systemic flexibility, mutability. The pursuit of efficiencies and productivity in urban waste systems reflects the importance of the technical and machine in what are more commonly thought of as 'social' relations.

64. Dave Carter, "The Future," *Guelph Daily Mercury* June 16, 2006.

65. Jacek Marecki, *Combined Heat and Power Generating Systems* (London: Peter Peregrinus Ltd., 1988), 21-23.

66. Brita Brenna, John Law, and Ingunn Moser (Editors), *Machines, Agency and Desire* (TMV Report Series. Oslo: Univ. of Oslo Centre for Technology and Culture, 1998). Organizations may be seen both as discrete and bounded entities (the 'distal') and as continuous and fuzzy processes (the 'proximal'). Cybernetics dictates the manner in which agency, corporeality and technologies are ordered. The role of fluid technology in Guelph's waste management, where strength-resiliency is a function of that fluidity, is emphasized rather than a durable structured and stable network (see SUBBOR).

67. Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Cambridge, Massachusetts: The MIT Press, 1995), 8-10.

68. Galen Cranz, *The Politics of Park Design: A History of Urban Parks in America* (Cambridge, Mass.: The MIT Press, 1989). Urban parks have become an instrument of social policy with the potential for reflecting and serving social values. The 'pleasure ground' era (1850-1900) saw large tracts of land set aside, landscaped naturalistically with meandering roadways, meadows and occasionally thick foliage, to provide respite from the grime and bustle of the city. This period is followed by spatial reform emphasizing utility, landscape is required to produce, a turn which leads to an ordering of park-space as recreation facility, and finally the emergence of an open-space system continuous with the urban landscape. This patterning of the ground, adaptations of urban space to extant socio-economic structures, is followed within Guelph's park system.

69. Ross W. Irwin, *Guelph Parks and Recreation 1830-1960* (Guelph, Ont.: Guelph Historical Society, 2002), 15. Its function delimited, the fate of the dam is now being debated with the expiration of a 50-year agreement between the City and GRCA for its operation and maintenance.

70. Tim Edensor, *Industrial Ruins: Space, Aesthetics and Materiality* (Oxford, UK: Berg Publishers, 2005), 53.

71. Irwin. (2002: 4).

72. "1905 Riverside Park 2005: Landmark opened 100 years ago this week," *Guelph Tribune* July 12, 2005, 13-16.

73. Thomas F. McIlwraith, *Looking for Old Ontario: Two Centuries of Landscape Change* (Toronto: University of Toronto Press, 1997); and J.L. Riley and Pat Mohr,

The Natural Heritage of Southern Ontario's Settled Landscapes (Toronto: Ontario Ministry of Natural Resources, 1994).

74. Nigel Clark, "The Demon-Seed: Bioinvasion as the Unsettling of Environmental Cosmopolitanism," *Theory, Culture and Society* Vol.19, no.1-2 (2002), 101-125. Organisms/species alien to North American ecosystems have taken advantage of the edge conditions of the fragmented landscape that is the result of development, some with extremely disruptive impact. Introduced plants, insects, earthworms, diseases (bacteria, viruses and fungi), parasites, fauna and fish with a competitive advantage derived from long association with agricultural societies may destabilize ecosystems. Ongoing erosion of ecological diversity, of natural heritage, leads to simplified flora and fauna communities.

75. Lewis Mumford, *City Development: Studies in Disintegration and Renewal* (London: Secker & Warburg, 1947), 131. An 'improved' landscape, the terrain of the park refers to an idealized version of the countryside. The fact that landscape elements may never have existed on the spot/site is irrelevant-it is an artificial 'natural' environment.

76. Michel Foucault, Afterword: "The Subject and Power," in *Michel Foucault: Beyond Structuralism and Hermeneutics*, Edited by Hubert L. Dreyfus and Paul Rabinow, 1982), 208-228. Power and knowledge relations are superimposed-conflated, a relationship made possible through the means of discourse. Evident in the spread of technology and its everyday operation, power, the operation of political technologies throughout the social body, occasions relations that are 'non-egalitarian and mobile'. Being multi-directional, power is not restricted to political institutions-establishing networks and linkages, a creative force facilitating, producing and traversing things, power enables the formation of knowledge and legitimizing discourses. Power relations are 'intentional and non-subjective', the effectiveness of power increasing as its visibility decreases.

77. Jean Baudrillard, *Simulacra and Simulation*, Translated by Sheila Faria Glasner (Ann Arbor: The University of Michigan Press, 1994), 84.

78. Kenneth Olwig, *Nature's Ideological Landscape: A Literary and Geographic Perspective on its Development and Preservation on Denmark's Jutland Heath*

(London: G. Allen & Unwin Publishers, 1984). Discourses are intertwined within a geography-landscape. These are marked lands, wherein the meaning of nation-nature is expressed in the transformation of landscape.

79. Kenneth Olwig, "The Political Landscape as Polity and Place," in *Landscape, Nature, and the Body Politic: from Britain's Renaissance to America's New World* (Madison: The University of Wisconsin Press, 2002), 3-42. Landscaping-'mindscaping' provides a means to ground identity, to train the mind to envision the country in particular scopic and spatial terms, masking the abstract power of the state (theatrical masque). Landscape establishes the geography of production and acts to naturalize this topography. Built/defined landscapes are sites of production and social reproduction, physical and ideological representation of what is possible. Under capitalism - within which the idea and practice of landscape is bound up - land incorporates a history of alienation and expropriation while also incorporating a record of the changing scale of socio-natural relations. Exchange defines a set of equivalencies across space, linking disparate places through circulations of commodities and capital. Regional acts of creative destruction in the interest of accumulation reflect a calculus of similarity and difference between locations established by these circulations; the fluid, nodal quality of capitalist landscapes undermines the possibility of specific local incorporation.

80. John Brian Harley, *The New Nature of Maps* (Baltimore, MD: Johns Hopkins University Press, 2001), 26. Maps are socio-political constructions that influence the manner in which space is conceptualized and organized. Power becomes inscribed upon the land through cartography. Practiced languages, malleable discursive formations, narrative structures manifest across time and space, discourses serve to constitute the phenomena they represent, as power is productive, creating the kinds of conforming identities and modes of behaviour that are commensurate with dominant discourses. Hegemonic discourses and asymmetrical relationships may then be reproduced in and through myriad physical sites. Material constructions and spaces, particular spatial-temporal orderings and codifications, manifest applications of technique in the desire for control of natural forces and resources. Geophysical arrangements occur within systems of value and meaning. With the map apparent schematic maximization of fidelity in representation is effected through deployment of grid-lines. Units of explicit

and implicit measurement provide the basis for transferral between the material and its imagination; projection is made possible by a setting within a grid, correlations with/in the dialectic of invariance-variation function as the basis for an imagistic replacement.

81. Michel de Certeau, "Walking in the City," in *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), 91-111, (99, 103).

82. Julia Kristeva, *Powers of Horror: An Essay on Abjection*, Translated by Leon S. Roudiez (New York: Columbia University Press, 1982). As practiced by the GRCA, conservation is an organization and management of land/domain that incurs a fixing, which is commensurate with a parasitic economy as it entails an enfolding of nature. Circumscribed and set apart, excluded, biotic islands result from isolation, from a structuring of ground as preserves, demarcated reserves of a resource, enclosed, enveloped by suspect borders. Nature becomes a collection of distinct objects to be managed. Abjection pre-supposes and produces a domain of agency from which it is differentiated, establishing the foundation of the subject as tenuous, designating a degraded, foreclosed, excluded or cast-out status within the terms of sociality. Repudiated from the field of the social, its reappearance threatens dissolution of the subject; these uninhabitable zones threaten the integrity of bounded constructs.

83. Frances Downing, *Remembrance and the Design of Place* (College Station, Texas: Texas A+M University Press, 2000), 85-86; and Jean Baudrillard, "The Formal Liturgy of the Object," in *The Consumer Society* (London, UK: Sage, 1998), 25-30.

84. Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford: Stanford University Press, 2003), 10. Making present haunted space and spatial imaginaries risks the imagined past being absorbed into the timeless present of the "…all-pervasive virtual space of consumer culture." where spaces and material relations are without fixity. Ambiguous spatial traversals are paradoxically present within linear, logical, progressive narrative orderings and codings. Within heterotopic, liminal spaces and geographies that provide the means for reinforcement of the circulations and topographic renderings determined and required by capitalism.

85. Rem Koolhaas, "Junkspace," in *The Harvard Design School Guide to Shopping*, Edited by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, and Zse Tsung Leong (Cambridge, Mass.: Harvard Design School, 2001), 408-421. Guelph is an urban

formation informed by the perpetual spatial evacuations and concentrations of capital, movements driven by economic expediency and pragmatism. The nature of the urban space is product of a generic emblematic essence, a produced 'junkspace' characterized by unstable terrain, by fluid spaces situated in a system driven by continual expansion supported by technologies of seamlessness and continuity, product and production of geometries that are enacted but 'unimaginable'. The fluid, nodal quality of capitalist landscapes undermines possibility of specific local stabilization and material incorporation. Temporal-spatial reproductions and consumptions, territorial definitions and instructions, determine navigation and placement within the morphology of the city; orientation is enacted through disembodied textual mediation, fragmentary topographic representations. Built form, figure, ground and ecological surround are aligned with the means of representing it. Nature is no longer at home in this arrangement of space, which is not a place, a unified expressive whole, instead it becomes an aesthetic object, isolated and compartmentalized; a product to be sold, a commodity to be utilized, a thing without attachment. Deracination attends the loss of familiar markers, the unique topological properties delineating an area, with destabilization of the physical context and ecological surround of the city, a continual disruption of environment, a displacement without relocation is entailed.

86. Fredric Jameson, "Utopianism after the End of Utopia," in ***Postmodernism, Or, The Cultural Logic of Late Capitalism*** (Durham, NC: Duke University Press, 2001), 154-180. Scopic-spatial visions projected onto place and landscape, projections of transformative visions-maps: with/in a spatial domain of the utopian general features are given concrete form in sites by different textual strategies and devices of narrative organization. Ubiquitous, persistent misalignments of material and representation occur with/in such dispersed spaces. Vestigial remnants of that which materially grounds the world accessed through language are overtaken by graphic abstract cartographic systems of transposition. Geography is configured by a mediated notational system, an imagistic invasion of terrestrial space, manifesting determinate knowledge, the super ordinate image preceding the territory supposedly represented. The referential function of the material dimension becomes negotiated in relation to aesthetically motivated image constellations. This alignment generates a particular cognitive mapping, a mode

of representation, a cultural formation re-producing a conditional spatio-temporal orientation within, and explanation of, the existential built environment.

87. Kevin Lynch, "The Image of the Environment," in ***The Image of the City*** (Cambridge, Mass.: The MIT Press, 1960), 1-13. The product of a systemic logic, habitudinal models for the negotiation of urban space result from aesthetic-political practice organizing an experience of space-in turn dependent on economic systems for the legibility of the physical environment wherein objects are presented to the senses.

88. Fredric Jameson, "The Cultural Logic of Late Capitalism," in ***Postmodernism, Or, the Cultural Logic of Late Capitalism*** (Durham, NC: Duke University Press, 1991), 1-54. As the telos of a particular political and pedagogic aesthetic practice 'cognitive mapping' serves an aesthetic-situational function. The confluence of maps and ideology enable a 'situational representation'. This mapping function is of particular importance in relation to the ordering of market-capitalism that has generated a grid-like space of geometrical homogeneity, a reality attended by problematical structural incongruities-problems of perception exacerbated by the ability of global flows of capital to transcend space-time boundaries. Production processes and consumption practices disregarding limits within which all is flux.

89. Formation of parks along the Speed and Eramosa involved elimination of techno-industrial emplacements and the ecosystem accommodations they had required. Ruptures and disjunctions in the extant accommodations formed by inhabitants of a specific topological and temporal-spatial context also attended the appropriation of farmland for establishment of the Guelph Lake Conservation Area. Disruptions of circulations and flows, socio-natural associations, accompanied the re-configuration/ packaging of these landscapes/spaces that are now portions of the urban domain.

Chapter Four: "Fetishization of the Authentic Surface"

A number of recent civic and commercial construction projects in Guelph's downtown core manifest an insistence on rendering the resistant-uncanny materially; in containing these contesting urban imaginaries safely within the built environment, arranging the other-than within the utopian landscape imagination of the overlaid symbolic order. Buildings that are representations of estrangement arise within an urban form configured within a fluid, dissolving transactional space, borders being an inconvenience to global capitalism and its flows. Programmatic environmental incorporations, estranged, alienated material and displaced metonymic objects are enrolled into these constructs. Dissolutions and confusions are facilitated within a refusal of physiographical specificity, of boundaries and time-space demarcations. Situated as commodities, artefactual objects become subject to resuscitations, transformations and manifestations.[1] Detachable elements are arranged, packaged and consumed within a mutable urbanized landscape. A paradoxical practice of material recycling is undertaken in an attempt to arrest time-space, in an ossification necessary for fetishistic investment.[2] The city here involves 'supererogatory semantic overlays'; a permeable layer of coded spatial representations and enactments. Overlaid and punctured spatial formations constitute an imperfect partial development of an image of urban space; a space compromised by intrusions threatening dissolution. Absent presences, a chimera of immaterial images, spectral imaginations, and imagistic iterations are conjoined within the founding of architectural constructions upon the material spaces where things once were. The circulation of replicas in memory and other media offers the ghostly reflection of former things. Strategic material-symbolic imitations and incorporations provide a return, an afterlife involving a mingling of mental projections and spatial characteristics. As the distinction between imagination and reality is effaced, the familiar unfamiliarity of this new/old representational space may become disturbing within spatiality constituted of forgotten places and suppressed relationships. The spectral traces still present of another space, of present absences and material un/realities unearthed, are revealed to a time-space through the work of memory and commodification. Here are remnant impressions, reordered and

incorporated construct/ions, artefactual remains now dislocated, persistent embodied and embedded topographical inscriptions, refashioned traces and relics of other uses, processes, and transactions that haunt the re/ordered and cleansed spaces of the imagistic built environment.[3]

The preservation and re/arrangement of artefacts detached from their original temporal occasions implies a rescue of phenomena from inevitable historical decay or loss. Inclusions or omissions reflect a rational taxonomic, an aesthetic structure, entailing reification of culture in the production and preservation of the built environment both as the new and as heritage.[4] A major public building constructed in 1856-1857, Guelph City Hall has been the seat of local council deliberations and site of civic pageantry. This building is an articulation of mid-19th century Renaissance Revival style. As a fore-grounded object within the urban fabric, it constitutes a material expression, an ideatum. It is a communicative representation situated within the context of a particular technologically mediated site, within a coalescing of material and imagery.[5] The site occupied by the current City Hall at 59 Carden Street was originally the location of the first St. Andrews Presbyterian Church, a wood frame structure built in 1828. A secularized ground, it is a site of interaction and transaction, providing the basis for a dialogue, between public and administrative space. It was conceived as a framing element for a focal public urban space, functioning as a bounding and experiential element of a public square, a construct within a conventionally static space. Construction of the Market House-Town Hall, now known as City Hall, coincided with the designation and organization of Guelph as a town with extended boundaries in 1856. Forming a common ground, on which to meet and transact business between the inhabitants of the town and its surrounding agricultural population, eventually also housing police and fire services, the relational qualities and appearance of the imagined and constructed object were determined by its positioning as a civic building. The cornerstone for the project was laid on September 18, 1856. Opened for public market use in February of 1858, the building held the first Town Council meeting on March 1, 1858. An undertaking coinciding with a period of rapid economic growth, the structure was an ambitious, and contentious, public endeavour for the town; though a project within an expanding incorporation, Guelph's population was

only 3,000 people at the time of its construction.[6] The exterior walls are smooth, tightly fitted ashlar blocks of locally quarried Lockport dolomite, a building material utilized by local contractors Morrison and Emslie. Elaborate stone carvings maximize the effect of all arched openings. The structure employs a façade with carved details added under the direction of local artisan Matthew Bell. Corner quoins, brackets, and pilasters further animate the façade. An annex to the southeast of the initial form constructed in 1860 served as a fire hall until the 1890s; it was designed to relate to the materials and forms of the City Hall. In 1875, with approval from the citizenry of Guelph, the main building was enlarged with construction of a wing to the south-west which provided a concert hall on the second floor and additional indoor space for a butter market below.[7] Again, care was taken to relate the masonry techniques and design details to those of the original structure. Apart from the removal of a triple-staged clock tower in 1961, very few changes have been made to the exterior surface of the building; the initial façade has been preserved.

(Figure 4:1) Guelph City Hall: From Carden Street. (Gilbert: 2008)

While the surface appearance of the building has been retained, the function of the construct has been delimited. The structure presently serves almost exclusively as a spatial location for bureaucratic transactions. This is a site of civic administration, of

management and organization, as opposed to civic participation.[8] Through the early
years of the 20th century the City Hall auditorium had provided a venue for the staging
of public performances of dramatic productions and musical concerts; however,
specific facilities for such cultural productions were subsequently constructed and
dispersed throughout the city.[9] During the 1960s the interior of the building was
extensively rebuilt and reconfigured, reconstituted in order to provide increased office
space exclusively for administrative purposes. While the façade of the present City Hall
has been assiduously maintained, the surface material stabilized, the context, the
surround for that structure has been, and continues to be, subject to extensive
manipulation, appropriations and reorientation, practices involving the orchestration
and re-constitution of public space in the urban fabric. Subject to technological-
economic immediacies, in 1945 the City Hall was an element incorporated into a new
Guelph City Plan, part of a consolidation of nearby forms and functions involved for
the production of a new 'civic' square, a location chosen to be the focal point of
Guelph's rail and road transportation. Alterations, reorganizations, in the street pattern
around the building were planned and implemented, necessitating a new subway at
Gordon to Norfolk Street and a realignment of Wilson through to Cork Street.[10] Parking
and a bus terminal were developed on the leveled site where a surviving Provincial
Winter Fair building had been sited adjacent to the railway station. These urban
building projects are manifestations of systemic re-orderings, strategic organizations
conditioned by the meta-physics of capital. As such they are contingent spatio-temporal
unfoldings, repetitions, material confluences, evident structures and devices. Registered
as a National Historic Site in 1973, Guelph City Hall was designated under the Ontario
Heritage Act in 1978, a designation recognizing the superficial form of the building as
being of import in terms of preservation.[11]

Manifesting a poetics of simulacra, dominating a highly visible space, a site, in
the centre of Guelph, the new Civic Administration Centre building sits between the
original City Hall and fire-hall like a jutting modernist slab.[12] Lacking narrative density
itself, recuperating recycled narratives, the selected design for what will be a principal
physical symbol of the city depends upon the incorporation of a 'heritage' wall, a
fragment, the dis-embodied remnant of a previous building project. The built urban

environment here provides a screen. A disinterred remnant, a reconstituted, exhumed and re-animated ruin co-opted to legitimize a new assemblage, this dislocated once-exterior masonry wall serves as a suturing element employed in an organization of forms. What does this transparent context, this depleted symbol, mean? The complex of buildings from which this wall originates was demolished between 1947-1968 in order to create the present City Hall Square and Memorial Gardens.[13] A determined community memorial and public space of engagement, these built elements are now being displaced by the footprint of an administrative centre for an urban formation. This entails transference of meaning and identification, of animated objects, instrumental, meaningful incorporations, and of associations, all of these constituting materialized imaginings. Engaging other actants, connections, signifiers, it is an indeterminate rhizome deployed in an attempt to move away from the specific site of development into the broader socio-cultural imaginary in order to establish a diachronic connection between the spectator and the time-space.[14] An uncanny imagistic strategy that entails an implosion of meaning, an attempt to locate the spectral observer situated between social and architectural space through repetition and a mobilization of already configured assemblages, of that which has been present before. Here architecture is functioning as masquerade, a dissembling surface, a pretense or disguise for an aesthetic and bureaucratic imposition. The attempt to stabilize identity has become dependent on the archival image, upon an imagination of the built surround, which is problematic as re-presented. Co-modified architectural constructions are formations/elements within a field subject to continual flux, to systemic demands techno-economic in origin. The image itself becomes a locus, a location for meaning-memory as the built landscape provides a screen onto which this ideation is projected.[15]

　　The future of the Guelph City Hall and selection of a design proposal for a new civic administration complex were debated by city council on September 15th, 2003. In a decision conditioned by the metaphysics of capital, council voted in favour of converting the existing structure into a courthouse and awarding the contract for construction of a new municipal administrative centre to Urbacon Buildings Group Corp. of Toronto, a firm selected on the basis of its submission of the lowest total tendered, in the amount of $42,000,000 for completion of the project. According to city

council and staff, and the design selection committee established by council, Guelph's new Civic Administration Centre Complex will establish a highly visible 'central civic presence' in the city's downtown. A publicly funded, capital-intensive, building project, this administration complex is intended to leverage a substantial fiscal investment in order to encourage commercial development in the downtown region. Here a corporate-civic architecture is employed that involves the aesthetic and technological extension of a techno-industrial complex, in which architecture, computers, and the corporation form a network of objects, images and discourses that align social relations and transform the landscapes of the city.[16] It is an architectonic assemblage intended to play a strategic role in the framing and organization of diverse transactions, including the performance

(Figure 4:2) GCAC: Frontal aspect from Carden Street. (Gilbert: 2008)

of identity, re-configurations of public space, and the geometry of disciplinary/power flows and formations. As a particular spatial configuration and articulation, architecture provides the institutional formation responsible for the time-space, determining appearances and orientations within a framework.[17] Enrollment of potentialities and inculcation of forms occurs with-in the chosen building site. This is the terrain of an elemental susceptibility. It is a ground of cultural and material transformation, the basis for strategic co-implications. Affected, through the dynamic deployment of patterns and forms, ideations are traversed by and fitted into the cultural and natural surround and

provide the basis for contact with the 'real'. An embodied susceptibility, affect involves specific deployments of material human agency. As a process and practice associated with social performance, it also signals an engagement that design and designation, the strategic organization of artefactual structures, both sponsor and constrain. A distribution of representations and architectural imaginations preceded the actual construction project. With an appeal that was principally visual, the building project was depicted in complex renderings in its planning stages; sophisticated architectural renderings make such construction projects-programs look impossibly attractive. Intended to show how the project/ion would fit into its surroundings, models are designed for marketing purposes, of utility for selling the idea between conception and realization, but having no real utility in construction. City councilors approved a design rendering submitted by architectural firm Moriyama & Teshima, the company responsible for designing Guelph's performance arts complex, the River Run Centre. Repetitions and similarities are present in the manner in which materials, the site, and numerous design elements are addressed in both building projects.

Mapped onto the circulation of things, as an amalgam, a gathering of elements, the new administration complex is a building project oriented to a site that is bounded by Carden Street to the north, Wilson Street to the west and Wyndham Street to the east, while the southern boundary of the site is demarcated by a rail right-of-way. This footprint constitutes a significant portion of the original Market Square grounds that were included within Guelph's urban form. Development of the site will involve mobilization of a system of mechanistic practices ensuring functional compartmentalization, for enactment of a composition comprised of an 'active civic-scaled' space. It will include intentional space for special occasions and festivities, passive spaces for routine daily use which are 'intimately' scaled, street-level parking, formally landscaped areas that include trees, a landscaped courtyard, service, underground parking and loading entry driveway. Already awash in spectral meaning, uncanny memory, a spectral presence to be enfolded within an architecture seeking to appropriate fragments of dislocated meaning, the initiatives suggested for site development include deployment of monuments to mark the history of the site and the City of Guelph, and provision of exterior areas for exhibition of 'public' art. According

to the project brief submitted by architectural firm Moriyama and Teshima, the design approach for the selected building involved a conceptualization of the landscape for the GCAC complex as distinct 'symbolic' zones. Within this organization of space there is to be an area in the eastern portion of the site, at the corner of Wyndham and Carden Streets, which is to function as a 'passive' area in front of what is to become the Provincial Offenses Adjudicative Court, the former City Hall, that will support day-to-day activities such as small, informal gatherings and meetings. Meant to create a sense of 'arrival and ceremony' for people entering the new civic administration building there will be an 'active' area to the north of the Memorial Wall, exterior to the administrative structure, meant to support civic activities, festivities, and functions framed by a treed area commemorating the 1909 addition to the Winter Fair complex [18] While each zone is programmed differently, the functions and design are integrated and not exclusive of each other, as active and passive zones will carry symbolic aspects. These symbolic aspects, elements within an objectified, iconographic programming, will be most evident in the eastern portion of the site, a space wherein the Blacksmith statue is to be sited: a public monument, the statue dating from 1884 presently sits in Priory Park, adjacent to the CoOperators' building where it was relocated in 1922 after its removal from the centre of St. George's Square; emblematic of the incorporations involved in the GCAC project, the statue was moved to its present site in order to facilitate movement of streetcars through the Square. Within this particular organization of an institutional location- a programmatic materialization of sociopolitical function- a shift in public space from the actual to virtual is involved, moving from the haptic to the visual as the experiential is co-opted, commodified, and actualized in relation to the transportable artefact. Mechanistically, the building project references and seeks to affect a collective notion of community that is dependent upon visuality, reliant on material screens, masks, on buildings as prop/erties, functioning as mise-en-scene for administrative transactions.

The architects selected for the GCAC complex project proposed the re-development of historic structures located on the site in a manner involving a particular response to the 'voices, spirit and character' within the existing buildings.[19] The chosen approach is one which does not minimize modern interventions through conservation of

extant built elements and the use of traditional materials; it offers, rather, a deliberate juxtaposition of contemporary designs and materials against the original fabric of the

(Figure 4:3) GCAC Project: Fire Hall in foreground. (Gilbert: 2008)

extant buildings. The result is an enforced estrangement, a deliberate distancing eliding the properties of the original buildings and treating them as a canvas on which to apply new forms and imaginations. This approach leads to representation of a potential structure, an apparatus, a particular enfolded spatial-temporal definition, within an intentional construct featuring architectural elements, referential adornments, and features promoted as providing the basis for a return to earlier Guelph 'traditions', through deployment of rooftop gardens meant to suggest the horticultural exhibitions once held during Home Week. Exterior 'community' spaces abutting the proposed construct were put forth as elements enabling 'traditional' community activities to be 'reactivated'. Planned, presented and perceived, a courtyard containing a 'simple' landscaped garden, a selection of plantings providing structure, form and colour in the centre of the building, is denoted as the 'green heart' of the construct. A created space replete with planting beds, specimen trees and seating, this courtyard, comprising an open, yet bounded area of ground, is intended to provide a 'relaxing' setting for city administrative staff and functions, a space-setting that is surrounded and framed on all sides by the glazed walls of the Civic Administration Centre. Functionally, while fixed,

these framing apertures will admit natural lighting to indoor office areas, simultaneously allowing the courtyard space to be viewed, subject to observation by those inside the building. Among the benefits cited for the project is development of a physical 'asset', of an urban property constituting a long-term financial investment for the city. Enhanced service to the public will come through the creation of a one-stop source for attending to 'customer' needs; the incorporation of leading principles of conservation and sustainability, technological deployments marking and positioning the city of Guelph as a 'true leader' in its commitment to 'environmental responsibility' and 'sustainable communities'; the provision of space for civic events within and outside the facility; and further development of Guelph's 'considerable heritage value'.[20]

As an apparatus of belief, a contingent unfolding, the architectural statement for the new Civic Administration Centre Complex denotes it as a project imbued with complexities and challenges dictated by an emblematic facility that must respect site, heritage and context and yet meet the demands of growth. It is intended to provide considerably more programmatic space in a manner which 'sensitively' bridges the past with the future in a building project that materially expresses the culture of a rapidly expanding and 'progressive' urban entity such as Guelph. Producing an operational fetish, absorbing historical-material exteriority, architectural firm Moriyama & Teshima's formulaic design approach is premised upon achieving balance and harmony between new architecture and old, creating a cohesive design that expresses the past, present and future of the city of Guelph. Negotiating space, the fluid space of the surface, to achieve this end, the enacted design seeks to complement the existing City Hall while showcasing the 'Memorial Gardens Heritage Wall'. Serving as a means of translation, a device in a spatio-temporal negotiation, the wall, a fragment from the Provincial Winter Fair complex of stone buildings occupying the area west of the present City Hall, and a remnant concealed for decades beneath the façade of Memorial Gardens, is being restored and will become incorporated, enrolled as an integral part of the frontal aspect of the New City Hall complex. The wall is a remnant from a period when the rural and agricultural surround played a significant role in Guelph; eventually absorbed by the Royal Winter Fair in Toronto, between 1880 and 1939 a province-wide

Winter Livestock Fair was Guelph's major tourist attraction.[21] As sign becomes fetish, the building at 1 Carden Street, originally a city Fire Hall, is also being restored, aestheticized and integrated into the new design, serving to anchor the northwest corner of the project. It is an enfolding rhetorical formation and formulation, a composition of new construction and contemporary design ostensibly uniting and unifying the historical elements present in the built landscape into an integrated and harmonized New City Hall that asserts a 'distinct' architectural identity and expresses a 'vibrant and progressive' city to all those who 'view' it.[22] The Guelph Civic Administration Centre project exists within, is constituted by and dependent upon, a loop of self-referential cultural cybernetics. While residues and material remains of former buildings are to be incorporated within the new construction, these elements are sanitized; their properties are contained. Deconstructing the remains of a wall, which had been entombed behind the facade of a now-demolished building, scrubbing it up and reassembling it is unconvincing. Intended as a mechanism for the projection of a civic identity, the refurbished wall incorporated into the new project actually serves as an articulation of a systemic mutability of material form and pattern; the presence of a coherent 'voice'- which is the basis for its resurrection-seems suspect.

A physiological and material juxtaposition of the homely and uncanny occur within this configuration, the uncanny being that which was once homely and familiar but which has been repressed and now returns in an unfamiliar, and therefore uncanny, guise.[23] Through a re-ordering of the ruined, interred and decayed, a manipulation of the sense of absence that physical ruins and the action of socio-natural elements upon buildings engender, the 'civic' architecture of the GCAC is appealing to a yearning for the homely, to a collective past and future. Meaning is rendered here from an assortment of artefactual fragments. As a translation that is reliant upon surface assimilations, the resulting composition produces an unsettled material-cognitive geography. It is a reconfigured urban landscape organizing the return of what had become hidden, ordering re-cognition of that which had been repressed, and the disorientation of an unfamiliar place which is yet also familiar, an uncanny form of non-identical repetition. The imbrication of un/heimlich provides a principal narrative effect of utopian constructions, yet the potential, the possibility of the fraught

familiarity present within unfamiliarity, is restrained and undermined. Affect through lack, absences, predicated on a sense of loss or longing for the not-present, are to be managed by employing nostalgic suspensions, ruins connecting the past and present. Material invokes and provokes various possible futures, as manifest in various versions of home: "When we contemplate ruins, we contemplate our own future."[24] Christopher Woodward suggests that versions of lack, material and socially contextual, can be specifically related to aspects of the unsettling spatiality of potential; the anxious excitement of the de-familiarized building depends on the release of potential. Uncanny questioning of the perception of context and referent entails a restructuring, a reinterpretation of space, taking place within the imagination. As Reinhart Koselleck has intimated, the notion of history as a 'singular collective', an overarching and singularly meaningful History, is a relatively modern concept, one which has acquired the duty to comprehend reality as a continuous whole, a purposeful unity seeking to make a constellation of histories comprehensible.[25] The continuous, homogeneous congealing of memory into a necessary singularity, an integrative process and practice, is counter-posed with economic and representational systems employing disintegration as their principal operational architecture, de-unifying such history, atomizing it, expressing a systematic doubt, a lack of certainty which makes any such attempt all process, never result. Fashion changes, notions of authenticity change, the result being that the notion of what counts as an authentic artefact is also displaced, mutable encodings thereby determining the appearance and relational qualities of the object. Facts move through modalities as they gather allies to become more and more solid-and less and less attached to the contingencies that generated them in the first place. Allies are assembled into networks in order to produce texts, which may then be transported to other sites, constituting the tactics or strategies of power and domination.[26]

Officially opened in October 1997, the River Run Centre is a static composition, un-engaging, a disengaged form, a simple container, a space of process, to be moved through. Moriyama & Teshima Architects Inc. of Toronto, a firm with a reputation for 'innovative' and 'image-creating' buildings, designed the facility. A performance arts centre, it was constructed upon an irregularly shaped stretch of land adjacent to the Speed River. The property formerly served as a rail yard for the CPR and is adjacent to

the site of Guelph's first building, the 'Priory'; erected in 1827 this original structure is now absent, and evidence of its presence has been relegated to a model located in Riverside Park.[27] Occupying a riparian zone, a principal design constraint of the site was the floodplain, an interface between land and the river which extends a considerable distance beyond the water's edge, a connective tissue that organizes objects and spaces including processes and events between them. The organizational strategy for the new building was to engage it in a dialogue with the river and nearby Allan's Bridge which leads to the downtown.[28] According to its designers, in order to achieve this, the most 'extroverted' of the structure's interior spaces, the reception hall, is oriented towards the river and bridge. Within the 8 metre-high reception hall, with its broad expanses of glass, 'patrons' may congregate before performances, take in a 'sweeping' view of the Speed River, and spill out into the riverside park on summer evenings. For residents on the opposite shore and motorists crossing the bridge, the reception hall is supposed to suggest a 'community living room' with the display enlivened by a flow of people up and down the staircase to the musicians' gallery and balcony seating. Engagement with both the context and content of the building is thus consistently one of spectatorship, involving a vicarious, distanced, subject positioning of those occupying the interior of the structure and those gazing upon it. The relation to that which is exterior to the building falls within a variation on ritual space where the biophysical surroundings are properties subject to the gaze. The 'dialogue' is abstract, scopic, taking place through a glass partition, an opaque wall.[29]

Ostensibly a civic building, the River Run Centre manifests a hermetic narrative. The relationship of the exterior design to the volumes of space located inside is masked, attended by an absence of historical-material or ecological reference and figuration for its surround. Viewed from vantages alongside the Speed River the building appears as a proportionately immodest neighbour to 19th century structures constructed of load bearing brick or stone masonry from its immediate vicinity; the predominant and unique masonry material of these other buildings is Guelph limestone. There is no echo of materials and hue between these buildings and the RRC, no

(Figure 4: 4) Guelph River Run Centre (Gilbert: 2007)

harmonizing of form or apparent linkage. A presence without a past, it is a blocky beige and gray concrete and steel sheathed structure that is informed by techniques of mass-production. Spatio-temporally and materially disconnected, the rectilinear performing arts centre is taller and wider than both the Wellington County Courthouse and St. George's Anglican Church. Built in 1841-43 in Scottish castellated style, the Courthouse is the oldest stone public building remaining in service in Wellington County. Completed in 1873, featuring a rough-hewn stone exterior intended to give a rustic effect, the spire of St. George's church is aligned with the centre of Douglas Street and is readily visible from the present-day St. George's square.[30] Orientation of the church to the square, which serves as the city-centre, is intentional as it is the location where the first two churches to serve St. George's parish were sited; the church property was relocated in order to expedite transportation and commercial flows through the settlement. The Courthouse and St. George's church are present structures that the River Run Centre serves to re-contextualize, enforcing a newly estranged setting for these adjacent buildings, situating exchanges between architectures and forms that are not reciprocal. An interruptive individual construct, the performing arts centre is a shell, housing a/voidance, altering any sense of continuity or narrative flow,

suggesting instead architectural, spatial, and thematic gaps. A blank mask, it is a geometric construct built reflecting an absence of meaning, a mathematical inscription. Measurement and proportion reflect a technologically dependent architecture embodying an attempt to erase the traces of history from its forms.[31] Material that is literally part of the building's foundation/ground has been avoided; leaving a terrain that is haunted by history, even emblematic of it. This is a paradoxical assemblage, an architecture of composition deriving its power from a sense of unity, yet in attempting to avoid what Anthony Vidler has called the "…intimation of the fragmentary, the morselated, the broken…"[32] it results in an isolated, monadic structure that is hermetically closed-off from its surroundings. Suggesting cohesion, this form represents and constitutes a temporal-spatial rupture, a disruptive and destabilizing disjunction from both historical and biophysical surround. Unfixed, it is an abstract/ed generalized geometrical space, product of a design that refuses to engage reciprocally, to relate to the proportions and meanings of existing adjacent buildings, to that which borders the site; rather than fitting in relationally, it fails to leave space, while also failing to materially ground itself.

The River Run Centre manifests a problematical misrecognition, one that arises from an external impression of meaning upon ostensibly meaningless material. The signification of forms incorporated within the building cannot constitute an architectural composition in its entirety, as it necessarily involves the spaces and traces within and without, the voids and absence which are the situating elements.[33] The walls of the structure are important only insofar as they lend shape to these spaces and define their borders, providing interstitial edges where ordered space is exposed to a liminal space of compensation, leaving an excluded void that is elemental to the construct's existence, an assemblage around which memory is congealed and fashioned.[34] The present absences, spectral presence, voids and silence complicate notions of trace and palimpsest; the site-ground at which a building is to be constructed is never a tabula rasa, but necessarily has a history and materiality that haunts the location, inhabiting the ground like a spectre. In accordance with Derrida's concept of the spectral, this pre-occupation could be called the 'spectrality' of the site, that which manifests itself in the traces, the anachronistic relics of an un/certain past inhabiting a topography, that stays

alive, maintaining a presence with-in the material on any site; interstitial elements and qualities.[35] Involving a conflation, the condition of spectrality is entailed by a haunting of the material. Uncanny in character, spectral hauntings involve more than the evident surface traces, traits and manifestations present in a place. These are revenant elemental traces which, when acknowledged might be integrated into the architectural whole. However, such recognitions and incorporations would be contrary to a humanist idealism that seeks to efface socio-natural associations, consuming and reconfiguring, and thereby disowning them in order to construct buildings in a void, like signs inscribed upon a blank page.[36] Engagement with a place suggests the need for an excavation of meaning, a descent to the repressed in order to reveal or to produce what necessarily remained suppressed/hidden: the repressed within humanist and functionalist architecture, that which constitutes the latent socio-natural history of the site. The River Run Centre is built upon a ground resulting from glacial deposition; a riparian zone of sedimentary remains deposited as a product of repeated flooding. Though situated on a flood plain the building is protected from disruptive river flows, isolated by engineered structures from potential flux; the Speed River's creative possibility is denied, its flows are stymied and edges demarcated, channeled and regulated by a series of dams. That which results from this technologically over-determined intersection of the biological and the structural/constructional is a stagnant, fetid body of water.

Located near the site of the settlement's ceremonial founding, Guelph's 'state-of-the-art' performing arts centre is set along the bank of the Speed River within the downtown core. The building/site is marked by ecology, architecture, and history. An historical-geographical materialism, a conflation of socio-natural processes form the interstices of such an urban landscape composition.[37] Architectural exercises and disruptions, destructions/eliminations and possibilities are manifest within the building itself, within a structure situated by material and metaphysical maps, constituted by the tracings and assimilations occurring within an urban topography. Lineaments of the eco-cultural matrix are formed by habitation, constituting the dimensions of a specific discourse; multi-layered renderings, drawings, and inscriptions are made on the ground,

(Figure 4:5) River Run Centre Site (Gilbert: 2007)

producing a maze of lines broken and reconnected, interpenetrations, superimposed overlaps, a layered articulation.[38] In 1882 the Speed Skating Rink opened on the site of the present River Run Centre, a limestone structure of traditional construction funded by public subscription, it was utilized for skating, carnivals, and occasionally for concerts, due to its excellent acoustic qualities.[39] The community rink was closed in 1888 after the property was purchased by the Guelph Junction Railway, a corporate entity owned and still operated by the city of Guelph. Taken out of the public domain, a portion of the building was removed in order to permit the laying of railway track for part of a 25km length of track forming a connection between Guelph and the Toronto-Chicago line of the Canadian Pacific Railway. Upon its completion the rail-line was leased to the CPR for a period of 100 years, and the once public structure became employed as a shed for freight storage. With expiration of the lease in 1988 the site was designated as the future location of a city-owned centre for the performing arts; in 1991, before the now decayed building could be converted to this public function it was destroyed by fire. Stones from the front of the gutted and subsequently demolished building's shell were retained for reconstruction of a façade, a facsimile displaced in space and intent from its original foundation, in the parkland which now abuts the River

Run Centre. An assemblage of displaced material, this re-configured decorative wall articulates a denial of the decay evident in ruins and engendered by natural processes; the un/homely here becomes nostalgic and even comforting, now that it is safely folded into, enrolled and contained within, an aesthetics manifest within architectural practice.

The aesthetics of the modern building currently occupying the site is the product of contemporary steel and concrete construction methodologies, which permit long structural spans, thereby allowing a variety of proportions in buildings making use of such methods. The building is dependent on artificial lighting, ventilation and acoustic engineering/mechanisms. Little attention appears to have been paid to orientating it on its site in relation to natural light, to solar angles. This design strategy results in a form whose shape prevents the penetration of daylight into the structure; it is a sealed square shape with theatres clustered in the centre of the box. Without natural ventilation-circulation, the building requires continuous regulation by means of energy-intensive artificial heating and air conditioning systems. Acoustics and theatre consultants Artec Consultants Inc. contributed to development of the design for the facility in conjunction with Moriyama & Teshima.[40] Many of the same features that Artec has utilized for theatre design in spaces across Canada are repeated within the structure built in Guelph. These features include threshold-of-hearing silence, macro and micro shaping to provide acoustics for music and speech without amplification, and retractable acoustic curtains for sound control. Requiring supplementation by a series of passive and active devices deployed throughout due to their acoustic properties, these ordered spaces involve an engineering of sound flows. The interior design of the auditoria results from an ordering of sound by and within enclosures, a form again dependent upon application of technique. Inwardly focused, the strategy of the building is based upon sound and light reproduction and reinforcement systems, acoustic and scopic control. It is a building employing materials for control, containment, sound and visual measurements and instrumentation. Featuring wood tones and brass surface accents that are meant to be evocative of a musical instrument, the 785-seat Main Stage Hall functions as River Run's centrepiece.[41] As with-in the main theatre, the 'Co-Operators Hall' is reliant upon an infrared sound system for production of desired acoustic qualities within a readily conformable space.

Incorporating flexible lighting and telescopic seating for 225, this performance space manifests the primary condition of space for the building as a whole, which is one of flexibility. Mechanisms provide multiple choices for interior adaptation and facilitate modification to changeable demands over time. The hall is thus a contingent space that is dependent upon the efficiency of structures for multiple and temporary use/requirements.

(Figure 4:6) River Run Centre: 'Passages'/Canada Company Hall (Gilbert: 2007)

As the primary feature of the building, a spectacular wall of glass in the 'Canada Company Hall' is meant to provide 'guests' with a panoramic vista of the Speed river and passers-by a glimpse of the activities occurring within the building.[42] The quantity of light here generates its own particular qualities within this space of display. The revelatory aspect of light, which affords an enlightening of space, carries with it the surfacing of texture, depth, and form, while lighting directs the gaze and permits the rendering of objects. The light which marks the interior of the hallway is at once homely and distant. Here void and presence entwine, as within the domestic home, permitting the body of occupants to be surrounded, contained within a bounded space with attributes distinct from the outside. Yet as illuminated scenery, inside and outside are both made spectacular, visible or ready to be seen. The combination of the building's geometrical properties and lighting instills an environment, an affective dimension channeled through vision. The room is problematical here, as there is no crossing from one type of space to another; this is a conjoined specular space. Presenting an aspect of a site/non-place, the glass wall/window is situated and gazing

is performed within a utilitarian, expedient, monomial structure. It is an essentially inward-looking building, a construction where depth and darkness are largely obliterated, replaced by an environment devoid of shadows and mystery; the colonizing of consistency and the erasure of diversity here undermine the play of surface and form. The framing of the space through light, an illumination, serves to enforce a scene of visibility. Even when the content of that vision is missing, light gives form, and so pre-empts navigation into and exit from a theatrical space. In effect, all that is being lit is the presentation of a space de-formed by the very light that is orchestrated to impose a form upon it. Without form, without texture, and without the shadows which lead into place, the River Run Centre is a site, a location that disembodies, disperses, and disturbs the relation between body and world, undermining, debasing, the centrality of emplaced being. It is a site for the conjoining of culture-entertainment as commodity form, a materialized transactional, receptive experience ordered within a separated and segmented rationalized time-space.[43] As a space of performance, is this actually a public space?

While the façade fronting onto Woolwich Street contains programmed spaces, including the ticket office, intended for use by a limited number of people, the atrium is the common point of transfer from any area within the building to another. Bringing together those using the facility, the circulation of traffic flow from street to theatre-hall entrances inside the building is organized to be routed through this space. Serving as a lobby, this is a transitional space. Within a space of passage, it is a copper wall that confronts viewers in the 'Sleeman Atrium'. Offering spectators a linear, horizontal, progressive narrative, the construct is intended to capture the 'spirit' of the River Run site within its luminous, multilayered imagery. This art installation 'Passages' traces a particular history of the site, the particular terrain alongside the Speed River. However, going back only so far as the *Attiwandaronks* (Neutrals), the Iroquoian communities with a presence in the area immediately before European settlement, this display thereby elides aboriginal cultural presences.[44] By removing that which is, and those which are other-than from the framework, absenting that which is the result of perhaps 11,000 years in the region, an avoidance of previous alliances, conflicts, complexities and competing claims to a terrain is achieved. What is present in the artwork: John

Galt's portrait and excerpts taken from his journal dramatize Guelph's founding in 1827, while images of railway tracks, scale-model cars, the first town plan and an aerial view of the Church of Our Lady represent different facets of the city's formation, its transportation networks, circulations and mappings. The piece involves a particular conceptual organization/mapping, a collection and imagination of a past; an imagination of time-space and urban identity that is consistent with choices of materials and installations throughout the project. As with the building that contains it, this artistic material intervention in space fails to connect with the specific ground upon which it is located. A displacement and subsequent containment is effected here. This performance in space serves to circumscribe time, thereby avoiding consideration of the fact that, before colonization of the region and development of Guelph as a site of settlement and industry by the Canada Company, the area was considered by the surrounding indigenous communities to be a 'neutral' zone, where, on jointly selected dates, meetings and trading of goods occurred by the Speed River.[45] Avoided, as well, in this levelling is recognition that this region is defined by a glacial topography of rolling mounds giving rise to a diverse array of habitat types-extensive uplands and swamp forest, bogs in kettle depressions, fens, remnants of prairie and oak savannah, sycamore and sassafras. It is a watershed containing landscapes that are threatened by construction projects, aggregate mining, urbanization, and other contemporary development actions; it is a contested socio-natural landscape.

Guelph is composed of imaginative structures, imaginary presences, represented and representative locations supporting the tone, coherence and emotive affect of a particular narrative. Encoded spaces of meaning, of that which is and is not there, are subject to and product of a discourse, a material expression within a dynamic of repetition, a form of coincidence predicated on a presence or absence of grounding.[46] Recycling fragments from the debris of progress, foregrounded building projects such as the GCAC and River Run Centre constitute an articulation of the sublimity of waste and serialization. Manifesting extreme temporal attenuation, the ruin is emblematic of the transitory, fragile, ephemeral and destructive qualities of techno-capitalist culture. These civic-commercial building projects constitute staged, binding exhibitions. Re-productions, these signifying formations are conflations of materially constructed and

imagistic space. Spatio-temporal returns are organized by the constructs; the building projects provide a mechanism for nostalgic manifestations, as constitution/s in time of the past, the present and the future. Programmatic selective enrollments of material elements and associations, these artefacts are figurative compositions, forms that are embodying the rhetoric of excess.[47] Paradoxical instantiations prioritizing the fluid, the superficial and immediate entail objectification and preservation of selected, validated, 'authentic' cultural products from the material world. Meaningful objects function within a given system of symbols, commercial and aesthetic values. These buildings provide a reified temporality, an inventive present structuring of origins and knowledge, assigned and visualized locations within a field of meanings that seek a validation through reconstituted remains. Decayed fragments of former buildings are to be re-purposed, to participate in the process they stand for and act as symptoms of; what they signify is capitalism. This alienated material results from a built landscape of impositions, appropriation, ingestion, assimilation and recirculation: that is site and situation of the copy, the borrowed and reproduced.[48] Simulations, imitations no longer subordinate to or dependent upon the existence of an original artifact or reality, nostalgic reproductions such as the walls enrolled into the GCAC and River Run Centre projects, are examples of manifest discourses, the most superficial aspect of discourse, involving the substitution of appearances for depth. Reflective, refractive, mutable surfaces of play and chance, effacements of the content value of meaning, these are 'seductions', "…the aleatory, meaningless, or ritualistic and meticulous, circulation of signs on the surface; its inflections, and its nuances."[49]

The 'Old Quebec Street Mall' occupies a site of rupture and disjunction in Guelph's central business district, a programmatic space within the original downtown core of the city, an aspect of the built urban landscape facing onto an originally designated public square.[50] Construction of the 'Guelph Eaton Centre' began in 1982, with the mall and an adjoining parking structure being opened in 1984. A major transformation of the built environment, the project involved land assembly and clearance within the urban core by the municipality. A strategic 'public' venture, the building of shopping and parking facilities received partial funding from the Ontario Downtown Renewal Program. Recently, the mall building has been stripped to its

structural elements and refashioned into an indoor main-street facsimile with a boutique-type retailing orientation.[51] Modification of the facility involved a public-private funding arrangement and was attended by a reduction of retail floor space and the inclusion of a sports arena within the building.[52] The initial structure and its subsequent transformation have been principal strategic articulations and material expressions of municipal urban renewal projects/programs, revitalization strategies reliant upon shopping malls. With its latest iteration, this downtown mall is now being re/positioned within a new generation of downtown revitalization strategies, civic 'innovations' that concentrate on conservation and traditional commercial streets.[53]

(Figure 4:7) Interior 'Old Quebec Street' Mall (Gilbert: 2007)

Quebec Street was one of five streets prominent in the intended radial configuration of Guelph, a principal component of the pattern of the initial urban plan. It was an arterial street named for the diocese of Quebec, Guelph originally beingwithin this district. What does it matter that it doesn't matter? The 'Old Quebec Street Mall' is an ungrounded form, a material assemblage that involves deployment of spurious references. This is a utopian non-place. Place-names possess a strict singularity of bound reference when applied to a map; to name something is to designate, to locate it within a space, delimiting its domain, marking its site. Re-placed, the former Guelph

Eaton Centre mall was renovated in 2001-2003, in a retrofitting involving the complete gutting of the building. The re-configured structure, now an arcaded form, incorporates ornamental design elements in order to look somewhat like a street in 'Old Quebec', an ironic transubstantiation given the building's historical-material situation. Located in Guelph's central business district, adjoining St. George's Square, it is a space reserved for pedestrian traffic, a passage sited where the initial stores, and the street whose name it appropriates, once were manifest. It is a paradoxical emblematic construction dependent upon the destruction, the deracination of the elements it has sought to incorporate within its ambit and aura. It is a form emblematic of the cannibalization of the social commons by the corporate economy, where development patterns of the urban formation feed the stripping-away of social content.[54] Unbounded transgressions upon the non-market economy of the commons occur here, the socio-ecological materialities animating traditional main streets with their hidden transactions, and productivities. As with natural ecosystems, the invisibility of that which is not transacted through the medium of money and price has made the social commons vulnerable to invasion, expropriation, degradation and neglect, leading to a breakdown of community and the displacement of possibility.[55] The Old Quebec Street Mall is a re-production constituting a material transmutation and transposition, effected through an exchange of substance, a re/formation of an architectural form. That which conjoins and that which ruptures and eliminates involve a synthesis of time effected through the recycling of symbolic images and materials.

The 'Old Quebec Street Mall' is a construct, a permutation involving the repurposing and reconfiguration of that which was itself a re/placement; the 'Guelph Eaton Centre' which preceded it on the site was an architectonic product/ion of the Ontario Downtown Renewal Programme. Commencing in the early 1970s, over the course of a decade the Ontario government allocated public funds into this program in an attempt to revitalize the downtown retail areas of smaller communities throughout the province.[56] Typically the mechanism of this initiative involved the construction of new downtown malls to compete with expanding suburban shopping opportunities. However, there was no compelling socio-economic basis, no business case or market analysis upon which to justify the construction of these downtown malls.[57] And the

enclosed facilities represented forms antithetical to street-oriented stores, a relational feature unique to downtown shopping. Regardless, Eaton's became a partner in the program, and its stores served as the anchor tenant in many of these malls.[58] Each mall either contained an Eaton's store, or was in close proximity to one, and typically, as was the case in Guelph, the mall itself carried the 'Eaton Centre' name. Once the largest department store chain in Canada, Eaton's partnered with development companies throughout the 1970s and 1980s in joint ventures undertaken to develop downtown shopping malls in cities across Canada. Malls erected in smaller urban areas failed to enjoy the success of some of the Eaton Centres established in larger cities, and their failure contributed to the demise of the entire Eaton's retail chain in 1999. With the departure of Eaton's, the Guelph Eaton Centre mall was redeveloped as the 'Guelph Centre', the former location of the Eaton's store now housing an arena which primarily serves as an ice hockey rink for a semi-professional team. The rest of the mall has been converted to a galleria style pedestrian 'street', an arcade called 'Old Quebec Street', with medical offices situated above the ground-level retail shops. Ironically, a guise of substantiality in time comes to act as the determining design factor of this new construct.[58] Arches and columns employed in the reconfigured building fulfill an archetypal function; by indenting themselves in time, the bond between symbol and form is established. Yet, concurrently, the same bond undergoes a disassociation as history alters the symbol. What was once actual, mnemonic now emerges as trite, or as divested of meaning with the gutting of the structure and its historical placement. Similarly, the temporality of space is exposed to contingency, to displacement, as the enclosures of space, the rooms once affording a glimpse of continuity, within the unbroken resurgence of moments, are gutted and reformed. When spaces are subject to periodic dislocation and selective deployments of memory, a return to the original memory, to the place in which that memory was articulated becomes debased, as something is missing in that return. The time of memory is governed by the absence of a particular presence, a thing which fails to gain clarity as memory is forced to communicate under the specular reflection of allusion. In the attempted construction of identification by means of material artefacts, memory positions the remembering

consciousness in two realms simultaneously, sifting through the remains of the past and present concurrently.

The erection of downtown shopping malls was for three decades a preferred instrument of downtown revitalization in mid-size Canadian urban areas. But success at the implementation stage did not translate into sustained retail performance, causing malls to lose their stores and seek other functions.[59] It was a strategic failure due to a misinterpretation, in the postwar decades, of urban structural transformations, as urban areas became more decentralized than expected, leaving little opportunity for downtown revival.[60] The relentless decline of the downtowns of midsize urban areas such as Guelph (defined here as census agglomerations and census metropolitan areas with populations between 70,000 and 700,000), is a planning problem that has been engaged with various 'solutions', while the consistent metric of evaluation for measuring the 'success' of these strategies remains the number of consumers attracted to this spatial element of the built urban area.[61] If the draw, the flow of consumers and commodities, is deemed insufficient the effacement and consumption of the building stock, of the built environment, becomes justifiable. Due to its symbolic value for the urban region, accumulative investments in the built environment and attendant tax revenues, and its impact on the appeal of inner-city neighbourhoods, socio-economic stakes in the revival of the urban core are high. Co-opting elements of the 'smart growth' movement, the Ontario government has legislated planning parameters for municipalities stressing the environmental benefits associated with a 'healthy' downtown, including more reliance on transit and walking, and a strong potential for urban intensification.[62] Yet despite repeated municipal efforts directed at revitalizing Guelph's downtown, the central business district continues to be an element of the city perceived to be in a state of economic decline. Based upon monetary criteria, it is a space necessarily subject to continued remediation.[63] One strategy which probably qualifies as the most significant in terms of expenses and modifications to the built environment consisted in providing the downtown with a shopping mall in order to allow it to compete with the suburbs for the mass retail market. A strategic deployment, this implementation was based upon the assumption that retailing difficulties experienced in the downtown core were largely a function of dated settings and

facilities. Within this perspective, a modernization of the downtown core of the city, to be achieved by transplanting there the popular suburban retail formula, would provide the basis for rejuvenation.[64]

The downtown mall strategy represented by Guelph's Eaton Centre was based upon a hybrid interpretation of the evolution of the dispersed urban structure. In accordance with this viewpoint, core urban areas would be able to maintain their prominence in the face of accelerating decentralization, provided they were the object of aggressive public sector interventions.[65] Downtown plans implemented in Guelph from the 1950s to the 1980s adhered to this vision. Problematically, while it conformed to patterns found in large metropolitan regions, the hybrid vision failed to foresee tendencies experienced in most mid-size urban areas. Specifically, relatively low public transit use, easy agglomeration-wide automobile accessibility, and an absence of large core area concentrations of workers, residents and visitors all contributed to the advanced suburbanization of mid-size urban areas. Given these factors and circumstances, the downtown, with or without malls, had little chance of holding on to its mass retailing market.[66] The assumption underlying Guelph's strategic development, that a modernized mid-sized city's downtown could compete with suburbs for this mass retail market, was essentially flawed. Further, the downtown mall failed to meet the standards established by suburban regional malls, being smaller in scale, and failing to provide free parking.[67] The adoption of the mall strategy also stemmed from the existence of a downtown growth coalition comprised of politicians, planners, developers and merchants searching for formulas that could be readily implemented.[68] As original downtown redevelopment plans, designs put forth proposing large outdoor pedestrian malls and plazas, and a much renewed built environment, failed to raise the interest of the development industry, city planners and politicians settled for what appeared to be a proven model, a downtown version of the suburban shopping mall.

Following a recent conceptual shift towards conservation of 'heritage' structures, Guelph's official downtown strategy seems to have undergone a complete reversal.[69] While the image of a successful downtown once consisted of new 'modern' buildings, including a downtown shopping mall, it now takes the form of 'historic' facades lining pedestrian-oriented commercial streets.[70] An awareness of the inability

of the downtown core to compete with the suburbs for mass retailing has resulted in the employment of strategies focusing on niche markets, arts and crafts, boutique retailing, specialized restaurants, and 'cultural' activities.[71] Compared to the previous mass market approach this represents a retrenchment, the objective no longer being to secure a downtown predominance of the retail hierarchy, but rather to encourage this sector to focus on specialized hospitality services and shopping. What then becomes of the mall structure within this re/imagination of Guelph's downtown? As it is a large modern building, it clashes with the currently sought after historical character and street orientation, so its form and content have been reconfigured in order to contribute to a niche market revitalization strategy. At least this is the case with the structure's frontal façade and newly configured arcade; yet the footprint of the building remains the same, as do the parking structures that attend it. A costly solution, a strategic implementation consisting of demolishing the content of the mall and replacing it with an arcaded passage, a simulated street contained within concrete walls, an enclosed fabrication, this is still a regulated space without the potential of the actual street it has displaced.

(Figure 4:8) 'Old Quebec Street' facade from St. George's Square (Gilbert: 2007)

As visual media, architectural elements of the built environment provide a vantage point; these are material-scopic devices and orderings with specific

possibilities, kinaesthetic sensations and effects.[72] Within its present iteration, the commercial/ entertainment building project which has been superimposed upon Quebec Street becomes an attempt to conjoin disjunctive elements as re/located, remembered memory and the experiential become co-dependent for their temporal identity. Dependent upon the disappearance and displacement of a series of material and conceptual landscapes, a voided time-space, the Old Quebec Street shopping arcade is an liminal construct positioned between the physically re/moved, replaced past and the remembered, appropriated now. Both here stretch into each other's domain, defining the other through the production of a borderline state which seeks to remember a past while simultaneously effecting the estrangement of that past. Absence and presence are fused, creating a warped temporality whereby the memory object becomes stranded, the fragmented image of stranded memory. Memory does persist, only now in terms of shadows; a presence defined by what is lacking. A spectral past is made to appear, not only in memory, but in perception, through a materialized presence that belies a void which lurks temporally behind and within the construct. Within remnants, incorporated fragments, discards, and echoes, time is measured and drawn, inscribed; memory becomes tainted by the fixed imagination of the past. As a result of this temporal delay, a selective decay, the mnemonically co-optive artefact/structure, denied a distinct identity, morphs, is absorbed, into the homogenous built landscape of commodified urban space. Lingering, isolated strands of urban memory, the residue of an incomplete annihilation which creates its own matrix of spatial-temporal protrusions and ambiguities haunt the building-site, as, in time, the processed memory of the material remains comes to approximate the place of the memory object itself. Artifice and remnants mingle; constructions of the past dispose of memory by replacing it. The result is an artefact out of time, a re/production dependent upon memory which, neither completely negated, destroyed, nor imagined, is stranded. Mutable, fragmented memory here does not belong to the past, or to the present, thereby unbinding the place in which memory was originally experienced. Place becomes spatialised, materialized imagination, subject to enrollment, to a re-placement. Within the conflation of commodification, spectacle, and structural economic forces that are shaping Guelph's urban landscapes, a shopping arcade project may entail the ambiguous use of tropes of

tradition, employ the speculative power of ruins, and reference a utopian past to ascribe and inscribe new technological forms, commodities and binding architectonic constructs. Spatio-temporal phantasmagoria, fantastic, imagined-imaginary cultural representations, dynamic phenomena appended with memories, dreams and fantasies from the past, a past to be recovered through a re/deployment and consumption.[73]

(Figure 4:9) Gummer Building: From Douglas St. (Gilbert: 2008)

On Easter Weekend in 2007 several landmark buildings in Guelph's downtown core were severely damaged by fire. Included in the conflagration were the Gummer Building, the Victoria Building and the Stewart Drugs Building, all built circa 1850-75. Later determined to be the result of arson, the main fire originated in the Victoria and quickly spread to the Gummer building. Fire crews from all five city stations called out to combat the spectacular fire in harsh weather conditions managed to contain the fire to the top floor of the Gummer building and the upper two floors of the adjacent building.[74] Initially the facade and lower three floors of the historically designated Gummer building were thought to have been saved, but as the roof collapsed the rear brick wall of the structure was knocked down and structural integrity lost. The Stewart Drugs building, sandwiched between the Victoria and the CIBC bank in St. George's Square suffered extensive water and smoke damage.[75] Following the blaze, a structural

assessment determined that preservation of the Gummer Building's stone façade was possible, but due to fire damage, the metal soffit and fascias located at the top of the fourth floor of the building required removal as their supporting structure was compromised. The smaller facades of the adjacent buildings lost most of the structure behind them and required steel supports to allow the demolition of the rear portions of the buildings. The largest and tallest of the limestone faced masonry structures involved, built around 1873, the Gummer Building at 1-7 Douglas Street (known as the Brownlow Block until 1920s) was once operated by Henry Gummer, publisher of the Guelph Herald and also once housed the operators and switchboards of Bell Telephone. Abutting this building to the south, at 67-71 Wyndham Street, was the original Victoria Hotel Block. Built during 1859-60 it is the oldest of the three principal structures damaged in the fire. Next door, 65 Wyndham Street was built in the late 1860s as part of a larger block. The southern portion of the block was demolished in order to build the CIBC in 1968; this is the last remaining portion of that block. It had housed Stewarts Drug Store for over a century, from 1891 until the West End Bakery moved there a few years ago. In the wake of the Good Friday fire, property development company Skyline Inc. purchased all three of the heavily damaged buildings and is currently undertaking a collective redevelopment of the site. Working within the context of what is now deemed a heritage site by the city of Guelph, Skyline plans to preserve and exploit the facades and other exterior features of these buildings, incorporating their remains into a modern, high profile, 'eco-sensitive' commercial complex facing onto Guelph's central square.[76]

Having burned from the roof down, the gutted Gummer building on Douglas Street now consists of a street-fronting masonry wall missing windows with cracked and warped lintels. Fire started in a stairwell of the adjacent Victoria building. All that's left of that building is a limestone façade fronting onto St. George's Square. Now an unstable collection of emptied structures that are about to be transformed, the entire site is fenced off and the remnant walls are being propped up by metal supports. In a rendition hanging above a temporary rental office at the site, pedestrians stroll by a cleaned-up facade and new storefronts. Scheduled to be reopened for business in February 2009, the site of the Gummer, Victoria and Stewart buildings was to be

redeveloped as a single project, one involving a reworking of surfaces and ownership patterns.[77] A reworked surface of haphazard assemblages, the individual properties were consolidated into a single holding; this is a rationalization that takes place behind a mask of heritage.[78] With the project officially recognized as an 'adaptive reuse' of heritage structures, the property developer was to spend $10 million to redevelop the site into an entirely commercial building, a space of consumption. The resulting singularity is to be called the Gummer Building; an integrated complex, it will have shops on the ground level and offices above. A rooftop terrace and a fitness centre in the basement are also planned features for the redeveloped site. These facilities will be for the use of people that work in the building, rather than the general public. Skyline stands to receive up to $1.3 million from the city of Guelph after the project is complete for restoring heritage elements of the Gummer and Victoria buildings. Directed by the Heritage and Urban Design codes of the city planning department, Guelph wants the developer to preserve masonry walls and restore the window treatments and the storefronts. Negotiations are ongoing as to whether the smoke and water damaged Stewart building adjacent to the Victoria should receive heritage designation.

(Figure 4:10) Gummer Building Site (Gilbert: 2008)

A surface appearance of heterogeneity to be achieved by retaining a series of facades legitimizes the rationalized structure and construction behind it.[79] At the same time, the actual content, form and structure of the original buildings supporting the facades are being eviscerated, absented with this reconfiguration. Meaning and content are displaced, voided as the original structure and depth of the artefacts are eliminated,

which permits the building to become a play of signs upon surfaces, sanitized screens.[80] Refurbished walls are to conceal a shopping mall. Packaged as an historical complex, a location for pre-programmed content within a framework, this is a simplified built environment, meant to provide spaces of spectatorship and consumption. Established associations, product of material and ownership-tenant organizations and practices are nullified by this new configuration. Erected prior to the advent of modern construction methods in the late 19th century, the buildings whose facades are being enrolled are an aesthetic statement about how they were built, the product of traditional architecture that tends to have short structural spans and vertical window proportions. The vertical proportions of these traditional buildings were due to the length of the supporting beams over openings, stone lintels being employed here. Material limitations dictated overall built proportions, as construction was dependent upon what could be sourced, fabricated, and manually lifted into place.[81] Contemporary steel and concrete construction methodologies are now being deployed behind, masked by, these period pieces of architecture. Aesthetically distinguished, traditional buildings have thick exterior walls, using the exterior walls structurally to support the weight of the building; the walls must be thick because they receive heavy loads from the floors, roof, and walls above them, loads that they subsequently transfer to the earth at their base. This support and transfer to a ground is expressed with a masonry form suggesting that the base is heavy and thick, while the top of the buildings symbolically wore a crown or hat announcing their purpose or spirit. As an appliqué upon a steel-framed construct this symbolism is false. Meaning is gutted from the structure and the façade becomes the mechanism for its conveyance, for an appeal to the past at the expense of a focus upon the present.

The inscribed, imbricated aesthetic objects comprising Guelph's built landscape are problematical when deployed as aspects of an urban tradition; as concretized claims to heritage and authenticity these constructs are fraught, given the co-optive facility of techno-capitalism.[82] Problematic formations within a tactics of urban configuration entailing the incorporation, containment and neutralization of present pasts, productions like the GCAC, River Run Centre, Old Quebec Street Mall and the 'new' Gummer Building involve spatialised constellations-distributions of present and past. Enfoldings

attended by an obfuscation of the necessary absences entailed by present construct/ions, these architectonic artefacts are intentional constructs appealing to, and including past forms and surfaces for legitimization without attendant content and depth.[83] Materially configured discourses maintaining notions of linear temporality, a built translation of chronology into spatiality, these structures involve the consumption and reconfiguration of previous material and form reflecting an inevitable progression. They illustrate the systemic dissipative nature of the city, and the dependence of capitalism and development on ecological exploitation and accumulations, upon historically and spatially distant others. These buildings are reproductions; aesthetic formations expressive of and accentuating temporally accelerated processes of circulation. A domain of identification is established composed of denoted elements within a rule-governed, historically mutable, ordered system of retrospection. Particular concrete inclusions with-in an encoded past and future serve as the basis for identity; artefactual productions and distributions result from a culture of exhibition and consumption. Involving superimpositions of symbolic-material textuality, these are imaginations from past and present arranged within a transitory and ambiguous topological reality.[84] Elements and meanings attending traditional symbolic constructs, material artefactual remnants, are contained and embedded in the present. Isolated, debased fragments are co-opted, refurbished, selectively absorbed into present building projects, the result being phenomena demonstrating the fetishistic aspect of modern temporality; synecdochic artefacts/forms manifesting a temporality entailing an endless repetition and process of becoming.

Providing the produced basis for fetishistic investment, for totemic projections as contrived unitary representations of civic identity, the fabricated means for aesthetic location-knowledge, structures such as the new Civic Administration Centre, River-Run Centre and Old Quebec Street Mall constitute problematic impositions of an exaggerated awareness of connection. Intentional constructs, these are building projects seeking to anchor identity through symbolic association, contrived attempts to create, recreate, or invent a sense of place. Dependent upon thematic appropriations indifferent to time, place and context, on a false vernacular, these urban configurations underline the constituting power of objects in the assemblage of a conceptual world. Systems of

space and structure are directly at the service of program in the demarcation of a subjective domain that is not 'other'; buildings serve as material agents, bases for fetishization as a form of inscription and petrifaction, a means of condensation, reification and absorption. These architectural assemblages involve the reclamation, conscription and maintenance of material remains manifesting a fixation upon singular objects, isolated formation/s, without an attendant attention to inherent meaning. Enrolled into new constructs that are parodies of original uses and forms, fragments and facades become fetishistic objects out of time, isolated from the time-space within they are situated. Co-opted, hollowed out, deprived of, and detached from, its original function, that which remains is a fetish. They are parodies that take the form yet ignore the pattern, process and intent of that which is being parodied. Toxic mimics, of what were socio-material configurations, these are perversions concerned more with reproduction than veracity. The products of capitalism, these projects are dependent on a selective incorporation of eroding wreckage, the accumulation of debris left behind in the accumulation of capital. Residual forms and formations, remnant walls, structures, ruined buildings and landscapes, fragments, broken, fractured, mutable elements of the built environment, displaced elements to be enrolled into the surface of things.[85] Concern with surfaces is evident in the maintenance of the exterior facings of structures, on maintenance of form, retaining superficial resemblance as opposed to the ritual enacted within. The performance of these artificial structures requires masks, false veneer, fabrications, deceptive surfaces, an imitation and repetition. Under the aegis of capital, how is it that production of the authentic is preoccupied with reviving traditional surfaces? The city itself becomes a curatorial project entailing a collecting of buildings-houses, or at least the maintenance of the facades of 'significant' pieces of commercial and residential architecture, treating them as museum objects. The result is an ordering of façades, shells pointing towards and signifying something that is non-existent, or no longer existent, and therefore unattainable. This practice of preserving the built environment, a stabilization of surfaces, has the effect of distributing the museum throughout the city, as an architectural heritage-history exhibiting itself in itself, collapsing the distinction between the exhibition space and what and how that space displays.

Notes: Chapter Four

1. Guy Debord, ***The Society of the Spectacle***, Translated by Donald Nicholson-Smith (New York: Zone Books, 1995), 11-17, 120-121. Use values are historically specific-socially determined, subject to systemic organization. Within globalised capitalism the fetishism created by alienated social relations affects both use and exchange value, commodities serve as culturally defined symbols, as connotations. The entire network of social relations of modern capitalist society is inscribed within the realm of consumption; forms of power and discourse are complicit with structures of space and visibility, with deployment of mediating technologies. A symbolic economy of images and simulations produces a reality entailing consumption and separation, representations suppressing the experiential beneath the real presence of appearances; meaning implodes within an accumulation of spectacles.

2. Eric Hobsbawm and Terence Ranger (Editors), ***The Invention of Tradition*** (New York: Cambridge University Press, 1983); and W.F. Haug, ***Critique of Commodity Aesthetics: Appearance, Sexuality and Advertising in Capitalist Society*** (St. Paul: University of Minnesota Press, 1986), 96-97. Building projects seek to create that which appears rooted in the past, appealing to a certain desire for authenticity, but are really only illustrative of the present in which they emerge. The actualized systemic ideal being the delivery of a product with a minimum amount of use value disguised by a maximum of seductive illusion; a primary transactional surface of symbolic and cultural meanings.

3. Avery S. Gordon, ***Ghostly Matters: Haunting and the Sociological Imagination*** (Minneapolis: University of Minnesota Press, 1997), 51-53.

4. Michel de Certeau, "Walking in the City," in ***The Practice of Everyday Life*** (Berkeley: University of California Press, 1984), 106. Programmatic instantiations, excessive insertions: the coded enactments of promoters of technical rationalities and financial gain seeking to annex to a historic or poetic realm an element of the built environment. The determination of surfaces and their detailing arises from the same abstract order bounding, framing, and enclosing space by linear perspective, a space

that is traversed, whereas techno-industrial capitalist space and its perspectival representation is not a geographical space, but a space of time, overlapping and folded.

5. Leo Johnson, *History of Guelph: 1827-1927* (Guelph: The Guelph Historical Society, 1977), 196-199.

6. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Baltimore: John Hopkins University Press, 1984), 162-165. Objects are narrated in order to animate-realize a certain version of the world. Objects mediate experience in time-space. The subject takes-place, situated within the abstract and infinite cycle of exchange. "Within the development of culture under an exchange economy, the search for authentic experience and, correlatively, the search for the authentic object become critical. As experience is increasingly mediated and abstracted, the lived relation of the body to phenomenological world is replaced by a nostalgic myth of contact and presence."(133) Elusive and allusive 'authentic' experience-objects are placed, detached beyond the horizon of present lived experience. "…the beyond in which the antique, the pastoral, the exotic, and other fictive domains are articulated. In this process of distancing, the memory of the body is replaced by the memory of the object, a memory outside the self and thus presenting both a surplus and lack of significance."(133) Isolated-distanced, it is a removed object saturated with meanings that cannot be fully revealed as it is outside an experiential domain; a separation exacerbated by the serialization of mechanical modes of production, leading to perception of this exteriority as a singular and authentic context of which the object is a trace, an exemplary fragment.

7. Amy-Grace O'Brian, *Review of Guelph's History Past and Present* (Guelph, Ont.: City of Graphics, 2004).

8. Clare Cumberlidge and Lucy Musgrave, *Design and Landscape for People: New Approaches to Renewal* (London: Thames and Hudson, 2007); and Gilles Clement and Philippe Rahm, *Environ(ne)ment: Approaches for Tomorrow*, Edited by Giovanni Borasi (Montreal: CCA/Skira, 2007). A 'third landscape' presumes that the natural environment has been irreversibly altered by human intervention. An admixture of detritus and natural processes; leading to a strategy proposing allowing abandoned, neglected and overlooked urban spaces to develop and realize possibilities they offer to

sustain biological diversity. Rahm's counterpoint involves a controlled climate determining the use and definition of architecture-replacing typology, function and spatial form as determinates.

9. Gordon Couling, *Downtown Walkabout: A Walking Tour of the Central Business District of Guelph* (Guelph: Guelph Arts Council, 1982), 18.

10. A.E. Byerly, *Index to the Beginning of Things in Wellington and Waterloo Counties, with Particular Reference to Guelph, Galt and Kitchener* (Kitchener: Ontario Genealogical Society, Waterloo-Wellington Branch, 1995/1935).

11. Dolores Hayden, "Place, Memory and Urban Preservation," in *The Power of Place: Urban Landscapes as Public History* (Cambridge, Mass.: The MIT Press, 1995), 44-80.

12. John R. Gold, *The Practice of Modernism: Modern Architects and Urban Transformation, 1954-1972* (London: Routledge, 2007).

13. Reinhold Martin, *The Organizational Complex: Architecture, Media, and Corporate Space* (Cambridge, Mass.: The MIT Press, 2003).

14. Kent C. Bloomer and Charles W. Moore, *Body, Memory, and Architecture* (New Haven: Yale University Press, 1977).

15. Brian Hayes, *Infrastructure: A Field Guide to the Industrial Landscape* (New York: Norton, 2005); and Kevin Rhowbotham, *Field Event/Field Space* (London: Black Dog Publishing Ltd., 1999). While continually becoming, a positioning in space of the city is dependent upon a particular en/closure. An enveloping implied distinction providing a barrier between inside and outside, a relative barrier of soluble, sliding, transgressive, bounding walls.

16. Doug Hallett, "City hall hopes on horizon," *Guelph Tribune* September 26, 2008. The City of Guelph fired Urbacon Buildings Group Corp. from the GCAC project on Sept. 19th after the contractor failed to meet another completion date already 8 months past the original timeline.

17. Raymond Williams, *Marxism and Literature* (Oxford: Oxford University Press, 1977), 132. Product of a social formation, identifiable in social practices which are elements of an organized whole, an 'ensemble of relations' exercising power over behaviour and belief, the 'structure of feeling' emerges from an interaction of patterns

and practices within a time-space. What is the impact-affect of local place on identity and orientation in and to the world? What is the role of form on dramatic affect, and creation of a particular structure of feeling? The play of surfaces that is discernable, and indeed embraced necessarily, within the content/context. For exhibitions of haptic illuminations, ordering the play of light, the decoration/adornment of surfaces, and requisite invocations of spatio-historical depth. The result being produced cultural geographies evidencing a certain 'texture' or 'feel', intentional constructs with an affective propensity, topography that manifests a form of 'morphic resonance'.

18. <http://www.mtarch.com/mtacurrent.html> accessed August 28, 2008.

19. David Littlefield and Saskia Lewis, *Architectural Voices: Listening to Old Buildings* (New York: John Wiley and Sons, 2007), 127; and Sheryl Boyle, "Borrowed from Barns and Churches: Retrieving good design principles from early industrial architecture," *Alternatives Journa* Vol.33, July (2007), 20-24. What practices and processes are involved in redeveloping old buildings? Are interventions minimized by preserving and utilising traditional materials, are contemporary designs deliberately juxtaposed against the original fabric of the building, or are the properties of the original seemingly ignored and the building treated as a canvas on which to apply new forms? Buildings are constantly invested adjectively, with meaning, to the extent where these meanings appear to gain a certain independence. With/in this capacity a building may begin to accumulate a 'voice'/'spirit'/'character' transcending straightforward symbolism. Beyond identification of form with function, emerging over time through an alchemic fusion of imagination, metaphor, association, memory, sensory experience, emotional response and material architectural and historical facts. More than simply assemblies of materials, buildings are affected by inhabitation and practice. Some are shaped by a sense of the sacred while others are dedicated to the pursuit of profit. Each acquires an identity which over time becomes an integral part of the structure requiring reimagining the building as a personality, and inquiring what it would articulate and sound like. These questions are particularly relevant for engaging in projects of renovation, interpretation or expansion of elderly buildings; dynamic and determined acts which require that the building adopt a submissive role-anaesthetised-while work is visited upon it. The act of 'listening' makes of the building an agent in its own

reinvention. While composed in the language of style, scale, materiality, texture and light, the voice of a building registers between documented evidence, personal and cultural memory, association and an emotional response to hard architectural facts. Such a complex matrix may confuse-it becomes simpler to consider buildings within more focused terms, its fitness for purpose, or on the basis of their purely architectural merits or historical significance.

20. Peter Dews, *Logics of Disintegration: Post-structuralist Thought and the Claims of Critical Theory* (London: Verso, 1987), 32-40. Hegel-Marx and Heidegger: Human actors do the work of producing the machinery and institutions of the industrial and technological eras, but human agency is undermined by ontological/economic formations. Actualized capacity linking power and aesthetics. Telos: productionist.

21. Rosemary Anderson and Dawn Matheson: (Editors), *Guelph: Perspectives on a Century of Change 1900-2000* (Guelph: The Guelph Historical Society, 2000).

22. Alan Pickersgill, "Sod turns at new city hall," *Guelph Daily Mercury* August 25, 2006. Then mayor Kate Quarrie declared the surviving wall from the Ontario Winter Fair building constructed in 1900 at the site "…one of the fundamental anchors of our city." Eliding the materialities of the present, the image that accompanies the story is a CAD rendering of the frontal aspect of the future building, the actual site - a demolition site – remains avoided, absent from view.

23. "Then & Now: 150th anniversary at city hall," *Guelph Tribune* September 16, 2006. An archival photograph of the Guelph city hall building from 1930 is published adjacent to a 'present day' illustration of the structure. Both photo-images are of the building's façade. This juxtaposition is meant to establish a temporal-spatial continuity.

24. Christopher Woodward, *In Ruins: A Journey Through History, Art, and Literature* (New York: Pantheon Books, 2003), 2.

25. Reinhart Koselleck, *Futures Past: On the Semantics of Historical Time*, Translated by Keith Tribe (New York: Columbia University Press, 2004), 198-212. Structuring of temporal experience impacts socio-ecological organization. With relocations of the past and future in relation to one another in the modern period history emerged as a distinct form of temporality, with characteristic ways of assimilating experiences. Demands placed upon the future increased in correspondence with the

continual temporal accelerations of the modern world, leading to briefer intervals within in to accumulate experiences and adapt to socio-technological changes. Historical disorientation attends utopian visions of unbounded possibilities projected onto the future. Expectations and desires of freedom, progress, and opportunity arise from the promises of modernity. Yet any given present is a 'former future' once defined by specific concepts and terminologies: determined by the semantics of historical time.

26. Bruno Latour, *We Have Never Been Modern*, Translated by Catherine Porter (Cambridge, Mass.: Harvard University Press, 1993), 128. A propensity for purity, a distinction between nature and culture, has led to the neglecting of networks-mediators in translation, within a modern episteme that has rendered them concealed, invisible, inconvenient intermediaries, ignored imbroglios of quasi-objects and quasi-subjects. The result being constructs manifesting a 'forgetting of being' within a world that has been 'drained of its mysteries'.

27. http://riverrun.ca/about/index.cfm?itemID=46 accessed September 16, 2007. Construction of the performing arts centre began in 1995. The project was funded by the City of Guelph, Government of Ontario, Government of Canada, and more than 1,400 companies, foundations and individual donors. Cost for building the centre approached $15 million. Owned by the City of Guelph and managed under the auspices of the River Run Centre Board of Directors, the complex features a 785-seat concert/ theatre, a 225-seat multi-use studio theatre and a 350-seat reception hall and lobby. Designed as a 'multi-purpose' facility, conferences, corporate meetings, receptions and other events are hosted in the building.

28. http://www.mtarch.com/mtagcc.html accessed September 16, 2007.

29. Hillary Stead, *Guelph: A People's Heritage, 1827-2002* (Guelph, Ont.: Simpson Screen Print and Lithography, 2002). Charter members of the 'new' Canada Company also contributed monetarily to the River Run Centre project. The original company was dissolved December 18, 1953.

30. Conrad Beaubien (Director) and Jane Beaubien (Producer), "Sketches of Our Town: Guelph, Ontario," (Unionville, Ontario: Beaver Creek Pictures, 1989).

31. <http://www.mtarch.com/mtagcc.html> accessed October 21, 2007. Inside the main theatre, a feeling of 'intimacy' is intended to reinforce the sense of 'community' that is

posited by its designers as important to the experience of attending live performances. The 'fairly modest' dimensions of the theatre are enhanced by a coded utilization of materials that are employed in construction of musical instruments: haptic signification. An 'architexture' seeking to create 'warmth' through the deployment of referential elements, stained wood and brass railings enclosing the balconies, balustrades and seat backs constructed of wood, and purple coloured upholstery is meant to lend an air of 'richness and luxury' to this space. A mutable space, designed to accommodate a wide range of attractions, the acoustical design of the main theatre combines contemporary technological features with characteristics of a 'shoebox' hall. Boxes line the sidewalls, meant to create a facsimile of the intimate U-shape of traditional opera houses.

32. Vidler. (1992: 74).

33. Robert Alan Maclean Stewart, *A Picture History of Guelph*: *Volumes I and II* (Guelph, Ontario: Robert Stewart, 1976-1978); David E. Coulman, *Guelph: Take a Look at Us!* (Cheltenham, Ont.: Boston Mills Press, 1976); and Walter Benjamin, "One-Way Street," and "A Small History of Photography," in *One-Way Street and Other Writings*, Translated by Edward Jephcott and K. Shorter (London: New Left Books, 1979), 45-106, 240-257 Aperture of photographic apparatus and its product/ions lends itself to the preferred commodity form of capitalism, the most favoured psych-aesthetic. Basis of/for a contingent reality and mode of perception, the image serves both as requisite medium and accurate metaphor, as a desire to concretize and formalize. To authenticate and verify is to fix the image, thereby denying its contingent nature within shifting networks of symbolic forms. Exteriorized, unfixed, unbounded spatial-temporal reorganizations, superficial estrangements absent of the other/s, of the relations that facilitate presence of the 'other than', the photographic image/icon constitutes a mechanism of representation reflective of disunity. That permits an absence of contextualization, a spatial collapse. An eidetic instrumental means of preservation affording maintenance of a disconnection from that which permits the existence of the 'real'. Rather than serving as a nexus, dependent upon, and situated within a matrix of relationships, the image becomes an emblematic singularity, a fragmented space of time. A photo-realist simulation thus circumscribed, the archived image is problematical as the determinate for 'proof', as the basis of and for

substantiating a meaningful veracity and provenance of buildings and their urban surround. Dialectical imaging-relations authenticate spatially isolated, temporally static, sign-fragments.

34. Susan Buck-Morss, "Mythic History: Fetish," in *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, Mass.: The MIT Press, 1991), 78-109. "Moreover, when newness became a fetish, history itself became a manifestation of the commodity form."(82) Mass culture is predicated upon mimetic modes of perception within which animation of objects occurs and the eye emerges as an organ of tactility, grasping objects through their likeness-reproductions. Commodity fetish: fossil-mythic phantasmagoria reified in commodities, emblematic constructs-products.

35. Jacques Derrida, *The Derrida Reader: Writing Performances*, Edited by Julian Wilfreys (Lincoln: University of Nebraska Press, 1994), 30-31.

36. Michael Taussig, "Physiognomic Aspects of Visual Worlds," in *Mimesis and Alterity: A Particular History of the Senses* (New York: Routledge, 1993), 19-32. Modern resurfacing and refocusing of the mimetic, sudden re-juxtapositions of the past within the present devoid of perceptual continuity: a techno-mechanical correspondence as effected through the camera.

37. Gilles Deleuze, *Negotiations, 1972-1990*, Translated by Martin Joughin (New York: Columbia University Press, 1995), 115.

38. Anthony Vidler, "The Explosion of Space: Architecture and the Filmic Imaginary," *Assemblage* Vol.21 (1993), 44-59. Systemically circumscribed spaces, build/able spaces contained by lines, form is the product of multiple en/foldings and intercalated shapes.

39. Reinhart Koselleck, "The Temporalization of Utopia," in *The Practice of Conceptual History: Timing History, Spacing Concepts*, Translated by Todd Presner (Stanford: Stanford University Press, 2002), 84-99. Transient constructions of limited and delineated 'design life' the River-Run Centre and GCAC entail association of civic buildings with big-box stores. Problematic examples of placeless architecture, lacking in use of native materials, displaying ignorance of terrain, not in-situ, no sensitivity to the distinctive physical features of location, these are anonymous, derivative forms detached, displaced from original meanings, functions, settings/contexts. Structures that

lack unity, which are not situated, these building projects involve a manufacturing, as opposed to a sedimentation/accrual, of meaning. Asymmetrical relationships, material circulations, debased and disrupted inter-subjective flows, practices and processes.

40. <http://www.artec-usa.com/03_projects/performing_arts_venues/river_run_centre> accessed May 17, 2008. Once the desired quality level for acoustics was determined and appropriate background noise level goals established for spaces inside the building Artec acousticians engineered mechanisms to isolate the Centre's performance spaces from the ground-borne noise and vibration caused by use of the nearby railway tracks.

41. <http://www.mtarch.com> accessed August 5, 2007.

42. <http://www.mtarch.com/mtacurrent.html> accessed August 8, 2007.

43. Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002), 43. Imagistic potential embodied into actuality; the product of 'apparatuses of actualization and implantation'.

44. William C. Noble, "Neutral Iroquois Settlement Patterns," *Canadian Journal of Archeology* Vol.8, no.1(1984), 15-21. 'Neutral' Iroquois settlements represented an actual and symbolic sanctuary, once inside their boundaries asylum was immediately granted. This concept of real and symbolic sanctuary was at times interpreted to pertain to the entire Attiwandaronk territory.

45. Abraham Rotstein, "The Mystery of the Neutral Indians," in *Patterns of the Past: Interpreting Ontario's History*, Edited by Roger Hall, William Westfall and Laurel Sefton MacDowell (Toronto: Dundurn Press, 1988), 11-36; and Karl Polanyi, *The Livelihood of Man*, Edited by H. Pearson (New York: Academic Press, 1977), 19-20, 95. The Attiwandaronk (Neutrals) were an institutional element within an exchange system. They provided a 'port of trade', the essential secure place within which trade can occur under uncertain military conditions, a meeting place where safety could be guaranteed within a context of volatile intertribal relations. Polyani states, "In order to facilitate this exchange, the typical port of trade would be situated in a readily accessible place, frequently…at the head of a river, on a coast, or on the border between two ecological zones." Liminal spaces. Subject to configurations of political forces that were disrupted by the presence of Europeans, providing a terrain between political and trade networks, the Neutrals were located 'astride' the main land and adjacent to water

routes (later exploited by the French for the fur trade after the diminishment of the Neutrals) of intertribal trade' between the Iroquois and Huron, who in turn occupied distinct ecological zones.

46. Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (Cambridge, Mass.: The MIT Press, 1999), 13. Crary denotes 'attention' as an existential condition of modernity, a prerequisite for productive, organized being, while 'inattention' constitutes an equally requisite aspect of the 'delirious operation' of modernity facilitating the relentless, necessary shifting of a subject's attention across an apparently endless flow of new ideas, ideations, products and new configurations of the world. It is an 'inattention' that simultaneously entails the attending to new productions while the unfashionable obsolescent residues of development and transformation are discarded, regardless of their affective claim on the subject.

47. Louis Althusser, "Contradiction and Overdetermination," in *For Marx*, Translated by Ben Brewater (London: Verso, 1997), 87-129. A systemic socio-economic configuration results from insertion of the apparatus of productionism. The relations and forces of production embody a rational, abstract, knowledge. With/in the framework of this categorical system, the mode of production functions as a picture-like totality, the 'over-determined' structure of this 'ever-pre-given' structure.

48. Jean Baudrillard, "On Seduction," in *Jean Baudrillard: Selected Writings*, Edited by Mark Poster (Stanford: Stanford University Press, 2001), 152-168. Technology no longer functions to reproduce a cultural object of human origin, but becomes, through the liquidation of meaning, itself the producer of the cultural construct/ion. Consumer society only knows itself through the reflections that are emitted from the camera's eye: this knowledge is un-reflexive. With reality as a staged, social production, the real becomes judged against its staged counterpart, structured and reproduced by life as image, as collage and pastiche. It is a non-diachronic flow of temporal sequencing, a spatialised viewpoint shaped within a discursive formation. A dramaturgical metaphor of a society wherein the theatre as life becomes the transactional reality; an ordering of meaning is maintained through adherence to narrative convention provided a sufficient stabilization of space is supported to orient the viewer within the scene. The locale here being the image/performative space, a form of continuity is sustained, a mise-en-scene.

A heterotopic landscape results, is produced through the coalescing of several types of time, space and geography.

49. Abigail Solomon-Godeau, "Beyond the Simulation Principle," in *Utopia Post Utopia: Configurations of Nature and Culture in Recent Sculpture and Photography* (Cambridge, Mass.: The MIT Press/The Institute of Contemporary Art, 1988), 83-99.

50. Pierre Filion and Karen Hammond, "The Failure of Shopping Malls as a Tool of Downtown Revitalization in Mid-Size Urban Areas," *Plan* (Winter, 2006), 50-54. The municipality initiated development of Guelph's downtown mall. Substantial funding from the City went into the project, mostly towards accumulating properties and site clearance. Senior levels of government were also involved, as the Ontario Downtown Renewal Program was instrumental in spawning the development of downtown malls. Another catalyst was attachment of the T. Eaton Co. to the downtown location. Eaton's was the anchor tenant and contributed to the funding of the mall. The presence of the mall conformed to downtown revival strategies that were the product of optimistic market projections. As in Stone Road Mall, its largest suburban counterpart, initially vacancies were low and a large proportion of the occupying stores belonged to national and international chains. Visible signs of decline coincided with the 10th anniversary of the mall, when leasing contracts with retail chains came to an end and frequently failed to be renewed. Also contributing to this downward trend was the early 1990s recession, when many national retailers either closed their least profitable outlets, many of them situated in downtown malls, or went out of business. This situation was exacerbated when, in 1997, Eaton's filed for bankruptcy, leading to a liquidation of assets two years later; these events caused the mall to lose its retail anchor. The city of Guelph, as owner of the mall responded to these adverse circumstances by targeting independent stores; when independents proved to be as vulnerable as national retail chains to the malls' low traffic, a broader range of activities and tenants were sought. Subsequently these included a fitness centre, government and community services, and public and private sector offices. Bargain stores also assumed prominence within the mall. Functional transitions accompanied a steep decline in property value. The nature of the activities the mall presently hosts can be interpreted as a sign of economic adaptation, but the major impediment to a downtown revitalization role is the inability of the activities that

presently occupy the mall to reproduce the dynamics associated with mass retailing, as replacement activities attract a fraction of the flow of people that visited chain and department stores.

51. Walter Benjamin, **The Arcades Project**, Translated by Howard Eiland and Kevin McLaughlin (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1999), 10. "But precisely the modern, *la modernite*, is always citing primal history. Here, this always occurs through the ambiguity peculiar to the social relations and products of the time. Ambiguity is the manifest imaging of dialectic, the law of dialectics at a standstill. This standstill is utopia and the dialectical image, therefore, dream image. The commodity affords such an image per se: as fetish. Such an image is presented by the arcades, which are house no less than street." With loss of signifying continuity, the re/constructed object undergoes an allegorical metamorphosis. The arbitrariness of symbolic application, and an attendant lack of coherence regarding fixation of meaning, indicates this conjunction between the dialectical image and the allegorical emblem. While incorporating identifiable historical mytho-symbolic elements for meaning formation, these objects lack a specific socio-culturally determined meaning grounded in either present reality or an historical continuity.

52. In 1998, Guelph signed a DBFO deal with Nustadia Developments to provide a $21 million arena facility. The City paid half of the initial construction cost, and Nustadia was responsible for the rest of the financing. In 2001, Nustadia was unable to make its payments, and the City was forced to take over its loan and capital tax payments at a cost of almost $4 million over four years. In 2005, Nustadia completely abandoned the deal, leaving Guelph with $9 million in unanticipated debt. In addition, in order to build the arena, the City had to purchase the adjacent shopping mall, which cost $1.7 million plus $500,000 to 600,000 in annual operating losses.

53. Kent Robertson, "Downtown Redevelopment Strategies in the United States: An End-of-Century Assessment," **Journal of the American Planning Association** Vol.61, (1995), 429-437.

54. Harvey L. Molotch, "The City as a Growth Machine: Towards a Political Economy of Space," **American Journal of Sociology** Vol.82 (1976), 309-331.

55. Lewis Mumford, *The City in History* (New York: Harcourt and Brace, 1961), 434-439.

56. Jon Goss, "The 'Magic of the Mall': An Analysis of Form, Function, and Meaning in the Contemporary Retail Built Environment," *Annals of the Association of American Geographers* Vol.83, no.1 (2003), 18-47.

57. Pierre Filion, H. Hoernig, Trudi Bunting and G. Sands, "The Successful Few: Healthy Downtowns of Small Metropolitan Regions," *Journal of the American Planning Association* Vol.70 (2004), 328-343.

58. Rod McQueen, *The Eatons: The Rise and Fall of Canada's Royal Family* (Toronto: Stoddart Publishing, 1998).

59. Howard Gillette, "The evolution of the planned shopping centre in suburb and city." *Journal of the American Planning Association* Vol.51, no.2(1985), 449-460.

60. P. Filion, T. Bunting, and Keith Warriner, "The Entrenchment of Urban Dispersion: Residential Preferences and Location Patterns in the Dispersed City," *Urban Studies* Vol.36 (1999), 1317-1347.

61. The Arcop Group and The Landplan Collaborative Ltd., *Downtown Guelph Private Realm Improvements Manual* (Guelph: City of Guelph Planning Department, 2001).

62. Ray Tomalty, Fanis Grammenos and Don Alexander, *Smart Growth in Canada: Implementation of a Planning Concept* (Ottawa: Canada Mortgage and Housing Corporation, 2005).

63. Gibbs Planning Group, *Downtown Retail District Guelph, Ontario Retail Planning Study* (Birmingham, Michigan: Gibbs Planning Group, 1988).

64. Victor Gruen, *The Heart of Our Cities, the Urban Crisis: Diagnosis and Cure* (New York: Simon and Schuster, 1964).

65. Filion and Hamilton. (2006: 52).

66. Niraj Verma (Editor), *Institutions and Planning: Current Research in Urban and Regional Studies* (Oxford: Emerald Group Publishing, 2007); and Bernard Frieden and Lynne Sagalyn, *Downtown, Inc.: How America Rebuilds Cities* (Cambridge, Mass.: The MIT Press, 1989), 9-11. Arcades and department store architecture may inform the aesthetic/surface for the downtown area, but it is the convergence of transportation and communication technologies that plays a determinant role in patterning urban

development, providing the mechanisms making retail districts viable by bringing together a mass market. Shopping areas have served as the focus of Guelph's urban transit systems. Urban expansion strategies and movement of commercial activity from central business districts to suburban shopping centres was/is supported by road-building projects.

67. Simon Henley, *The Architecture of Parking* (London: Thames & Hudson, 2007). Are parking garages constructions that entail thresholds, with dark, liminal spaces?

68. Douglas Milder, *Niche Strategies for Downtown Revitalization: A Hands-on Guide to Developing, Strengthening and Marketing Niches* (New York: Downtown Research and Development Center, 1997); and Roger L. Kemp (Editor), *Main Street Renewal: A Handbook for Citizens and Public Officials* (Jefferson, NC: McFarland Publishing, 2000).

69. Peter J. Stokes and Frank H. Burcher, *Inventory of Historic Structures for the Guelph Local Architectural Conservation Advisory Committee: downtown sections* (Guelph, Ontario: Guelph Local Architectural Conservation Advisory Committee, 1995).

70. Gunter Gad, and M. Matthew, "Central and Suburban Downtown," in *Canadian Cities in Transition: Local Through Global Perspectives* (Second Edition), Edited by Trudi E. Bunting and Pierre Filion (Toronto: Oxford Press, 2000), 248-274.

71. Michael A. Burayidi, "Keeping Faith: What We Know About Downtown Revitalization in Small Urban Centers," in *Downtowns: Revitalizing the Centers of Small Urban Communities*, Edited by Michael A. Burayidi (New York: Routledge, 2001), 291-296.

72. City of Guelph Planning Department, *Urban Design Guidelines* (Guelph: City of Guelph, 1995).

73. Gary Shapiro, *Archaeologies of Vision: Foucault and Nietzsche on Seeing and Saying* (London, UK: The University of Chicago Press, 2003), 202-203. The 'Old Quebec Street' shopping mall is an enclosure of space conflating scopic technique-strategies and rational-corporate planning. The lineality/continuity of the building/text depends here on fragmented imagistic-material repetition. This is an ontological

construction organized and represented through the incorporation of a set of narrative conventions, constituting, rather than merely representing the 'real'.

74. Thana Dharmarajah, "Historic Buildings Burn," *Guelph Daily Mercury* April 07, 2007.

75. A central 'public' space in Guelph, St. George's Square has been colonized by commerce/banking. Four banks and the 'Old Quebec Street Mall' now face onto the square, which is bisected by Wyndham Street. The actual open-space is a concreted expanse subject to the din and exhaust of automobile traffic, exacerbated by the fact that it also serves as the hub for Guelph Transit buses.

76. <http://www.gummer.ca/developer.html> accessed August 12, 2008. The photographic position taken is that of the frontal stance, the most artificial, readily displacing architecture from setting. A head-on engagement with the façade admits of an intrusion of little else, the construct is distilled into surface, an isolated, enhanced perspective. With establishment of the construct/ion's visual autonomy relationships are between the parts of the artifact, focusing upon texture, surface, details rather than tectonics. With a frontal perspective emphasis is placed on the shape and composition of the façade. Form subjugates function, a flatness alluding to the dimension of depth concealed by the façade. A cropping, a distention and altering of space, which reduces the building to an idea, a singular statement, a narrative element, from the plenitude of direct experience to the perfection, the singularity, of the image. The façade, a surface display, a singular statement, is associated with unbounded, amorphous commercial and institutional forces. Definition is through and by icons, through a repeated motif of tropes. Perception and information that exceeds the physical limitations of a construct or a place: ever-evolving surfaces destined to be consumed. Here portraits of a place are composed from disconnected pieces, transcendental symbols of an indefinite space. It is an environment of absence, of non-presence, a disaffected landscape of surfaces, a series of superficial spaces and things.

77. Lisa Varano, "New Gummer drawing 'lots of interest'," *Guelph Daily Mercury*, March 04, 2008. The developer appears to have encountered financial difficulties. While a construction crane is still present, work on the project halted in November

2008. The site was excavated, a central concrete elevator shaft and steel framework built, but absent further construction in nearly a year, it has begun to resemble a ruin.

78. Bruce Grenville, ***The Uncanny: Experiments in Cyborg Culture*** (Vancouver, BC: The Vancouver Art Gallery, 2001), 13-58. Second-generation imagery may serve to diminish the importance of the actual artifact, involving an isolation of things from their contexts, turning them into images within systems of information, classification and storage. The artifact comes to be perceived not in its real space, but amid other spaces. Through an endless prefiguring, an appropriation, a simulation of the act of looking within architectural space, the image is appropriated not only from an artifact or a site, but also from the passage of time.

79. Peter Szondi, ***Theory of the Modern Drama***, Translated by Michael Hays (Minneapolis: University of Minnesota Press, 1987), 21-22. The urban context provides a ground for a convergence of space and memory-indications of the future in the past within a spatialization of memory.

80. Susan Buck-Morss, "Dream World of Mass Culture," in ***The Dialectics of Seeing: Walter Benjamin and the Arcades Project*** (Cambridge, Massachusetts: The MIT Press, 1991), 253-286. The traditional imbricated in cultures of the modern, ruins, the arrested thresholds of past urban dreams littering the landscape of cities, is 'dialectic at a standstill'. This material offers the means for both illumination and appropriation, a mechanism for bringing the past into the present.

81. Allen G. Noble, "Building Materials and Construction Methods: Earth Materials," in ***Traditional Buildings: A Global Survey of Structural Forms and Cultural Functions*** (New York: I.B. Tauris & Co. Ltd, 2007), 82-101. Imbrications of a particular history and geography, traditional built structures normally reflect their surroundings.

82. Mircea Eliade, ***Myths, Rites, Symbols: A Mircea Eliade Reader*** *Vol.1*, Edited by Wendell C. Beane and William G. Doty (New York: Harper & Row, 1974), 133. A figurative artefact, the fetish is both product and productive, a systemic embodiment within a material object-form. Re/constituting historically transmitted pattern/s of meanings, performing an enactment-a reproduction maintaining a pre-determined form.

83. Joseph Campbell, "Renewal Myths and Rites," in ***The Mythic Dimension: Selected Essays 1959-1987*** (Novato, California: New World Library, 2007), 39-84. Idealized in its appearance-the fetish as an object regarded with extravagant reverence. Fetish: the living presence. As a material thing-in-the world, an element within a system of belief, a projection, a point of concentration and identification, the fetish provides a focal centre.

84. Martin Heidegger, "Building Dwelling Thinking," in ***Rethinking Architecture***, Edited by Neil Leach (London, UK: Routledge, 1997), 105. "A boundary is not that at which something stops but…is that from which something begins its presencing…" Walls have display functions: as walls of memory, barriers, obstacles, enclosures, borders, screens, fragments. Boundaries serve to clarify and situate the built form, to classify and designate, functioning as a mechanism for reduction of ambiguity-demarcation-creation of distance and distinction to delimit mingling and avoid contamination, generating spaces-places that situate; paradoxically, the spaces at the sites of borders are diverse, multiple and overlapping.

85. Jean Baudrillard, ***Simulacra and Simulation***, Translated by Sheila Faria Glasner (Ann Arbor: The University of Michigan Press, 1994), 16. "From medium to medium the real is volatized; it becomes an allegory of death, but it is reinforced by its very destruction; it becomes the real for the real, fetish of the lost object-no longer object of representation, but ecstasy of denegation and of its own ritual extermination, the hyperreal." The logic of sign values, of images that are self-referential, where object-commodity and sign become indistinguishable represents the final triumph of capitalism, imposing a socio-natural order compatible with large-scale commodity production. An organization/structure/language within which the currency of economic exchange is increasingly that of commodities and encoded images, invested and nested objects, which are represented, imagined and usurped. Signifying a disjunction between the materiality of the relations by which the world is lived through the body and the images by which it is represented, simulacra becomes a problematic determinant of identity-engagement, an ordering principle for the self and the actual. Material as action becomes caught up with consumption, artefacts becoming statements enrolled into the language of capitalism, merely constituting 'speech effects'.

Chapter Five: "Profanation of Place"

What are the necessary absences, the disappearances, omissions and silences that particular presences within the urbanized landscape entail? Wal-Mart is making a major superstore push in Canada, including the community of Guelph, where the retailer had to battle for more than ten years to build a discount store. Wal-Mart has constructed a mega-store in the city, locating this controversial commercial development adjacent to the Ignatius Jesuit Centre, a spiritual retreat on the northern boundary of Guelph. An apparent dichotomy between the sacred and profane, revolving about the definition of landscape-space, emerges at the boundary of these two sites. Having maintained a presence in the Guelph area since 1852, in September of 1913 the Jesuits purchased a farm that was then six kilometres north of the city on the Elora Road; St. Stanislaus Novitiate was established here for the training of those entering the order. With the election of a new city council in 2003, years of opposition by Guelph city-planning administrators and citizens to situating a Wal-Mart adjacent to the Jesuit property were overturned.[1] A re-definition of the site of conflict was enabled when the newly formed council voted in support of a municipal Official Plan amendment, a regulatory procedure required to permit Wal-Mart's application for a zoning change. A 'making' of land through tactical manipulations of terrain and structural emplacement was facilitated by a process that necessitated a commercial designation for a property already categorized as industrial-use, an accommodation that would permit a re-scripting of landscape conditions. Specific terrain here is acted upon as simply extrinsically defined surfaces and embeddings, a topological surface subject to deformations, a continuous programmatic structure functioning as an active constructed plane in a continuous morphological change. Another cement big-box form is the result, the drab, homogeneous landmark that accosts those utilizing Guelph's northern gateway. The meaning of the site involves expression of formal properties and of a system of relationships related to the natural or man-made place. The process of contestation over defining this site provides the basis for a reading a space; this site provides the location, a topology, for tracking the conceptualization, design and construction of space. Inclusions and exclusions are involved within narrative

structures, determinate conditions providing the basis for and resolution of a specific conflict.[2]

   Place, as locus, distinctive site, might be approached through the essential reality of terrain and architecture.[3] Buildings and landscapes offer the basis for reconstructing the history of a place, to understand the forces that have shaped it through time, in order to construct a picture of an inhabited place, its character and identity. Reified within an eradication of topographical particularities, character and form, disenchantment and homogenization may attend the influence of corporate capitalism. As a defined portion of space with individual qualities, place is a patterning of space recognizable by its specific identity and structure. Conversely, urban dispersion is the outcome of a replication process whereby standardized urban patterns can be reproduced without limit, in a formulaic re-production. This is a symbiotic mode of urbanization which favours peripheral development.[4] Made apparent in Guelph, what results is a built environment dependent on a paradoxical dissolution and control of boundaries. Structured fluidity entails a programming of space where spaces of enclosure become diffuse, an array of forms-amalgamations that are the product of territorial dispersions. Such spaces are configurations involving erasures and revisions within a 'deterritorialization' of the material, a diffusion and ultimate fragmentation within an environment composed of systemic constructions.[5] Architecture and configurations of terrain are exercises in narrative structure, means and enactions that provide a vehicle; a stage for the performance of life. Providing a structural framework, building projects involve an ordering of context, are articulated and configuring elements attempting to determine the identity of the place and to interpret it.[6] Assemblage of these configurations of place-making materials and techniques constitutes the nature of a built environment. As particular arrangements of expressive forms and tactical landscaping, architectonic structures involve spatio-temporal organization, constituting intentional material discursive presences. Aesthetic mechanisms for the framing and conditioning of experience, they are problematical as re-productions under the influence of forces of deterritorialization.[7] If the aggregate built environment is the symbiotic 'sum of narratives' deriving from socio-natural and spatio-temporal interstices, it provides an interpretative frame-a framework for

scrutinizing intentionally conceived spaces, attempts to prefigure reality leading to the conformation of places.[8]

(Figure 5:1) Looking westward from Loyola House. (Gilbert: 2008)

On December 17, 2001 Guelph City Council reversed a previous council vote which had supported two big box proposals.[9] One proposal was for a commercial development anchored by a 105,000 ft^2 Wal-Mart, and another for a 120,000 ft^2 Zellers, a discount store chain competing with Wal-Mart for market share since the latter arrived in Canada in 1994. Both proposals required zoning changes. The 2001 rejection was part of an ongoing saga that began in 1995 when Wal-Mart first announced its decision to locate in Guelph. A concerted citizen effort resulted in a council decision in 1997 to turn down both big box proposals. That decision was appealed to the court for municipal council decisions in Ontario, the Ontario Municipal Board (OMB). Through employment of various legal manoeuvres, the developer got the matter sent back to the local council in 1999 for another decision. This time, a new council approved both projects, ignoring citizens who again spoke in opposition to the proposals. After more than two years of legal wrangling about Wal-Mart sales figures, the proposals were sent back again for another local council review. This time citizens were successful in

persuading the new council to revert to its original position in opposition to both proposals. But the Wal-Mart discount store was eventually approved by city officials, and in February of 2006 a broad-based Multi-Faith Initiative was formed to contest Wal-Mart's approved location next to the Ignatius Jesuit Centre.[10] Comprised of religious leaders and practitioners including Aboriginal, Anglican, Baptist, Buddhist, Catholic, Daoist, Jesuit, Lutheran and United, this group chose to support a Charter of Rights application that had been put forth in February 2004 which sought to quash the newly amended city by-law allowing commercial construction on the site chosen by Wal-Mart. Despite a Charter challenge outstanding against the city of Guelph, Wal-Mart received a building permit and began construction in the spring of 2006. The Multi-Faith Initiative to Protect Guelph's Sacred Spaces eventually led to a hearing before, and subsequent rejection by, the Ontario Superior Court of Justice on August 8th 2005. The case put forth was based on a right to religious freedoms, with the physical qualities of the Jesuit property in Guelph being presented as emblematic of the conditions necessary for practices leading to an experience of 'God'. Landscape here provides a medium, an instrumental form of address with fundamental qualities; within the admixed ground of programmatic ritual settings a perceptual space is constituted through a collection of emotional encounters with natural environment and built or created space. Subsequently, out-of-court settlements were reached by the Jesuits with both the Corporation of the City of Guelph and 6&7 Developments Ltd resolving elements of the Charter application sent before the Ontario Superior Court.[11] An appeal by the Ignatius Jesuit Centre of Guelph to the Ontario Municipal Board regarding a proposed 'Phase 2' expansion at the same site was resolved concurrently.

Terms of the settlements included mandating further visual and noise mitigation measures to be enacted on the site, mediations to be accomplished through the strategic use of earthen berms, extensive plantings and landscape alterations. Architectonic deployments, engineered material barriers at the boundaries of the site were intended to obscure construction activities and suppress additional noise that might otherwise be generated by development at this location, now or in the future, providing an 'appropriate standard' for commercial land development in this area.[12] Wal-Mart's proxy, 6&7 Developments Ltd. retained landscape architectural firm Terraplan to

advise on visual-aesthetic options for the site, as the legal settlement meant significant plantings and reconfigurations along the boundary between the commercial development and the Marymount Cemetery and Jesuit lands. Bio-technical emplacements included mature cedar trees and the establishment of a 'Living Wall', created from growing an arrangement composed of willow trees.[13] In order to meet the requirements of the settlement, 6&7 Developments continued to employ acoustical engineers from Valcoustics Canada for purposes of environmental impact assessment and mitigation; terra and bio-form measures that were put in place as a result of a previous agreement related to OMB proceedings in 2001, coupled with an increase in the height of the original mandated earthen berm, accomplished once construction was initiated, are meant to ensure that measurable noise levels experienced by those using the Ignatius Centre will not increase. These steps to visually and acoustically mask the site were not directed by the OMB or Provincial courts; the development company representing Wal-Mart's interests voluntarily agreed to assist with implementing these control measures, litigation around these issues thereby being avoided. Is this then an example of late capitalism's ability to accommodate sites of resistance, diffusing the ideological and material potential of a site, a terrain of possibility grounding an alignment of alternative conceptions of the real within a framework of resistance?

(Figure 5:2) 'Living Wall': Wal-Mart Site Boundary. (Gilbert: 2007)

The Ontario Municipal Board approved Wal-Mart's application to change the zoning of the property from industrial to commercial on January 3rd 2005, permitting a reconfiguration of the landscape at the Woodlawn Road-Woolwich Street (Highway 6 and 7) area of Guelph. Overturning a local decision allowed construction of an initially 127,405 ft^2 building, and 'Phase 1' parking for 851 automobiles, after a decade of debate between Guelph residents, the local Jesuits fighting to keep the property commercial-free, and Wal-Mart.[14] The exercise of power is apparent in the disposition and definition of property, evident in the processes and practices of conceiving, designing and constructing space. Mobilizations involved the formation of time-space as a process of mediating material relations, and practices implicated in the fabrication of space as expression of control.[15] The importance of labeling, branding, the demarcation of landscape in ascription of value and its valuation is here made manifest; land is construed as functional, transactional space. Yet this is a surface mutability, an instability within the definition of that which has already been enrolled into a system of exchange. Under the aegis of capitalism meaning is imposable, extractable, another transposable commodity form and formulation to be enacted and consumed within the bounds of demarcated property lines.[16] The dynamic relationship of meaning to landscape/terrain conforms to the transposable core procedure of capitalism-the commodification of things. Values are ultimately relative to other resources, changeable, set within a circuit of monetary exchanges. Once readable as an exchangeable commodity form, land is organized within an intersection of structures that interact through the medium of money. Amongst, and influenced by, an array of resources and procedures, topography is a fluid thing-space, a site for development. The question of association and appropriation, of how things-space are owned, seems to underlie the Wal-Mart conflict in Guelph. Terrain provides a surface of identification; the contestation over an iconic landscape involves a particular aesthetics of power, an iconography. Readings and associations here are dependent upon mnemonic structures, monuments and their symbolic function, with building functioning as formative element of cultural identity. However, this constructed landform is overlaid by a singular organization of space; it is a surveyed, gridded and controlled terrain communicated by boundary markers and limited access to the demarcated area. Land

tenures depend on marked, bounded, defined space. The use to which these landed domains are devoted may be altered and rearranged; they may be emptied conceptually. With the prospect of commercial development, contestation over the definition of the building site has involved an erasure of socio-natural processes and practices, a voiding of previous inscriptions on the landscape; absent in the depiction of the planned Wal-Mart site is the fact that the property was formerly the location of an extractive industry, with aggregate mining resulting in a gravel quarry later filled and graded. The site plan submitted by Wal-Mart for the leveled property acquired by the company outlines vehicular traffic flows, an orientation of limited entrances and exits, 'stormwater management' and future development, while labeling, defining the adjacent Jesuit property as 'Wetland/Open Space' in its mapping of the ground.[17] According to the Wal-Mart site map, beyond the bounds of an ordered, structured space lies 'open space'.

When the Jesuits first settled in Guelph they attended to an expansive territory stretching north to Georgian Bay and northwest to Lake Huron. Subsequently diminished in scale, most of the projects operated by the Jesuits in the Guelph area are now located on or directly associated with the 640 acres of farmland, wetland and woodland sitting on the edge of a growing city. The Ignatius Jesuit Centre, which lies within the present boundaries of the city of Guelph, comprised of formal gardens and naturalized landscapes, inscribed with walking trails and various buildings, is itself an imposition upon the land. It is a hybridized space, the product of, and shaped by, the practices of colonization. In hybrid, socio-natural landscapes, flows, networks, conflations and disjunctures are created.[18] The property is bifurcated by provincial Highway 6; 540 acres of land are on the west side of the highway and another 100 acres on the east side. Marden Creek runs through, and is dammed within, the boundaries of the property before joining a section of the upper Speed River that flows alongside this property. A productive landscape, demands for food, aggregates, energy, waste disposal, recreation and other services have been, and continue to be, placed upon this ground.[19] An artefactual landscape, a thoroughly manipulated topography, is also present within the borders of the grounds, and accessible by a network of roads and trails are an old gravel pit, an abandoned portion of CNR railway, bridges, farmhouses,

barns, workshops and ruined structures. The arable land of Ignatius Jesuit Centre is utilized as a working farm; a Land Use Committee oversees all lands. Managed agricultural and naturalized landscapes are meant to provide a setting for a retreat from 'the pressures of life', an aesthetic space of 'natural beauty' for meditation.[20] Given the topographic inscriptions, a distinction between utilization of the land for industry-commerce or religious ends becomes somewhat specious. These are strategic and deterministic engagements with the biophysical absent reciprocity, socio-natural relationships predicated on anthropocentric use-value. As opposed to a common land resource, this is a private property upon which a degree of domination has been imposed. Exploited through the extraction of resources, the property is managed to improve the productive capacity of the land for human requirements.[21] Landscapes and natural 'resources' are developed here, the value placed on them determined by market forces and official planners. If land is conserved, it has to be done with human ends in mind. Land is positioned as 'natural' resource, a source of natural capital to be converted to commodity inputs within infrastructural processes.[22]

The site chosen by Wal-Mart is considered sacred space by some, an element of a 'sacred belt of land', comprising the Jesuit's 640 acres and surrounding properties. This is a socio-natural topography encompassing not only the Jesuit Centre but also three burial grounds, those of Our Lady Immaculate Mausoleum, the cemetery for the Jesuit Fathers of Upper Canada and Woodlawn Memorial Park.[23] These transitional zones, hybrid landscapes, are promoted within a system of spaces as demarcated places of quiet within which to experience the spiritual; they are meant as exterior, alternative time-spaces, sanctuaries within which to experience the divine in the face of the 'busyness' of society, landscapes beyond considerations and consequences of consumerism and materialism.[24] Yet the delineation of particular place from its surrounding becomes questionable here. As topographic elements within a configured terrain, a larger geography, though bounded by engineered barriers, these are not isolated sites; the ground is a socio-natural construct subject to economic and biophysical processes and practices, evident in property boundaries and overlapping acoustic territories with-in an urbanized surround. This is a hierarchically ordered sets of spaces, fragments of the larger whole forming a gradual set of aggregated units,

material expressions of dissonant resonances emerging from exchanges occurring within the acoustic contextual environment, from an urbanized landscape enveloped within a particular soundscape. The acoustic ecology is subject to engineering, to masking and modification, to suppression and modulation affected through application of technique. Inhabiting a void, present in the interstitial spaces between constructed subjects and objects, sound is experienced as parsed messages about the built environment, and tangibly as vibrations that pass through and around the body. A defining element, sound entails periodic disturbances impressed upon, to which the body-urban form is subjected. An organism existing and defined within a soundscape, inhabitants of a space are encompassed by and develop meaning in relation to sound; this is a problematical embodiment as the inhabited soundscapes of urbanized spaces become increasingly suffused with industrial and commercial noise. As with the Jesuit property and its surroundings, habitation takes place within an ambient disturbance that blurs the boundaries between personal and public. It is a space infused by an anthrophony that refuses to acknowledge boundaries between sacred and commodified space as these acoustic territories converge and merge. [25]

Development involves reconfiguration, a leveling and paving-over of the building site. Resurfacing, a lamination, a sealing-off constitutes an entombment of the earth through an appliqué of uniform material, a strategic engagement with the landscape as active surface, a process that is the sum of necessary infra-structural interventions. While externalities such as environmental pollution from increased traffic volumes and an increase in artificial lighting were not determined as subject to remediation, in order to appease concerns concerns over its presence Wal-Mart did pledge to give the Guelph store a 'distinctive' appearance. [26] Strategic bricolage determines the resulting interface, a surface treatment combining residual-native material, a design method creating urbanity through combinations of residual material. Implementing different figure-ground patterns through incorporation of some faux design elements, here it involves a mobilization of tropes, including ornamental brick and stonework referencing historic local buildings, into the corporate branded concrete façade. Veneer, cosmetic coverings modified the aesthetics of the big-box, through a strategic application of trellis, awnings, a faux cupola and dormers, non-functional

elements which do nothing to address the larger issues associated with the big-box, an architectural form-program of space enclosing, industrially clad, mega-sheds.[27] Manifesting the structural and spatial developments of capitalism, the chosen building-form functions as a specific mechanism of representation. The lack of consideration of place is reflected in the choice of materials and design employed in the construct, which reflect the accession of simplicity over dynamism, of sterility over possibility. A determined and designated locus of a cultural performance and reproduction, the building is an exemplary isolate, a monadic structure literally closed-off from its biophysical situation. It is hermetic, self-contained, a human construct/ion that turns away from the primary, the material context and flows where/in it is emplaced. With its lack of openings, its anonymous design, and its use of material and colour, it is a deployment that is neutral but not natural, reflecting a turning-away from interaction and exchange; it is an embodiment, a concrete example of spatial and temporal disengagement and artificial constraints. An emblematic innocuous form and formulation, entailing geographic superimpositions, the 'big-box' Wal-Mart has constructed in Guelph is an artifact manifesting the valuation of abstraction over specific context and relationships, and the increased standardization of building practices and styles. Being the product of a technological consumption society it defines a property within certain properties; it is an enclosure the experiencing of which requires permission for entrance, an admission for engagement in material consumption.[28]

(Figure 5:3) Guelph Wal-Mart Site (Gilbert: 2008)

Mechanical systems of reproduction, the big-box form and formulation deployed by Wal-Mart and other buildings occupying Guelph's discount-retail development nodes are replications, product of disciplinary technologies. Systems of space and structure are directly at the service of program, and superficial ornament is applied independently of them; commercial-industrial sheds are decorated with reproduced, conventional figures, representations and signs.[29] They provide an indeterminate aesthetic location-knowledge, dependent on the anchoring of identity through symbolic association; these are thematic constructs, built configurations entailing problematic impositions and correspondences. In the composition of the Guelph Wal-Mart's commercial façade, a surface treatment employs material elements within a contrived, false vernacular indifferent to time, place and context. Mechanistic reproduction here takes precedence over production; figures are borrowed and re-formatted.[30] Masking generic buildings that are not integral to the urban fabric, form and attendant meaning are expropriated rather than invented or created. What results is an explicitly artificial built environment, a composition determined by insubstantial buildings reliant on a frontal aspect of unoriginal signs of signs.[31] The architecture of the threshold entails the negotiation of passage across a line of demarcation. With the big-box control systems are applied to void spaces, and non-referential space is a medium waiting to be colonized. Lines that appear to define space are the effect of the institutional suppression of their fundamental complications; the threshold becomes the mechanism for that suppression, as the threshold that appears to cross it produces the sense of the line. With the building form deployed by Wal-Mart, the organization of the structure results in a surface presenting few openings, with a limited number of perforations for points of entry, ensuring a delimitation and regulation of flows and exchanges. Apertures orchestrate the movement of bodies and commodities throughout the building and the efficient circulations of material through the spatial enclosure, producing exchanges that are paradoxically static, structured within a continual return, a linear repetition of process and practice. A single means of access or approach is provided for shoppers/consumers to the building. Access to the structure is restricted, controlled; its operations attempt to prohibit both choice and the ecological surround. Reliance upon surveillance/control as the means for security results in structural

simplification. The building is lacking windows. Available points of entrance consist of automated doorways-closely monitored choke-points-which do not provide spatial transition or delineation. The lines drawn by the structure and its surround are not clear demarcations between inside and outside, instead they provide glimpses of a more convoluted distinction between the visible and invisible; what is present is a veiled structure, the systemic constitution of the construction of consumption. Beyond the surface of the building-form employed by Wal-Mart, either within or outside, is the same systemic imposition of a homogenized, stripped, generalized space of surveillance and consumption, as space comes to be defined as artificially lit, simplified and enforceable.

The commercial development is demarcated and marked, but not bounded by the edges of the property it is conforming. The site provides the ground for a figurative edifice of bounded depth, an artefact of limited dimensionality whose reality is transacted upon decorated planar surfaces; these configurations are graphic or representational, buildings that are symbols rather than forms in space, symbolic orderings of material conditions within a banded, branded calibration of elements.[32] It is a program of parking and landscape which is complicit with an urban formation characterized by sprawl, separation and striation, generic architecture, objectified constructions, and privatized public spaces. Compositions of illusion, figure and artificiality, based on homogenous urban zoning practices and patterning, generic cities accommodate the same big-box nodes and corridors occupied by many of the same international retailers located within retail pad developments organized in a repetitive fashion.[33] Fed by flows from an active roadway, the big-box, a format combining a retail store with a warehouse in a single facility, is set toward the back of the development, fronted by an expanse of parking and smaller boxes. This is an organization of site that is hyper-designed to maximize real estate and shipping efficiency, customer flow, and profit/sales. Through utilization of a proven methodology, a formulaic procedure for retail pad site design, architects and developers are able to rapidly and efficiently reproduce, to materialize, one development after the other, a serialization with little apparent concern for the implications or quality of this brand of architecture. This particular brand is revealing as the symbolism of

architecture is founded upon correspondences between various patterns of spatial organization, consequent upon the relationships, upon the abstract plane, between architectural structures and the organized pattern of space.[34] With the big-box format, serial arrangements of colours, textures, sounds and landscapes display an organized pattern of space and associations where structures are planned in accord with a specific doctrine. This base valorization is a material formation that epitomizes Wal-Mart's business practices and processes. The resulting generic, parsimonious, aesthetic communicates a value system dictated by "Everyday Low Prices", providing a manifestation of the 'savings' that are being passed on to the consumer; the built landscape and ecological surround subsidize these savings, suffering at the expense of this discount, discounted, space.

(Figure 5:4) Guelph Wal-Mart: Big-box Façade (Gilbert: 2008)

Externalizing its costs, this is a typology of urban development driven by closed retail constructions that requires infrastructural and design conformity. It involves a structuring of flows and a large degree of control, as shopping and entertainment necessitate a controlled space that filters out the unknowns and variables found in the traditional city; avoiding that which might disrupt its carefully manufactured image-space. This is Rem Koolhaas's 'Generic City', the urban formation that results from a 'liberation' of the city from the captivity of the centre; having escaped from the

'straitjacket of identity'; it is an elemental pattern-form, a reduction, reflection and expression simply of present need and present ability. A standardized urban space where consumer activities dominate, determined by the pervasiveness of shopping, it is the city that no longer has specific reference points in its territorial birthplace, an indefinite state. Mutable, disposable, a circumscribed potentiality, an immediacy, it is the city devoid, voided, of history. "It is easy. It does not need maintenance. If it gets too small it just expands. If it gets old it just self-destructs and renews. It is equally exciting-or unexciting-everywhere."[35] A superficial construct, a fractal series of surfaces, an iterative process, this is a recursive urban figuration providing an inchoate basis for meaning, for identity. Wal-Mart's material and aesthetic arrangement of its architectonic assemblies and the plasticity of their contexture belong within this Generic City; because everything is the same in such an urban context, identity and difference are moot. They don't matter. Regardless of whether the exterior ornamentation chosen by Wal-Mart is Main Street, Cape Cod, Adirondack, or Urban Industrial, the basic form, the material presence is fitted into a flattened landscape littered with big-boxes, stand-alone structures, basic-generic designs and patterns simply replicated in every city. Koolhaas postulates that these ubiquitous built forms and formulations are material repetitions resulting from "…a method, a mutation in professional architecture that produces results fast enough to keep pace with the Generic City's development. Instead of a consciousness, as its original inventors may have hoped, it creates a new unconscious. It is modernization's little helper. Anyone can do it-a skyscraper based on a Chinese pagoda and/or a Tuscan hill town."[36] Disassociated fetishistic replications-replicates-folded back on themselves; such recursive buildings are constructed by an interaction between material practices and systemic mechanisms of representation, their materiality being dependent upon disciplinary techniques, imagistic framings.[37]

Having finally established a physical presence in Guelph, Wal-Mart is already pursuing 'Phase 2' of the project, seeking to expand the footprint of its commercial development in order to create a 'Supercentre' on the site. Requiring a further zoning amendment, the proposal before city council seeks an expansion of the existing store by 65,000ft^2, and that it be encircled by an additional 135,000ft^2 of retail space.[38] The

operational scale upon which mass-retailers like Wal-Mart function depends on the ever-increasing size of the big-box store. Latent possibilities of the big-box as a mega-structure emerge within directed, expansive, circulations, within a globalised network, as the modular units of the construction/form permit a continual expansion, increasing the size of both the individual unit and the network through repetition of several units on scattered sites.[39] This is a scale-able figure located within an assemblage, a product of structural organizations, material manipulations employing advances in the processes of mass-manufacture and transportation. Building projects like this involve the mechanized mega-forming of landscape, and the repetitive modularized reproduction of agglomerative mega-structures. Developing such large-scale structures has involved coupled physical processes that incur spatio-temporal accelerations within space dominated by capital, which collapses all boundaries. The repetition and reproduction of the same unit occur on separate sites. The determination to site the Wal-Mart where it is in Guelph lies in logistics; it is rationally located at the intersection of highways 6 and 7. Maximizing the efficiency of its distribution machine, the building is an extension of and situated on the highway transport system, strategically placed for a transferral of material goods, movements, linear flows via arterial roads that access and ramp to and from highways. Techno-economically determined logistical networks dictate topological organizations, architectonic developments on an ever-expansive scale, operations involving a super-sizing of the built environment, and material deployments utilizing design innovation which spurn ecological principles. Such designs-structures, organizational formations, are based on processing techniques, dependent upon material appropriations at the smallest of scales in conjunction with manufacturing and information systems operating at the largest.[40] Economies of scale dictate manipulations, selections and renderings, of typologies and topologies, an integration of global systems of transport, utilities, and information technology within gigantic structures. These constructs are subject to, and require, constant material and informational convergence, upgrading, and replacement.

Savings, involving spatio-temporal simplifications and systemic functional economic rationalizations, are achieved through the replication of forms and passed on to consumers in the form of lower prices and simplified landscapes. Providing the ideal

terminus for commodity distribution networks, the big-box format lends itself to unlimited modularity and an expandable interiorized space.[41] A warehouse form, its shell, its exteriority, is expressive of a superficial culture of material consumerism. It is a screen, a conflation failing to articulate a differentiation between utility and the components held within. It is, as well, a raw shell and interior fit-out utilizing materials providing a minimum degree of finish, its sole purpose is to serve as an unarticulated mass-produced container for a mass-produced programme of mass-produced merchandise, within a programmatic flow of material involving linear processes and practices. This shell and its accompanying retail system reproduce an efficient, rationalized, flexible, functional environment, a malleable and discounted space. Wal-Mart's slogan and ideology of 'Always Low Prices' creates a poetics, an atmosphere for this space that its design aesthetic, its repeated form, serves to reinforce. Commoditized diminished space is mass-produced, a conduit for standardized merchandise arranged on standardized shelving, within an expansive warehouse environment where attention is focused toward savings. The shell of the big-box, the discrete unit of discount space, which renders the ubiquitous box inanimate, lifeless, serves to modulate this serially reproduced interior. Both inside and outside, quality is replaced with quantity and experience is replaced with economy, as the aesthetics and presence of built form are determined by, and infused with the sole purpose of discounted space: savings. When considered as a discrete entity, Wal-Mart as a corporation constitutes a mega-structure; at the scale of an individual store/unit, and within the milieu of retail urbanism, it is fractal in nature, a mega-structure composed of a networked array of replicable individual units that comprises a mega-infrastructure at the scale of its totality.[42] Wal-Mart is a globalized entity whose essence is to be found in the continual expansion of horizontal space conjoined with the temporal collapse that results as the time horizons of corporate decision-making have shrunk. Satellite communication and declining transport costs have made it increasingly possible to spread those decisions immediately over an ever wider and variegated space. A hyper-efficient distribution system now links boxes filled with shelves of merchandise, within discounted, commoditized space. The requisite urbanized topographic form for actualization of this system becomes a by-product of consumerism and its flows.

What does it mean to construct and occupy space in this manner? Atrophic space is no longer defined by its identity, history and association, but is a general space dependent on non-localized communication. It is a topography that results from shifting definitions of space and time arrived at through the dynamics of capital circulation, simplified landscapes that reflect the need for ever-accelerating turnover time in production, exchange and consumption. Enactment of Guelph's official planning policy results in a landscape that is open and indeterminate, in a topological patterning where location is identified by means of transport infrastructure accessing determined points-nodes within a conformed and regulated space.[43] Standardized, ordered and homogenized, place becomes no place as present socio-natural relationships are subjected to systemic simplifications and repetitions. Urbanized landscape is now a transposable industrial technology, the product of mass production construction techniques, a universal, abstract low-density middle state, which is neither town nor country.[44] Product of a rationalized space and time, composed of a series of flattened sites within a conformed space of uniform patterns, the legibility of this space, the visual quality allowing orientation and identification, requires an implosion of representation and reality. Within this construction of the local symbolic orderings of time and space provide a framework for experience as function and facsimile coalesce in built form without foundation, debased. Parodic, imitative emplacements and landscape manipulations provide physical and symbolic locations. Sited here is a proliferation of simple containers, commercial and residential buildings that are directed and enclosed. Their architecture employs a mendacious, debased symbolism within the suburban sprawlscape, a simplified ground, a terrain of temporal-spatial collapsing, which becomes a site rather than forming place. Associated with the content and practices of the big-box store, the single-family suburban home is simply another commodity to be sold in volume, sites in and through which relations and discourses are expressed. A techno-cultural occupation rather than inhabitation, one leading away from intimate connection to the biophysical specificity of a landscape-ground, a transportation over time and space that cannot speak to place. The tract house is another manifestation of particular valuations, towards the abstract principles of distant systems. Technological manifestations in the mall-based suburban retail sector, mega-

malls and big-box stores being the by-product of the development of large tracts of housing subdivisions and expediencies of construction. These building projects allow aspects of the biophysical to be ignored. A transposable, ubiquitous, techno-culture means that it could not have emerged from the particularities of a landscape. This refusal of limits and specificity is mirrored in a built environment that constitutes a flattened topography of functional surfaces, dispersive 'non-places' to be passed through. Space imposes transaction costs upon any system of production and reproduction. Capitalist hegemony over space puts the aesthetics of place in question; the construction of such places, which entails the fashioning of some localized aesthetic image, that may permit the construction of some limited and limiting sense of identity in the midst of imploding spatialities, becomes fraught, subsumed within a political economy of cultural production.
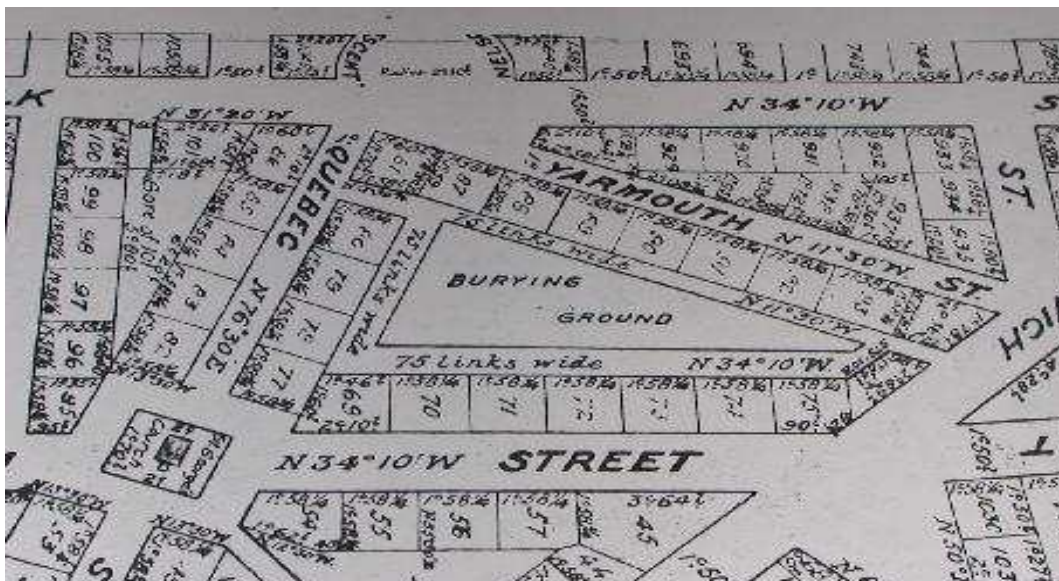
(Figure 5:5) 1855 Map of the Burying Ground (Source: Woodlawn Cemetery)

Originally designated a Public Burying Ground that served the burial needs of Guelph's Protestant community, the area lying within the limits defined by Wyndham, Quebec and Yarmouth Streets is now de-sacralized, and an uncanny space. A site for an administrative division and production of space, this is a space occupied by what it ostensibly excludes; a spectral presence in the centre of Guelph. Avery Gordon posits that… "To write stories concerning exclusions and invisibilities is to write ghost stories. To write ghost stories implies that ghosts are real, that is to say, that they

produce material effects. To impute a kind of objectivity to ghosts implies that, from certain standpoints, the dialectics of visibility and invisibility involve a constant negotiation between what can be seen and what is in the shadows."[45] Constructed environments are categorical edifices, visible artefactual formations necessarily haunted by the symptomatic traces of their productions and exclusions, by the institutional mechanisms that construct space. As Gordon suggests, this ground is also inhabited by the excluded, which returns to haunt the space whose institutional practices seek to maintain the security of spatial divisions; to stabilize contingent conditional locations dependent upon maintaining shared modes of understanding and communication. Contiguous representations within a determination of that which is to be acknowledged, the mediums of public image making and visibility are inextricably wedded to the conjoined techno-economic mechanisms that systematically render the natural world and its biophysical elements other-than, estranged, disenfranchised. The simulacra of memory, renderings result in displacements, exclusions and silences, producing spectral matter in place of the unacknowledged material web of connections. The relational complex composed of 'hauntings', 'seething absences' and 'muted presences' constitutes a nexus situating the artefactual formation. An individual building-artefact constitutes a particular mediation of presences; it is a process, fluid production rather than any fixed material singularity, any thing itself.

Architecture and the built environment involve a discourse haunted by questions of visibility, a systemic relationship with spectral things, apparitions, ghostly matter, that which appears absent.[46] The spectral is comprised of exigent occluded fields at the interstices of the visible and invisible, negotiated emplacements and replacements occurring at the intersection of meaning and power. An aspect of the urban landscape that was once a burying ground, later a site of industry and recreation in Guelph, the present Baker Street Parking Lot makes apparent an unsettled relationship of meaning and landscape within a constellation of effects. Within this relationship are interwoven contingent historical and institutional factors, social practices of producing knowledge, an account of the world predicated on a particular way of seeing, a mode of representation and apprehension.[47] This way of seeing follows from the dialectic of structure and agency, subjection and subjectivity, from a perception that is dependent

upon an integral collusion of spaces, on establishing the bounded particulars of a given landscape domain, and their imagistic representation. These affective figurations, and historical-material, mnemonic structures, are entangled within relationships between artefactual compositional elements, forming and formative landscape processes. Spatio-temporal fragmentation and plasticity attends the construction of a highly ordered and rationalized world. Manifest presences involve repression or projection of the spectral. Within the commodified landscape of late-capitalism, with-in a terrain mediated and saturated by commodities, suffused with mechanical codification, a fluid admixture incurs exclusions, invisibilities, absences and inclusions. When haunting, the seething presence of that which is not apparently there, acts upon realities taken for granted, material offering empirical evidence, it may provoke an admission and excavation, a recognition and admittion of the marginal, the alienated, the banished, the excluded and unacknowledged into the representational enterprise. Another tactic for engaging with the disturbing presence of the spectral is an exorcism, a simple removal and re-placement.

(Figure 5:6) Baker Street Parking Lot: Post-exhumation. (Gilbert: 2008)

The potential site, in the downtown core of the city, of a parking garage, the Baker Street parking lot is a repurposed element of the built environment sitting atop Guelph's first burial ground.[48] Apportioned in 1827, established and appropriated as a

graveyard in the original settlement plan, it was a ground made holy by religious association. This is a liminal space; it is ambiguous and ambivalent, slipping between public use and private value, between work and home, between commerce and culture. The town utilized an officially designated portion of the urbanized landscape, the 'Guelph Public Burying Grounds' until 1853. They were replaced at this point by a property with greater capacity, land purchased at the northernmost margin of the urban boundary by the town of Guelph in conjunction with the Township. When the potential use of the original grounds as a burial site was exhausted, the valuable property was rezoned, and the removal of gravestones and extant human remains began.[49] Now disassociated, the contents of the graves and their markers, material impediments to development of the site, were exhumed from the town plots and removed to the Union/St. George cemetery on Woodlawn Road which had recently been established at the periphery of the settlement. Objectified, subject to a reclamation strategy, a reconfiguration of the urban landscape, emplaced bodies were excavated. Absent proscription, without an enaction of limits on such a practice, the once buried were removed over a period of years during the 1870s. Many gravesites, located in family burial plots, did not have visible markers and record keeping regarding those interred and their placement within the boundaries of the burial ground was imprecise.

Once the initial burial grounds, which formed a triangular platted section adjacent to the central business district, were declared legally closed in 1879, a roadway, named Baker Street, was cut through the property, opening the way for industrial and commercial development that resulted in the construction of a complex of factory buildings over much of the site.[50] A new street through the burial ground and subdivision of the block permitted connections which facilitated transportation within the downtown core and increased saleable frontage. Smaller discrete parcels allowed development to proceed in response to municipal program needs and market demand. Upon the land being turned over to industrial use, it became the site of an assemblage of buildings forming the Raymond Sewing Machine plant, the first in a series of manufacturing concerns subject to the vicissitudes of market capitalism. The initial Raymond Sewing Machines factory in Guelph was built between Yarmouth and Baker Street in 1872. The building burned in 1875, and was replaced that year by a brick

factory. Dilapidated after having been used for decades as a machine shop by the Cooke and Denison Company, the building at 37 Yarmouth St. was the subject of an 'adaptive reuse' project in 1980. After its reconfiguration, the former industrial building now contains a mixture of commercial and residential space. The original factory was established on Yarmouth Street, but further premises were acquired on the corner of Suffolk and Yarmouth and on Baker Street as production increased. The company was reconfigured as the Raymond Manufacturing Company in 1897 after its founder's retirement. In 1916 Raymond Manufacturing was sold to the White Sewing Machine Company of Ohio. The Guelph factory was shut down in 1922 and its production machinery moved to Cleveland. Backing onto the Knox Presbyterian Church on Quebec Street, an indoor curling facility, known as the Victoria Rink was built on the site of the current Baker Street parking lot in 1892. The curling rink was destroyed by fire in 1914 and rebuilt the same year. The facility, which included bowling greens, was operated by a holding company until 1968 when the property was sold to the municipality.

Those buildings constructed on the east side of Baker Street would eventually be demolished, an absence that permits what is now a city owned and operated parking lot, a uniform surface. As the site was remapped, the landscape re-imagined and repurposed, residues and traces occupied the property; forgotten razed forms and their attendant displaced memories. Meanwhile beneath the shifting urban surface human bones, skeletal remains, still lay interred, underneath a landscape inscribed with the asphalt and concrete of industrial and commercial concerns within the boundaries of what had been the city's first public burying ground. Within an altered and transmuted built landscape, commodities were manufactured, transactions completed and vehicles parked over old bones as people enacted processes and practices in the downtown, treading upon ancestral remains on the now leveled urban site. In October of 2005 the skeletal remains of several bodies surfaced, unearthed from under Baker Street during routine road work at what might have been the back edge of the original cemetery.[51] A peripheral location is perhaps what led to these bones being left behind when others were disinterred in the 1870s and removed to the then-new Woodlawn Cemetery at the northern margin of the city. Guelph city staff began excavating the site on October 27,

2005 in order to disinter the discovered remains. In compliance with a provincial request to 'protect the dignity' of the human remains, a tent was erected over the archeological excavation. An on-site investigation was carried out by D.R. Poulton & Associates, working under the directive of the Cemeteries Regulation Unit of the provincial Ministry of Government Services. As a result of the investigation, the Registrar of the Cemeteries Regulation Unit advised the city of Guelph administration that there was no objection to the found remains being completely unearthed, disinterred and re-interred in a registered cemetery. The remains were removed on July 6th 2006. They were transported and then reburied at what is now known as the Woodlawn Memorial Park. Their replacement was marked by an elaborate service that featured the unveiling of a stone monument etched with a founding narrative comprised of more than 25 elements, symbols of Guelph's growth, its people and landmarks, erected in order to commemorate these two 'pioneers'; incongruously, the material chosen for the memorial is African black granite. When they were discovered during construction in the fall of 2005, it was originally thought that the remains of only these two people would be excavated. However, in the course of a more thorough investigation of the Baker Street area conducted during the summer of 2006, further human skeletal remains were found. When the site was subject to systemic scrutiny, complete skeletons of another fourteen people were subsequently uncovered.[52] These remnants are being 'dated and examined' by the archeologists who discovered them, later to be exhumed and re-interred near an established monument marking their new space of interment; no monument exists at the Baker Street site, nor is one planned to mark and acknowledge the existence of the Guelph Public Burying Ground, the original site of interment.

 The archeological work undertaken at the Baker Street site resulted in a 'clean', cleansed site. In accordance with a brief issued on behalf of the relevant planning authority, it involved a systematic excavation of the parking area to preemptively remove burials before the municipality distributed a Request for Proposal for the building project intended for the property. The result is a topography purged of the literally buried past, that has undergone an erasure of presences and disturbances, involving a non-problematical transferral of objectified bodies after sanctioned 'proper'

technological measures were deployed. As Avery Gordon posits, "In a culture seemingly ruled by technologies of hypervisibility, we are led to believe that neither repression nor the return of the repressed, in the form of either improperly buried bodies or countervailing systems of value or difference, occurs with any meaningful result."[53] Remains out of place, the discovered bodies were scrutinized with a kind of 'obscenity of accuracy', a subjection abolishing the distinctions between presence and absence, the sacred and profane. Bodies here become the object of an insistent visibility, of fetishized commodity surveillance, a non-dialectical way of seeing. The deployment of diagnostic technologies of visuality here served to displace and erase the spectral. According to Guelph's manager of Traffic and Parking, the archeological work conducted "…was a worthwhile exercise because now we have a very clean site" and "business as usual" has now been resumed.[54] Although portions of the Baker Street parking lot were closed-off, excavated, and now have a 'temporary' paved surface over disturbed areas, potential delays for the parking garage contract were avoided. The Provincial Ministry involved had determined that archaeology could not take place in winter conditions, when construction of a parking arcade on the site was planned to begin. The entire disruptive, scrutinizing process conducted in the act of disinterment was absent of public debate or controversy. As difference becomes simulated, the other-than staged, dealt with efficiently, enrolled as social figurations through formal incorporation, it comprises a 'visible invisibility'. That which has been repressed is briefly rendered highly visible within demarcated bureaucratic practices, serving as a form of invisibility; the disassociated is brought into common view for the purpose of consumption, in an act of disposal, a voiding, examination that actually constitutes a form of forgetting rather than remembrance.[55] Fundamental binaries of presence and absence are maintained through the absence of spectral sites, ghosts and spaces of dereliction and rejection, and an expatriation dominated by the presence of fabricated monuments and re-placed spaces of memory.[56] As with the surface features of the site, the buildings constructed and demolished, the traces of that beneath the ground are eliminated assuring that no concrete points of identification are available. The potentially troubling presence of that which has been absented is seemingly and ceremonially eradicated, replaced with a level, uniform surfacing.

As a construct that involves an ordering of socio-natural elements, a building occasions an embodiment of historical-material potential, for an expression of relationships with other structures and with its biophysical surroundings. It is the result of the relationships between the inherent forces of the site and the practices, processes and materials employed/deployed.[57] The artefactual constructions of a contemporary architecture that seeks to remain distinct from, or selectively incorporate surface elements of the material history within which it is situated is problematical. Is the spatial existence of an artefact ever really independent of its temporal contexts and ecological surround? The Baker Street parking lot is an urban space where a multi-level parking structure is going to be erected; while officially cleansed, it is a ground subject to previous investments, haunted by the uncanny, a phenomenon described by Freud; "This uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression….the uncanny something which ought to have remained hidden but has come to light."[58] Excavated material elements generate their own sense of a disquieting return, a demand for recognition effected through the sudden revelation of a previously buried past. Freud posits that the idea of the uncanny arises from the transformation of something that once seemed familiar and homely into something strange and subsequently 'unhomely'.[59] Anthony Vidler suggests that 'unhomeliness' for Freud was "…the fundamental propensity of the familiar to turn on its owners, suddenly to become defamiliarized, derealized, as if in a dream…"[60] Part of the uncanniness inherent within a construction project stems from the sense that at any moment the familiar will be disrupted by an eruption into presence, a continual possibility, leaving one perpetually unsettled and disturbed, dis/eased by an anticipation that provides he basis for the constant, free-floating state of anxiety that seems to accompany acts of modification to which the historical built environment is subject. What might be unearthed, exhumed and revealed through deconstructive practices? Vidler also suggests that the 'architectural uncanny' functions as a "…a metaphor for a fundamentally unlivable modern condition."[61] Meaning is transacted in relation to plastic incorporations, a constructed environment employing the stabilizing function of architecture, by which the familiar is made to appear part of a naturally ordered

landscape. Suppressing the antithetical effects of the unfamiliar, reconciling a potential building project to its surroundings through the subversion of liminal presence, applications of technique result in a fraught spatial enactment, a space of denial. Within the core of Guelph's downtown the built environment is ordered through an architecture that, while inviting a subject into its seemingly hospitable environs, in order to shop, to consume, functions to estrange both the structure and that which is housed within it. They are the product of the repression and attempted distancing of their own history-ground. As architectural articulation, the homely artefact would seem to require an acknowledgement, a recognition, of the void and the revenant 'other', a re-inscription of memory within process and product.[62] With absent-presence acting as a focal point for historical-material understanding the result might be a built form, a material configuration, enfolding myriad possibilities, trajectories, fragments, and displacements.[63]

Both the urban landscape of which Guelph's Baker Street parking lot is an element and the rural topography defining the Ignatius Centre are emblematic of a particular spatial-temporal valuation and reevaluation. Configured landscapes that are the product of a single ontology, these are problematic sites which are expressive of general processes, of transient and imposed designations of the sacred and profane.[64] Establishment of the Loyola Retreat House, officially opened in June 1964, is symptomatic of the dislocating spatial logic of society under capitalism, it is a dispersive spatiality which contingently mediates identity. After Jesuit property in Oakville intended for a lay retreat house was requisitioned for the building of a golf course the Catholic Diocese of Hamilton selected a new site for the building on land adjacent to Ignatius College. Defined by a modular and repetitive structure, these built environments are the product and practice of a determined materialism. Universal, autonomous coordinates, flattened, geometrical, ordered, anti-natural mappings replace the dimensions of the extant geography with the lateral spread of a singular surface. Sites are mapped onto an urban form that is the product of this ubiquitous armature of vision, within an autotelic spatio-temporal organization that involves the imposition of a continuous field. What results is a ground subject to de-consecration, to an expropriation of 'property' for industrial and commercial purposes. The built

environment becomes a form and formula emblematic of a disjunction between the sacred and secular.[65] An organization of space-time where convenience and consumption take precedence becomes apparent. The response to commercial pressures is a redefinition and revaluation of the grounds' properties. Thus a former public burial ground becomes subject to disinterment and the displacement of bodies after a spatial disinvestment; while a time-space of irruption is affected by these actions, an embodied incursion of a past present is avoided. The contingency of this space is mirrored in the terrain of a religious 'retreat' which requires the erection of bio-technical barriers in order to ensure its definition.[66] Thresholds are required to mark the place, line or border at which a passage can be made from one space to another. This ordering of space entails a profanation, a compromising of the sacred, accomplished through a codified redefinition that implies a hierarchy of value in which some places and things, being less important than others, are expendable, subject to fragmentation and consumption. The unearthing and exhuming of remains at the Baker Street site was without controversy as the ground where it occurred had already been profaned, its purpose and function delimited and the site enrolled within the functioning of the urban core. Conversely, with the Wal-Mart-Ignatius Centre conflict, the two properties were brought into conflict due to a lack of physical-imagistic separation, a disturbing proximity here threatened boundaries and the codings denoting specific functions and locations.[67] A transitional/liminal space between global market and local place, the spatiality of the city is the ground on which momentary and ever-shifting boundary lines are drawn between public and private, inside and outside, the same and the other. These lines produce a space in which identities are momentarily authenticated, on which arbitrary closure occurs. The result here are sites of transitory and contingent meaning: the Baker Street property is distinguished from that of the Jesuits in that it has already been reincorporated into the secular, where it was resituated socio-economically and any religious investment and symbolic associations displaced.

The scale of the redevelopment project to be undertaken on the Baker Street Parking Lot property increased substantially when Guelph City Council approved a development plan for the site on February 19th, 2009. A restructuring of both the Baker Street block and north Wyndham Street is now to be undertaken. As part of a

'revitalization' of the area a new central public library is now included in the project. The new library will replace the current library building located at the corner of Woolwich and Quebec St. the site of Guelph's main library since 1902. The concept approved by City Council shows the 90,000 square-foot building facing Wyndham St N and backing on to Baker Street. The new building is to provide an anchoring function at the north end of the downtown. A new public open space and connecting street to run along the south side of the building, a roadway that will bisect the block of land, are also proposed. The library will be built on Wyndham St. just north of the old post office. This publicly funded infrastructure is meant to provide the basis for private sector investment in mixed-use residential and commercial development. The City intends to attract developers to build on the adjacent Baker Street Parking Lot site, encouraging private capital into infrastructure and investment through the establishment of public-private partnerships; according to the plan there is a projected potential for 200 to 300 residential units in 15-storey and 12-storey buildings, plus townhouses, the provision of mostly underground public parking spaces, about 20,000 square feet of commercial space, and the potential for 0.3 acres of open space. Enacting this design scenario will require the purchase and demolition of four buildings on Wyndham St North in order to make room for the footprint of the new central library, public open space, and public parking, and to permit redevelopment of the entire Baker Street parking lot. Before expropriation measures are considered the City hopes to negotiate the purchase of the required lots and their buildings.[68] The approved concept for the Baker St site offers the potential for upwards of 20,000 square feet of commercial space, mixed residential development, and a minimum of 400 public parking spaces. The city-owned Baker Street Parking Lot currently provides 240 spaces for parking. Aside from the hoped for private commercial and residential construction, the cost of the library development is estimated by the municipality at $55 million. Costs include $27.7 million to build and furnish the library, $9 million to acquire and demolish buildings to make way for the library and $15.1 million for 400 automobile parking spaces. The project is intended to realize components of Guelph's growth strategy and urban design action plan. Under provincial legislation, and Guelph's own growth management strategy, the downtown is identified as an area where the city needs to

intensify development in order to accommodate more residents, jobs, transportation and infrastructure. The Baker Street site redevelopment is one of the most significant projects, fiscally and spatially, that the City plans to implement over the next five to ten years to meet the demands of Guelph's growing population.

The product of voids and broken narratives, Baker Street Parking lot is a paved utilitarian expanse of asphalt, an emptied, transitional space in the centre of Guelph reserved exclusively for the temporary parking of automobiles. As an estranged property, it contains no icons or monuments, and no attending iconography other than painted stalls and barriers, the directional arrows and signs denoting specific parking limitations. Absent surface features and any symbolic content related to past inscriptions, there is no ground for identification. Instead the ground here is a voided visual, plastic expression of a concern for ordering a certain area. This space provides the basis for essentialised and depthless representations of identity. Though ghosts haunt the geography and history of the site, they are reduced to traces, merely residue. Remains are an unmarked spectral presence, an un-remarked, unacknowledged absent presence of the site. Once transported, the position and situation of predecessors, bodies, forms and structures remain suppressed here. An essential conflict with ghostly presence over the being and identity of the ground is resolved, managed through a temporal and spatial displacement. The iconic image associated with the Ignatius Jesuit Centre of Guelph is Ignatius the Pilgrim. This image is in turn related materially to a statue of St. Ignatius Loyola by William McElcheran on the property, a work of sculpture situated behind Loyola House meant to inspire the work of the Centre, it is an emblematic figure embodying a going forth, a challenging symbolized by the driving stance of the figure, leaning forward into the wind, engaging, coercing the natural elements. St. Ignatius Loyola assimilates saint and knight into a single figure, magnifying the symbolic worth of the knight, the master, the logos, the spirit that prevails over matter, tasked with directing and controlling the world, changing the nature of material relations, setting upon them.[69] Through the topological setting-relationship of the statue, another association occurs, the agrarian aspect of the Jesuit property binds the icon-artefact to that of the Farmer, the guardian of agricultural rites providing a catalyst for the forces of regeneration and salvation. The grounds offer

fields of potential, as opposed to the sealed surface of the parking lot; yet the garden is also the place where Nature is subdued, ordered, selected and enclosed. The Pilgrim is in some respects a stranger, a transitory figure upon the earth, intent on making personal use of natural-spiritual resources.

(Figure 5:7) Statue of St. Ignatius Loyola: Guelph Jesuit Centre (Gilbert: 2008)

Pilgrimage consists of passages through webs, within labyrinths of memory and possibility, to a specific point in the world.[70] Absent the inhabitation of a specific abode, it involves itinerancy, travels from specific place to place, and a mode of being sharing qualities with trespassing and tourism. While trespassing involves a wrongful intrusion, a transgression, an entering or passing through without permission, tourism - like shopping - may entail the manufactured nomadic movement of people through homogenous, standardized spaces.[71] Predicated on mechanistic modes of consumption, this is a superficial transit that involves ungrounded movements through a time-space, a journey within a de-limited significance. Mappings and navigations of this sort are based upon linear, uni-directional relationships, devoid of grounded knowledge and meaning. Tourism is characterized by a problematic disengagement, willful ignorance of the significance of places visited. Discouragement of relationship to place, a meaningful distance, is required in order to promote illusions of irresponsibility for the tourist, thereby fostering consumption. Pilgrimage is dominated by incessant movement, a state of perpetual departure, practice and process wherein the pilgrim is moved from 'disequilibrium to disequilibrium'; this state of being is emblematic of the practice and process of resource conversion which attends unbounded growth. As its topography is acted upon by a capitalism whose spatial logic is simultaneously homogeneous and fragmented the city becomes the systematic elaboration and production of developable surfaces. An investment of faith in an abstract entity may

condemn the believer to the endless pursuit of 'elsewhere', to a fundamentally unsettling 'radical rootlessness' that is attended by congenital homesickness.[72] Displacement without relocation results from the loss of familiar markers, from the absence of the unique topological properties delineating an area and a place to dwell. It involves, as well, estrangement from the specific landscape elements that provide an axis around which identity might be constructed. The built environment and those seeking to inhabit it are deracinated, unmoored in a world of surfaces subject to fragmentation, dislocation, and rupture. Constant disruption results in an inability to return home, an uncanny dislocation even with never having left.[73] This fundamental absence is the product of society that is still dominated by the spatial logic of the grid, by capitalism organized, and organized by, a geometrical view of space.[74]

Specific socio-natural interactions have arisen from domestication of the southern Ontario landscape of which Guelph is part, an intertwining of natural and human history that is the product of settlement and development over the past two centuries. As across much of the region, in Wellington County most surveys were laid out in an orderly, rectangular grid pattern, with no consideration of the natural features, of the varied topography of the land. Within this platting of terrain a transposition, rather than relational transference of image and actual referent occurred; an ordering of landforms attended by the denial/repression of natural elements served to promote endless repetition of a fundamental conflict. Recursively, material qualities of the landscape/surface were projected onto the aesthetic dimensions of the same mapped surface, the two planes becoming coextensive, coordinated through the abscissa and ordinates of the grid.[75] Fragmentation of the extant topographical presence has made way for farms, urban areas and the accommodation of transportation infrastructure. Widespread changes to the landscape affected by urbanization and associated processes such as sprawl, transportation and communication infrastructure began in the interest of maximizing production from cultivation-an intended 'improvement' of land involving the removal of forests; clearances and fragmentations.[76] Forest remnants, determined by a pattern of settlements and roadways that emerged from an imposed structure, have survived to impart a characteristic pattern on the landscape. These marginalized relics are orientated with property-lines that reflect the arbitrary underlying survey of lots and

concessions. Evident at the Ignatius Centre, some of these remnant forests have been defined as natural heritage resources, 'sacred' spaces that are set-aside as sites of visitation and observation. Situated as a socially distant but physically proximate territory, these socio-natural spaces are constituted displays, as within a museum. Reflecting an ordering of spatial relationships, this is representational space inhabited by the abstract space of capitalist modernity. As elements within a land survey grid which establishs property boundaries, even consecrated, sanctioned sites of pilgrimage, ostensibly that which is beyond material and commercial values, become fragments, pieces of property arbitrarily cropped from an infinitely larger fabric.[77] As a bivalent structure, the grid-form exerts both centrifugal and centripetal force, enforcing an arbitrary framework of boundary lines upon landscape it effects a fragmentation while paradoxically entailing a rejection of delimitation, of specificity. Leading to a problematic mechanistic conflation of representation and the conformed geography.[78] The basis for relationships to immediate concrete objects is subject to mutability, to permutations of valuation and meaning within the montage space attending a property regime where a geometric spatial logic determines material interfaces. Questions of prohibition and return arise in reflecting upon the complex nature of adjacency and the asymptotic importance of residing next-to, outside-of, or with-in a given site-structure. Specifically, the reconfigurations, architectural mechanisms, operations, and organizations enacted in order to prohibit the Other-than/Nature. This prohibited, avoided other that returns to covertly orchestrate the actions, the discourse and operations that attempt to exclude it.[79]

The former Burial Ground and the Ignatius Centre are meaningful formations; so too is the Wal-Mart store and ground in Guelph.[80] Mutable sites of conflict, erasures, laminations and sedimentation, these are landscapes of heritage and spectacle, the basis of temporal and spatial tensions, and the location of revenant entities. Both the buildings and landforms within, and the boundaries defining these properties, function synecdochically, as arrangements and construct of the imagination. Ideational artefacts produced within a manner of perception, these constructs are architectonic metaphorical manifestations. The development projects enacted within and at the margins of these grounds are expedient forms, structures which are dependent upon and facilitate

economic flows and processes.[81] Transitory constructions, spatial disjunctions, constructs subject to mutations and permutations of form, buildings employing motifs and embellishments that are in turn reflective of an inherently mutable structuring of meaning. Habitation takes place within the deployment of a coded exhibition of productive material forms, an organization of meanings within a strategy of representation dependent on positioned polysemous material objects/subjects in performance. Relations and enactments of power transpire within an established context, a material-discursive environment resulting from a socio-historical framework, a positioned articulation.[82] Within the parameters determining Guelph, the conflict about the Wal-Mart store arose from a disruptive emplacement of the construct within an already denoted geography of attractions, an area, a territory, a formation subject to a particular way of looking, which is an effect of rendering the quotidian spectacular. Instances of reconsideration and exploitation of the valuation and utility of artefacts are evident in the repurposing, destruction or decommissioning of religious institutional buildings and sites. Eviscerations of meaning are possible, as with the Baker Street site, as the object-ground is delimited and specified and included within the fluid spectacle of consumption. A transformed and renovated space, the site is simply enrolled into another expression of the urban formation. Spatio-temporal appropriation of a specific place by the symbolic complex formed within a mediated and enacted imaginary serves to divest material reality of authenticity.[83] Perhaps by attending to the discipline, the inherent spirit or spirits of a place, recognizing the being within a particular site, anthropogenic configurations interacting with a biophysical surround may engender an act of reciprocity as opposed to dictation. Thereby gaining access to the mode in which an ecological system or structure is constituted in order to accede to its possibilities and its meaning. This would entail an admission that ghosts haunt the geographies of place and of history, that the spectral underlies the everyday in the ambiguous form of a series of uncanny returns. The result would be building projects expressing, engaging with sacred places, adding layers of experience and importance to ecological patterns as distinct from linear emplacements, profaned spaces. There is no location without a specific ground, a place of location and belonging: to locate is to relate.

(Figure 5:8) City of Guelph 'Welcome' Sign (Gilbert: 2008)

Notes: Chapter Five

1. <http://www.ignatiusguelph.ca/foi.html> accessed July 20, 2007. Jesuits arrived in Guelph from Sault-au-Recollet in September 1913 with the mandate to establish a novitiate. Farmland, then located north of the margin established for the City, was purchased. The existing farmhouse was redesigned to accommodate the Jesuits as they opened St. Stanislaus; the structure being further expanded in response to the need for more space for housing and classrooms in 1933, and again in 1949. Fire destroyed the building in 1954; this necessitated extensive re/building to accommodate the growing number of Jesuits in formation. A decline in the number of Jesuits in Canada resulted in built facilities disproportionate in scale in relation to demand, eventually leading to the conversion of Ignatius College to the 'Orchard Park Office Centre'. The College had been built in three stages, the first wing constructed in 1934, the second in 1949, and the final wing added in 1960 creating a courtyard effect; no longer housing Jesuits, since 2002 it has been rented out as office space. Jesuits now reside in a house on the east side of Highway 6 across from the old novitiate and at Holy Rosary Parish on Emma Street in Guelph. They are involved with Loyola House Retreat Centre; Holy Rosary Parish; the Ecology Project (an element of the Jesuit Centre for Social Faith and Justice); operating (organic) Ignatius Farm; Community Shared Agriculture; care of the wetland, woodland, and system of trails located along Marden Creek. These projects constitute what is known as Ignatius Jesuit Centre of Guelph. Committed to a 500-year

project to restore a 100-acre portion of the property to old growth forest, square metres are being sold as a fundraiser to keep the ministry going. The highway that divides the Jesuit property was expanded from two to four lanes in 2001 to accommodate the increased volume of traffic brought on by the development in Guelph even before the arrival of Wal-Mart.

2. Michel Foucault, "The Formation of Objects," in *The Archaeology of Knowledge* (London: Routledge Classics, 2002/1969), 44-54. Delimitation and enumeration of objects occurs through and by an authoritative 'body of knowledge and practice', naming, and establishing objects of study-scrutiny. Distributed within the urbanized context, power is made apparent by enabling mechanisms for the transformation of urban spaces and boundaries, by the premised reasoning and ideological convictions on which power relations are based. 'Grids of specification' involve systems of division, contrast, relation, and classification; these are systems of reciprocal projections-fields of circular causality. Mapping surfaces of emergence and appearance for objects of discourse: modes of designation-conceptual codings, establishing and maintaining thresholds of inclusion/exclusion. Sites of rupture and discontinuity simply explained away in the interests of progress and objectivity might instead be treated as the primary conditions of possibility. Liminal spaces, thresholds that also give rise to knowledge.

3. Arnold Berleant, "The Viewer in the Landscape," in *Living in the Landscape: Toward an Aesthetics of the Environment* (Lawrence: University of Kansas Press, 1997), 164, 181-186.

4. Alex Wall, "The Dispersed City," in *The Periphery*, Edited by Maggie Toy, Jonathan Woodroffe, Dominic Papa and Ian MacBurnie (London: Wiley/Architectural Design, 1994), 8-11. Guelph has become a decentralized and dispersed automotive-dependent urban structure where densities are generally low, core areas depleted, and retail services and employment are mostly found in the suburban landscape, activities concentrated in industrial/business parks. Evolving into a single continuously built-up area lacking a focal point, it is an urbanized landscape composed of sprawling strip-like retail, housing tracts and industrial development, dominated by tertiary sector activities such as office buildings, shopping malls, big box stores, public institutions and entertainment facilities. Mono-functional zoning results in intense land use segregation,

in a configuration that entails a scattering of activities along automobile accessible corridors, dependent on road systems and vehicles for circulations between large parcels of homogeneous uses. Spaces that enfold single-family housing, differentiated according to house value; multiple-unit housing; small-scale retail, typically small plazas and strip malls; shopping malls of different dimensions; strip commercial development; agglomerations of big box stores; public institutions; industrial and business parks. Zones may be juxtaposed, irrespective of the nature of their land use, provided that sufficient buffering space is provided.

5. Gilles Deleuze, "Postscript on the Societies of Control," and "City State," in *Rethinking Architecture: A Reader in Cultural Theory*, Edited by Neil Leach (London: Routledge, 1997), 309-316. Paradoxically, techno-industrialial systems, which are ordered in relation to dynamic machine constructions of space and time, rather than the biotic, become the source of a regeneration of mythology, providing the ground, mode and means for fabrication of a totalizing mythic world. Fundamental intersections of trajectories in space-time, the constructed environment is an assemblage of architectonic events, a narrative structure composed of a collection of linear anthropogenic events. It is a signifying strategy organizing the remembrance of heterogeneous material assemblages through an abstract apparatus, that of the immutable mobile (see Harvey: 1989).

6. Raymond Williams, "Means of Communication as Means of Production," in *Problems in Materialism and Culture: Selected Essays* (London: Verso, 1980), 50-66. Technical forms, means of communication are themselves means of social production; socially and materially produced and reproduced, media are subject to historical development as produced and as means of production. Social relations/ investments are directed within a perspective of capitalist reproduction. Means of communication-representation serve as mechanisms of social production and consumption, constituting and encoded within social memory. Techniques of representation result in production of an image that may stand in correspondence to physical place. Re/contextualization and re/assemblages entail that place be subject to the diffusion of the aura entailed by techno-reproduction/s. As there is no interior setting, no inside/outside economy of identity established within such material configurations and imagistic re/productions, a

definable identity is absent, as it cannot be given place by a framing that is a mutable, debased permutation. Subsequently, this organization allows for no place of home. The resulting object/space is an interstitial locality further complicated when intersected by tempo-spatially expansive networks of relations determined by the processes of global capitalism.

7. Graham Livesey, "Fictional Cities," in ***Chora: Intervals in the Philosophy of Architecture***, *Vol.1*, Edited by A. Perez Gomez and S. Parcell (Montreal: McGill-Queen's University Press, 1994), 110. Constituting an association of elements, "The city becomes analogous to a book, a repository into which events are written."

8. Clifford Geertz, ***Local Knowledge: Further Essays in Interpretive Anthropology*** (New York: Basic Books, 1983), 95. Definitions and delineations of public-private and secular-sacred domains result from the deployment of specific rendering systems; landscape is the material consequence of referential projections and modes of perception. Topography is anchored within the dialectic of the phenomenological and conceptual, an interaction of the real and the perceived, an imaginary present within a figurative built environment. Materialism is juxtaposed with spirituality, construction/s are bound up with ritual consumption, in practices, formulas, formulations occurring in and through forms, formations serving to divide the world between sacred and profane space/s, in the process creating a type and quality of socio-natural experience.

9. Wal-Mart had originally applied in 1995 to the Ontario Municipal Board (OMB) for a change in zoning of the property next to the Jesuits, but their request was rejected. They tried again in 1998, and were again turned away. In 2003, Guelph elected a new mayor and council very much in favour of allowing Wal-Mart to establish a presence. Under their influence the request for a zoning change was approved in 2005. The OMB heard five-minute summary arguments that determined the fate of the project. It was a temporally and ideationally compressed process, which resulted in the regulatory sanctioning of the contested site's development. Such hearings, meant to provide a forum for land-use discussion, proved a less-than-ideal setting for topics such as religion and social justice. Evidently, in matters of land-use and capitalism, issues of social justice, community, history, or other concerns or elements emergent within metaphysics beyond profit accumulation and distribution of cheap consumer goods,

have no place. Within a land-use policy structured to support speculative capitalism, the systematic organization of land based on productivity and profit. The store opened its doors for business on November 8th 2006. As its opponents feared, the Wal-Mart big-box store is just the beginning of a cascade of new commercial development, as construction of structures for other retail chains drawn to the site have now been approved. Submissions have also already been made to the city of Guelph by Wal-Mart for approval to expand its retail footprint further, with plans to grow to 200,000 ft^2.

10. Virginia McDonald, "Thanks but no thanks: Wal-Mart," *Guelph Tribune* Vol.19, no.80, October 7, 2005.

11. Michel de Certeau, ***Heterologies: Discourse on the Other***, Translated by Brian Massumi (Minneapolis: University of Minnesota Press, 1986), 29. Where is power situated, and how does it move and coalesce in relation to borders, edges, interstices and intervening spaces? What happens within a fluid and constantly shifting built environment, a geography that is paradoxically delimited, ordered within present and presented boundaries and structures? At the WalMart-Ignatius Centre spatial and ideational interface constructed urban/rural environments offer mediated sites. These properties and their boundaries are expressions, material constructs and practices, limits at which particular forms of subject-agency are shaped, defined and ordered.

12. Virginia McDonald, "Wal-Mart is in store," *Guelph Tribune* Vol.20, no.58, July 21, 2006. An out-of-court settlement ending 11 years of legal battling stipulates that up to a total of $150,000 be committed to the shielding of the retreat from noise and light generated during development of the site and eventual operation of the store. Hybridism attends the multiple displacements inherent in fetishism, a conflation involving a suppression of barriers separating the organic from the inorganic world, resulting in confusions of identity/meaning. Determinate configurations of the urban landscape, boundaries, borderlines and walls entail exclusions/inclusions, constituting reified public-private interfaces and spatial discriminations. In order to placate concerns about air and noise pollution caused by increased motor vehicle traffic related to commercial development, a conventional concrete wall was built to mitigate the effects generated by traffic on Woodlawn Road. The roadway is adjacent to a public cemetery, a burial ground immediately across from the site chosen by Wal-Mart to situate its Guelph

store. However, application of such a material solution was deemed inappropriate, as having a negative eco-aesthetic impact on the ex/urban landscape zone where the Wal-Mart and Jesuit properties meet. A contested boundary, for this fraught interface a living green wall, a bio-engineered sound barrier constructed of willow stems, is to provide an 'effective and ecological' alternative to conventional noise barriers used in urban areas. In Canada, a private company owns a patent on living noise barriers and actively promotes their use in the province of Ontario (The Living Wall: An Ecological Sound Barrier Solution Incorporated <http://www.thelivingwall.net/> accessed October 18, 2007). This is a sound attenuation and privacy screening solution that attempts to incorporate ecological principals with engineering practices. A barrier that depend on conforming growing biomass, as configurations of 'productive' vegetation are utilized in the resulting wall; for the Wal-Mart application in Guelph cloned willow shrubs are employed. The engineered plant material is a European basket willow clone, Salix viminalis L., extensively studied and demonstrated to be productive in culture, an efficiency allowing a 'living' wall to be established expediently ("The Green Barrier in Woven Willow Technical Data." <http://www.etsluk.com/green_barrier_main.html> accessed October 20, 2007). The wall may serve here to bound space, as a framework for circumscribing the recognizable place, in the face of ubiquitous horizontality of the indivisible modernist space and its pretensions to universality. Perturbations and formations are generated within an urban system through mechanisms interacting within a specific local-ecological context. Peripheral, edge infrastructure development in accordance with the logics of globalised capitalism. Within utilization of contingent space, no space is privileged, concretized in the reality of the simulacra of mall space it is a derivative, privatized, globalised 'public' space. Spaces ordered, monitored, and controlled. As architectural appropriation of natural processes, artificial barriers of this sort are deficient homogeneous biophysical deployments. Mechanistic emplacements, they are regulated constructions, as opposed to non-regulated irregularities consisting of spontaneous vegetation. An effective assemblage composed of plants and soil; it is an applied technology, an easily reproducible engineered-organic porous soundproofing structure. Despite the genetic and structural simplifications that 'living' barriers-structures entail, they are marketed as benign and recyclable, providing environmental

benefits including photosynthesis, pollution filtration, and soil stabilization; qualities that are of course attributable to uncontrived regionally native flora. Construction is carefully planned, organized to ensure the controlled growth of roots and shoots within determined parameters. Stems are assembled tightly in wooden frames and installed upright in deep trenches, solidly held together by wood pieces and steel rods. The fastened vegetation is trained to spread over a biodegradable wooden framework, quickly maturing into an integrated construction, a unit that is transposable, able to withstand a diverse variety of climates. Intended to maintain an 'appealing aesthetic' in all seasons, this domesticated barrier naturalizes conflations of urban and rural environments while providing sound absorption and a privacy structure. An 'organic' manufacture produced through a weaving of genetically modified organisms, a distributable generic methodology, conformable to various settings, this is a scalable technique promoted as suitable for commercial, parkland, and highway installations, to be deployed in the bounding and screening of space-property.

13. Paul Virilio, *Open Sky*, Translated by Julie Rose (New York: Verso, 1997), 22. "Contamination has in fact spread further than the elements, natural substances, air, water, fauna and flora it attacks-as far as the space-time of our planet. Gradually reduced to nothing by the various tools of transport and instantaneous communication, the geophysical environment is undergoing an alarming diminishment of its 'depth of field' and this is degrading man's relationship with his environment. The optical density of the landscape is rapidly evaporating, producing confusion between the apparent horizon, which is the backdrop of all action, and the deep horizon of our collective imagination; and so one last horizon of visibility comes into view, the transparent horizon, a product of optical (optoelectronic and acoustic) magnification of man's natural domain." Topography is an organizational formation product of the 'authorities of delimitation' and imposed 'grids of specification'. A function of the disciplinary practices of systems management and urban design, but also by means of the inscription of disciplinary power engendered by the assembled mechanistic technologies of transportation, by structures of auto-mobility operating within the context of capitalism. Practices in urban form and transport system design inscribe a disciplinary milieu of determinate spatio-temporal arrangements. An ever-accelerating

dystopian world within which actants are compelled by a mechanistic technological imperative seeking to compress, conflate and flatten distance and duration. This flattened world, devoid of depth, a repetitious pattern, is devalued, discounted; it is a disembodied space-time wherein speed and technological application have become ends in and of themselves.

14. Naomi Powell, "Flags mark Wal-Mart opposition," **Guelph Daily Mercury** November 18, 2005. A one-kilometre long string of 12,176 prayer flags at the Ignatius Jesuit Centre marked the names of those who signed a 'Not There' petition opposing Wal-Mart's plans for building a store. A display/spectacle: a 'flag-raising' as a means of public protest.

15. <http://www.not-there.ca/> accessed December 12, 2005 (Guelph Residents for Sustainable Development).

16. Henry S. Turner, **The Culture of Capital: Property, Cities, and Knowledge in Early Modern England** (New York: Routledge, 2002), pp.1-16.

17. "Wal-Mart site plan," **Guelph Tribune** May 30, 2006, 12.

18. Bruno Latour, **We Have Never Been Modern** (Brighton, UK: Harvester Wheatsheaf Press, 1993), 41. Modernity in practice generates hybrids in profusion. Hybrid entities, mongrel formations and mutant compositions, suggest possibilities and properties within intersections, emergent spaces, edges, nodes, networks, overflows, streams.

19. Gilles Deleuze and Felix Guattari, **On the Line** (New York: Semiotext(e), 1983). Modulating differences, delimiting variations in production, it is a systemic network inscribed across suburban and exurban landscapes, rendering everything in-between superfluous. Marked socio-natural territories connected by networks/lines of passage.

20. Jean Holm and John Bowker (Editors), **Sacred Place** (New York: Continuum International Publishing Group, 2000), 33.

21. Virginia McDonald, "Wal-Mart foes issue challenge," **Guelph Tribune** September 23, 2005, 11. *Residents for Sustainable Development* demanded that Wal-Mart substantiate its claims that a 'majority' of Guelph residents supported a store at the proposed Woodlawn-Woolwich site. Wal-Mart claimed to have, but never released, a petition that held 10,000 signatures supporting the building of a store in Guelph.

Al Norman, *Slam-dunking Wal-Mart: How You Can Stop Superstore Sprawl in Your Hometown* (Atlantic City, New Jersey: Raphael Marketing, 1999).

22. David Harvey, *The Condition of Postmodernity: An Inquiry into the Origins of Cultural Change* (Baltimore: Johns Hopkins University Press, 1989).

23. Virginia McDonald, "Wal-Mart foes make retailer one-time offer," *Guelph Tribune* September 20, 2005.

24.<http://www.theglobeandmail.com/servlet/ArticleNews/TPStory/LAC/20040731/JE SUIT31/TPNational/Canada> accessed August 5, 2007. Guelph Jesuit Rev. Profit: "We are a culture defined by development and consumerism, and mega-shopping plazas like Wal-Mart exist as a monument to these forces, to find satisfaction in acquisitions."

25. Barry Blesser and Linda-Ruth Salter, *Spaces Speak, are You Listening?: Experiencing Aural Architecture* (Cambridge Mass.: The MIT Press, 2007), 1-10. Aural ecology needs consideration when manipulating the physical properties of a space. It is comprised of biophony and anthrophony, the latter being the series of mechanistic signals introduced by human activity into the soundscape, which interfere with the division of the aural spectrum adopted by other species. A masking of the mapping (according to pitch) of component noises that permit communication.

26. Joel Bakan, *The Corporation: The Pathological Pursuit of Profit and Power* (Toronto: Viking Canada, 2004). Superficial amendments of form are possible with the #195 store prototype. It is a model with four basic designs, Main Street, Cape Cod, Adirondack and Urban Industrial that Wal-Mart intends to supplant its programmatic lineup of battleship blue, grey and red stores with. Through simulacrum of the real, manipulations of screens, Wal-Mart is accommodating some communities with design variations meant to create urbanity. This is an aesthetic response to criticism arising from imposition of massive cookie-cutter big-boxes upon communities, the discount-retailer having met with opposition, including legislative efforts to impose new design and size requirements. Recent design initiatives may thus be discernable as part of the chain's adaptive evolution, an aesthetic response to contextual forces. These new store designs have been deployed most predominantly in fast-growing, affluent exurban regions that have paradoxically pushed the retailer to better reflect an imagined discrete local ambiance, an aura.

27. Alex Wall, "Programming the Urban Surface," in *Recovering Landscape: Essays in Contemporary Landscape Architecture*, Edited by James Corner (New York: Princeton Architectural Press, 1999), 233.

28. Reyner Banham, *Megastructure: Urban Futures of the Recent Past* (London: Thames and Hudson, 1976), 80-82; and Ian Abley and Jonathan Schwinge (Editors), *Manmade Modular Megastructures* (Hoboken, New Jersey: John Wiley and Sons Inc., 2006), p.99. Wal-Mart's largest model, the 'Supercentre' (Type 192 or 195), is a design that orchestrates and enfolds a single-destination shopping experience, providing discount merchandise, groceries, pharmacies, medical clinics, salons, banks, travel agencies, gas and oil-change services, and a range of fast-food restaurants on-site. This auto-centric shopping experience is in the process of becoming one-stop urbanism. Services once found 'downtown' within the former central business district are being folded into retail space. Residual elements, spectral manifestations of the civic centre, converge upon commercial space for lack of public infrastructure to accommodate these activities. Re-located to a non-place, a privatized public space that has been discounted, diminished, pragmatically amalgamated.

29. Edna Bonacich, "Wal-Mart and the Logistics Revolution," in *Wal-Mart: The Face of 21st Century Capitalism*, Edited by Nelson Lichtenstein (New York: New Press, 2006), 38. < http://www.walmartfacts.com>; and <http://www.walmartsucks.com> accessed August 10, 2007. Wal-Mart is the 'largest' company in the world with net income and sales revenue in the fiscal year ending January 31, 2005 of US $10.3 billion and $285.2 billion respectively. Wal-Mart's GDP situates it as the 23rd largest economy in the world, and it is the largest private employer in North America. Wal-Mart's 423-terabyte 'Teradata' system, which tracks information ranging from product distribution to customer behaviour, is second in size only to that of the U.S. government. In the U.S., as of April 2005, Wal-Mart operated 1,758 'Supercenters', 1,322 'Discount Stores', 86 'Neighborhood Markets', and 552 'Sam's Clubs', all fed by 117 'Distribution Centres'. Wal-Mart added on average a store a day in 2005. The total land area of all its stores, distribution centres and associated parking would cover over 116 square kilometres.

30. Christopher M. King, "The Suitcase: (Postcards and Paraphernalia) Redefining the Space of Tourism and Travel," in ***Transportable Environments: Theory, Context, Design, and Technology***, Edited by Robert Kronenburg (New York: Routledge, 1998), 37-46.

31. Robert Venturi, "Las Vegas After Its Classic Age," ***Iconography and Electronics Upon A Generic Architecture: A View From The Drafting Room*** (Cambridge, Mass.: The MIT Press, 1996), 123-136. Las Vegas is emblematic of configuration of the built environment to accommodate perception; an urban form arranged about a mode of transportation (the automobile). Generic, relatively simple buildings behind facades provide a landscape of symbol in space rather than form in space. Two-dimensional signs within an amorphous urban sprawl establish identity.

32. David Littlefield and Saskia Lewis, ***Architectural Voices: Listening to Old Buildings*** (Hoboken, New Jersey: John Wiley and Sons Inc., 2007).

33. Cedric Price, "Price Cuts," in ***Re:CP***, Edited by Hans Ulrich Obrist (New York: Birkhauser Verlag AG, 2003), 14-24.

34. Martin Pawley, ***Terminal Architecture*** (London: Reaktion Books Ltd., 1998), 132. The importance of buildings now inheres in their role as terminals for information-rather than as monuments. 'Terminal architecture' is modular system architecture. The urban environments that result from buildings with surfaces-exteriors-fake historical fronts masking interiors filled with and organized by electronics-communication technologies are schizophrenic. Obstructions to present urban metabolisms, in their pandering to phantom tourist populations these false 'historical' structures undermine the life force of the city. Design innovation-possibilities are suppressed and notions of obsolescence and replacement are subordinated to rules-valuations benefiting tourist and heritage industries.

35. Rem Koolhaas, "Guide/The generic city (common properties of cities now and extrapolated)," in ***S M L XL,*** Edited by Rem Koolhaas and Bruce Mau: OMA (New York: The Monacelli Press, 1993).

36. Rem Koolhaas, "Junkspace: The Debris of Modernization," ***Harvard Design School Guide to Shopping: Project on the City***, Edited by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, and Sze Tsung Leong (Cologne: Taschen, 2003), 408.

Shopping constitutes the terminal form of public activity, infiltrating and replacing aspects of urban life. Built environments result from and are shaped by the mechanisms and spaces of shopping. City centres, suburbs, streets, museums, schools, transit terminals and vehicles…shopping is the principal mode by which the urban is now experienced.

37. Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge, Massachusetts: The MIT Press, 2001), 49; and Michel de Certeau, *The Practice of Everyday Life*, Translated by Stephen Rendall (Berkeley: University of California Press, 1984), 117.

38. Rob O'Flanagan, "Guelph council to debate Wal-Mart expansion tonight," *The Record*. July 4, 2008; and Doug Hallett, "Expansion could begin this fall and includes big grocery store," *Guelph Tribune*. September 19, 2008.

39. Michael Hugos, *Essentials of Supply Chain Management* (Hoboken, New Jersey: John Wiley Press, 2003), 38-40; and Owen D. Gutfreund, *Twentieth Century Sprawl: Highways and the Reshaping of the American Landscape* (Oxford, UK: Oxford University Press, 2003).

40. Saskia Sassen, *Globalization and Its Discontents: Essays on the New Mobility of People and Money* (New York: New Press, 1998). Organization/s structured around technological rituals of image management, informational capital and cybernetic-like mechanisms of social and geophysical control prefigure a general urban conditioning. It is the product of binary structures. An organizational and theoretical framework for the formation and enactment of an epistemology consonant with the dominant rationality of modernism and its technological commitment to finding solutions enabling 'progress'. An epistemological regime serves as the basis for claims to knowledge, representations, narrative practices: forms of domination within a positivistic project. Grounds for a systemic distribution mechanism that functions on the basis of mapping economic activity; the quantity and size of big-box stores are made possible by employment of immense information technology/computational networks that simultaneously map, track, predict, alert, adapt, direct and coordinate distribution structures based on conditions that are always in flux. Ordering circulation of capital through mutable production, communication and consumption networks. Information maintains

precedence over material inventory within this pull driven methodology. Logistics practices depend on highway systems linking centrally located regional distribution centres with individual stores, nodal points within a publicly funded transportation network supporting a private fleet of trucks. Employing this systemic infrastructural network, inventory is conveyed, kept in motion from point of order to point of sale, optimizing the distribution of consumer goods.

41. <http://www.walmart.com> accessed June 30, 2007; and Sharon Zukin, "From Woolworth's toWal-Mart," in *Point of Purchase: How Shopping Changed American Culture* (New York: Routledge, 2004), 113-144.

42. <http://www.walmartstores.com/wmstore/wmstores/HomePage.jsp> accessed June 30, 2007.

43. Nelson Lichtenstein (Editor), *Wal-Mart: The Face of 21st Century Capitalism* (New York: New Press, 2006); and Margaret Crawford, "The World in a Shopping Mall," in *Variations on a Theme Park*, Edited by Michael Sorkin (New York: Noonday Press, 1992), 181-204. Branded, standardized spaces of process, mechanisms generating spatial discontinuity within the built environment and structural urban polarization, big-box nodes entail retail/geographic re-configurations that reflect particular modes of production, distribution and consumption. Mirroring a form of flexible accumulation, movements of capital detached from local/spatial confines. These buildings/spaces are architectonic iterations of a business model that externalizes social, economic and ecological costs, expenses generated by a spatially discontinuous commercial environment requiring extensive infrastructure. Superfluous, wasteful exterior space is subsumed, consumed by retail space, transformed and conformed in order to serve the programme and process of material consumption, of shopping.

44. Neil Brenner and Nik Theodore (Editors), *Spaces of Neo-Liberalism: Urban Restructuring in North America and Western Europe* (Oxford: Blackwell, 2002); Jane Holtz-Kay, *Asphalt Nation* (New York: Crown Publishing, 1997); and Ian Loader, "Consumer Culture and the Commodification of Policing and Security," *Sociology* Vol.33, No.2 (May, 1999), 373-392. Zones of spectacle, surveillance and control are combined here with spaces of material and economic entropy, derelict, liminal spaces, amalgams of the wild, domesticated and inert; coagulations.

45. Avery S. Gordon, ***Ghostly Matters: Haunting and the Sociological Imagination*** (Minneapolis: University of Minnesota Press, 1997), 17.

46. Jacques Derrida, ***The Derrida Reader: Writing Performances***, Edited by Julian Wilfreys (Lincoln: University of Nebraska Press, 1994), 30-31; and Jacques Derrida, ***Specters of Marx*** (London, UK: Routledge, 1994), 142-143. Supposedly displaced, the revenant is an insistent continual return of spectral presence, indelible, haunting traits. Complicating the notion of the ghostly as merely the trace of a simple a priori existent, Derrida insists on a temporal disjuncture, a disjointing occurring as an effect of the spectral, an 'untimeliness' and 'disadjustment'. Spectrality is 'anachronistic', being not of this, or any other, time, disrupting discernment of the past as a fixed moment in time. The times of the spectre are always already multiple, disturbing conventional notions of time and presence, or a time conceived according to the logic of the binarism presence-absence

47. James D. Kornwolf, ***Architecture and Town Planning in Colonial North America*** (Baltimore: Johns Hopkins University Press, 2002).

48. Charles Acton Burrows, ***The Annals of the Town of Guelph, 1827-1877*** (Guelph: Herald Steam Printing House, 1877), 29.

49. Province of Ontario, ***Statutes of the Province of Ontario*** (Toronto: Queen's Printer, 1879), 302-303; and John Forrest Dillion, ***Commentaries on the Law of Municipal Corporations*** (Boston: Little, Brown and Company, 1911), 1763. According to the Statute of the Province of Ontario, March 11, 1879: Guelph may cease to bury in the dedicated parcel provided by the Canada Company. "…the said parcel should be devoted to some public use."

50. Leo A. Johnson, ***History of Guelph: 1827-1927*** (Guelph: Guelph Historical Society, 1977), 295.

51. < http://www.thefountainpen.com/cgi-bin/showstory?id=4279> accessed July 29, 2007. "Human remains found downtown Guelph." ***The Fountain Pen***. October 14, 2005. The discovery confirmed an urban legend that graves still remained directly behind the Dominion Building on Wyndham Street. There was a second cemetery downtown, right in the heart Guelph, at what is now St. George's Square. This was attached to the Anglican Church. Both burial grounds were used until 1853. When

closed the intention was to "move the bodies to the new cemetery and to erect thereon the monuments". The old burial ground was to become a public park. This didn't happen. Instead industry such as the Raymond Sewing Machine factory and the Petric Cream Separator Company occupied the space before it became a parking lot.

52. <http://guelpharts.ca/heritageguelph/> accessed August 12, 2006. Heritage Guelph, Municipal Heritage Committee, "Heritage Planner's Update: Baker Street Archaeology," Monday July 24, 2006.

53. Gordon. (1997: 16).

54. "Archeological work done at Baker Street parking lot," *Guelph Tribune* September 5, 2006: p.3.

55. Robin Lydenberg, "Freud's Uncanny Narratives," *PMLA* 112, no.5 (October, 1997), 1076. The unheimlich (alien and threatening) contains its own lexical opposite (heimlich-the familiar and agreeable). A principal element of the uncanny-its power to affect resides in its familiarity, which is all the more disturbing when estranged.

56. See 'Woodlawn Memorial Park' here as substitute for the initial Burial Grounds. A site now also impinged upon by commerce and transport infrastructure. A repetition after dispersion of a function to the margins of Guelph: the urban imagination and spatial appropriation.

57. Bernard Tschumi, "The Pleasure of Architecture," *Architectural Design* Vol.47.3: 1997/(1977), 214-218.

58. Sigmund Freud, "The 'Uncanny'," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: Vol.17*, Edited and translated by James Strachey (London: Hogarth Press, (1919) 1955), 217-256.

59. Freud. (1955: 221, 241).

60. Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Mass.: The MIT Press, 1992), 7.

61. Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, Mass.: The MIT Press, 2000), 70. Spaces supposedly voided, disorienting spaces producing uncertainty, providing a presence for enforced absences, avoidances, unsettling voids that remind of the Other. An instance of estrangement, the uncanny is uncanny because it is secretly all too familiar, yet unrecognizable.

62. Peter Eisenman, "Representation of the Limit: Writing a 'Not-Architecture'," in *Daniel Libeskind* (London: Countersign, 1991), 120.

63. Jonathan Hale, *The Old Way of Seeing: How Architecture Lost It's Magic* (New York: Houghton Mifflin, 1994), 58. Building as a composition of shapes, forms and spaces based on a human scale combined with geodetic measures, "Proportion is the nature of architecture. There is an innately understood grammar of shape. And that grammar, unlike speech, is expressed in all living things. Euclidean shapes-cones, cubes, spheres-are often used to make architecture, but the deep patterns come from life forms." One of the purposes of pattern is to ground the building in nature by imitating the ordering discipline and principles of life forms.

64. Rosalind Krauss, "Grids, You Say," in *Grids: Format and Image in 20th Century Art* (New York: The Pace Gallery, 1980), 2.

65. Linda Nochlin, *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (New York: Harper and Row, 1989). The representational space of aesthetic modernism is inhabited by the abstract space of capitalist modernity. This abstract representational, materialized three-dimensional figuration, configured within a modular lattice, is understandable as a theoretical model of architectural space in general, a piece of which may be given material form. A visual structure where-in material and aesthetic planes become co-extensive; the material qualities of the surface are mapped onto the aesthetic dimensions of the same surface. Renderings complicit in an appropriation of things, facts and meanings, meaningful deployments, spatio-temporal substitutions, both essential and imaginary forms of display and identity formation functioning within a capitalist 'system of objects'. An objectification of commodities, a coherent ordering, the making of meaning in which an illusion of a relationship existing between produced things takes the place of a social relation, an organization overriding specific histories of the object's production and appropriation. A mystification of adequate representation, an illusion, an imagistic portrayal of the world, an imaginary involving excision of objects from specific cultural, historical, or inter-subjective contexts, then re/situating them in order to represent, to signify abstract unities.

66. Arthur H. Robinson and Barbara B. Petchenik, *The Nature of Maps* (Chicago: University of Chicago Press, 1976), 48-53.

67. Denis Cosgrove, "Mapping Meaning," in *Mappings*, Edited by Denis Cosgrove (London: Reaktion Books, 1999), 1-23. How have maps and mapping served to order and represent physical, social and imaginative worlds?

68. Doug Hallett, "Library on Wyndham the choice," *Guelph Tribune* February 17, 2009; and <http://www.library.guelph.ca/administration/bakerstreet.cfm> accessed February 19, 2009. City of Guelph press release, "Council approves concept for Baker Street development."

69. J.E. Cirlot, *A Dictionary of Symbols*, Translated by Jack Sage (New York: Philosophical Library, 1962), 162. Wind is air in its active and violent aspects, the primary element, connected with the creative breath-spirit. Perhaps this is an effigy, a symbol of imagining rather than a being?

70. Ruth Barnes and Crispin Branfoot (Editors), *Pilgrimage: The Sacred Journey* (Oxford: Ashmolean Museum, 2006).

71. Simon Coleman and John Eades (Editors), *Reframing Pilgrimage: Cultures in Motion* (New York: Routledge, 2004). As a mobilization of culture, embodied, imagined and metaphorical forms of motion are involved as constitutive elements of pilgrimages.

72. Vidler. (1992: x).

73. Freud. (1955: 241).

74. Dana Arnold, *Re-presenting the Metropolis: Architecture, Urban Experience and Social Life in London, 1800-1840* (Aldershot, UK: Ashgate Publishing, 2000); and Denis Cosgrove, *Social Formation and Symbolic Landscape* (London, UK: Croom Helm, 1984). Emblematic as the expression of identities: the metropolis is a memory-landscape, an evolving entity against which the nature and perception of urban experience are mapped.

75. Berleant. (1997: 181-186). A mode of repetition, the survey grid is a structure, a facilitating construct, of interpretation extending in all directions: unbounded boundary.

76. Humberto R. Maturana and Francisco J. Varela, "On Machines, Living and Otherwise," in *Autopoiesis and Cognition: The Realization of the Living* (Dordrecht,

Holland: D. Reidel Publishing Company, 1980), 77-84. The built environment incorporates self-referential and recursive ecological systems and mirrors these characteristics of the biophysical surround in the construction of a transient present. Infrastructure and architecture of the city emerges within a process of ontogenetic structural drift. Processes of selection determine the survival of information, of meaningful formations. Perturbations must either be internalized into the system by 'structural coupling'of the existing system with the emergent frictional elements of the imagistic-material environment, or rejected as detrimental to maintenance of the system's autopoietic functions-its continued self-re/production. Product of metabolic socio-ecological process, metabolic flows that reach beyond the immediate built environment and its official boundaries, Guelph manifests historical geographical process involving the urbanization of nature. It is an urban form and fabric that is the product of networks systematically directing flows, material and capital, organizing the strategies of building. Implemented plans have led to geographic and biophysical transformations, an artefactual auto-poiesis, re/combining, recombinant formations, productions, processes and systems, within a conditioned making of something specified, delimited. Forcing variables, irruptive systemic disturbances, intrusive spatio-temporal fissures within communication processes, necessitate a response, a possibility of 'structural coupling', an engagement involving naturalization of relational responses to external stimuli, recognition and incorporations serving to effect a systemic re-stabilization of auto-poetic functions. Aesthetic encodings serve to endow space, to situate it, discursively disappearing portions of the world, including the ecological substratum necessarily anchoring, grounding, material productions. As a systemic symbolic manipulation, communication involves orientation, a linkage of participants to a consensus domain. Agreement is dependent upon a correlation of structural options, a correlation or co-ordination achieved over a period of mutual plastic changes; semantic agreement becomes contextual within autopoietic systems. The sign emerges from structural coupling, from a grounding of communication in the relationships among organisms and their environment/s.

77. Philip Sheldrake, *Spaces for the Sacred: Place, Memory, and Identity* (Baltimore, Maryland: The Johns Hopkins University Press, 2001). Narrative provides orientation,

boundaries, offering possible routes, passages; the basis for kinetic rituals attended by material disconnections, broken circuits, pathways of avoidance, a discursive frame for mobile performances engaging simply with the surfaces of places.

78. Krauss. (1980: 11). "Insofar as its order is that of pure relationship, the grid is a way of abrogating the claims of natural objects to have an order particular to themselves; the relationships in the aesthetic field are shown by the grid to be sui generis and, with respect to natural objects, to be both prior and final." Geometrical interventions, an abstraction manifested as and upon physical properties, superimposed quantification, measurement derived after passing a landscape through lenses, perceptual screens, filtering distortions. Simultaneously within the frame of the image the grid involves introjections of the boundaries-lines of the property onto the interior of the framework.

79. Rupert Sheldrake, *The Presence of the Past: Morphic Resonance and the Habits of Nature* (New York: New York Times Books, 1988); and Niklas Luhmann, "The Autopoiesis of Social Systems," in *Sociocybernetic Paradoxes*, Edited by Felix Geyer and Johannes van der Zouwen (London: Sage, 1986), 172-192.

80. Cole R. Harris and John Warkentin, *Canada Before Confederation: A Study in Historical Geography* (Toronto: Oxford University Press, 1974).

81. Edward S. Casey, *Representing Place: Landscape Painting and Maps* (Minneapolis: University of Minnesota Press, 2002), 261. "In the experience of landscape and in its graphic and pictorial descriptions, one comes to stay again where one has always been-dwelling, in a second time and by a second nature, in an abode that is the transfigured re-emplacement of the places one has known and valued and to which one now returns for another look." As objects of discourse surface they are delimited and specified. An episteme is thereby ordered/controlled and communicated.

82. J.L. Riley and Pat Mohr, *The Natural Heritage of Southern Ontario's Settled Landscapes* (Toronto: Ontario Ministry of Natural Resources, 1994).

83. David Orr, "Lessons from the Edge," *Alternatives Journal* Vol.33: 5 (2007), 48-52. More than a sense of habitat shaped by familiarity, to be in a sacred place is to be in a priori part of a greater systemic whole, attached and centred in a space-time. If nothing is sacred must everything then be profane-d?

Chapter Six: "Totemic Structures"

The Loretto Convent, a prominently sited artefact in Guelph, provides the means for interpreting conditions of urban spatiality and spectrality, and for engaging with questions of estrangement, home, and exclusion. As a mechanism for an anchoring of identity through symbolic association, the building provides an aesthetic location, a presence for problematic imposition of an exaggerated awareness of connection. Formal regulation of programmatic concerns occurs here. Social text is being expressed through built form, a conflation between form and ideology-dictating aesthetic potentiality. The Roman Catholic Diocese of Hamilton, which 'owns' Catholic Hill, the highest point of land in Guelph's downtown core, and the property on which the abandoned building is located, applied for a demolition permit in February of 2004 in order to remove the structure.[1] Guelph City Council voted in favour of allowing demolition to proceed. A public outcry in early 2005 caused council to backtrack and call for establishment of a task force to identify possible alternative uses for the building. One of the central issues in this discourse on architecture within the urbanized landscape has been its relationship with the past, specifically as this relationship is perceived to be embodied in certain buildings or urban environments that endows them with significance for a particular group of citizens. It is an association of heritage with built form occurring within a particular juncture, an interstice, during a period of destabilization, of apprehended rapid socio-techno-economic and concurrent topological-ecological change.[2] This appears to be a temporal-spatial moment where subject-agents understand their identity to be derived from or reflected within the urbanized landscape, seemingly entwined with the history and transformations of the manufactured environment. Within this specific context/ surround comprising Guelph, representational images and mappings may influence the metaphorical organization of the contested historical-material terrain that underpins the practices of urban and architectural design and development.[3] This is an interstitial realm of identity, a time-space of memory and meaning located in a built environment wherein imagistic framing and the economic determinism of property and spatial-material allocation

determines urban planning and architectural practice. What might be their role in both the construction and displacement of spaces of memory and identity?

(Figure 6:1) Catholic Hill: Loretto Convent in foreground. (Gilbert: 2007)

The Loretto Convent, Rectory and St. Agnes School are located on the property known as Catholic Hill, a six acre parcel of land, bounded by Norfolk, Cork, Dublin and Northumberland Streets. The site was part of the 1827 town plan. This prominent site was granted to the church by the Canada Company for a religious institution; the original radial plan was anchored by the developments on Catholic Hill and the impact of this concept is clearly visible today.[4] Built circa 1855 on the north-east quadrant of the property as part of an institutional campus, the Convent was conceptually paired with the Rectory at the foot of the Church of Our Lady. In 1856 the local separate school system was founded in the building that was later to become the Convent. Four nuns from the missionary order of the Institute of the Blessed Virgin Mary, more commonly known as the Loretto Sisters, established the Loretto Academy for girls in the building.[5] The Convent continued to be inhabited by nuns of the order until 1996. Future home of the Guelph Civic Museum, framed by the Church of Our Lady-the most recognizable landmark in the city-the former Loretto Convent is a vacant building. An apparently voided structure enrolled into a secular narrative, it has become the focus for

another performance of space/identity. Church buildings are hybrid entities, built elements that are something in-between. They are structures which may be differentiated from other privately owned constructs, yet a general public has a stake in these entities as a result of subsidization by original land grants and the granting of freedom from taxation.[6] Given the specific history of the building here, its functional use, it is a necessarily scopic rather than haptic space of public identification; an association of the former convent with a general civic identity requires a dis-embodied, abstracted environmental participation. Literally enclosed, in sociological terms the convent school was a total institution, a world set apart. As a school-house the building served institutionally for the coherent education of the young amongst the occupations of, and the template provided by, a religious community. Uninhabited since 1996, the building is now being incorporated as a narrative element, a component and repository of a collective urban memory.[7] For this rendering it is consistently represented as a singularity, rather than as a component element situated within an assemblage upon the site of its production. The building is being enrolled into an image of the city of Guelph which enables an identification by the citizen with its past and present as a socio-cultural, political entity, a locational element within a cognitive map of significance by which to recognize the city as home, as a familiar, coherently demarcated context for daily existence. [8] The existing topography of the site and placement of the buildings provide an opportunity for areas within the total site to be separated into discrete parcels encouraging separate use of the Convent.

The fate of the Loretto Convent was determined by city council when votes were cast approving relocation of the Guelph Civic Museum to the Catholic Hill site. As the Diocese of Hamilton wasn't willing to allow the building to be utilized for any purpose aside from that of a museum, if city councilors had failed to back the museum relocation the convent would have been demolished. The prominent location of the Convent, situated in the heart of the downtown and adjacent to the Church of Our Lady, presents an opportunity for an 'adaptive reuse' project.[9] The City of Guelph Museum is currently located at the intersection of Dublin St. and Waterloo Avenue in a heritage building owned by the municipality. With the current facility virtually at capacity, an expansion/relocation process had been initiated before the availability of the Loretto

Convent site became known. Expansion of the Museum on its current site was determined to be an unattractive option as the only identified opportunity was to utilize the current car park, thus depriving the facility of parking space for visitors. Further, the civic museum is not currently located in a prominent location. In addition to meeting the Museum's space requirements, the Convent also offers greatly enhanced visibility and vehicle access. Relocation of the Museum becomes linked with opportunities to improve its visibility and integration with transport systems. The Guelph Civic Museum is presently housed in a Georgian style limestone building that has been used by turn, as a hotel, doctor's office, boarding house and headquarters for the Royal Canadian Legion and then the Knights of Columbus. The Museum has a collection of over 30,000 artifacts including 4,000 photographs. A repository for memorabilia, the civic museum presently has 11,000 square feet of space within which to house and display its collection of artifacts. These materials related to the historic development of the city of Guelph are contained and exhibited within a three-story limestone building of 1850's origin, a structure of insufficient capacity for the meeting of a projected requirement of 21,000 square feet for an expanding collection.[10]

The stated aim/mandate of the museum is representation and documentation of both the cultural and historical legacies of the city, a project to be accomplished through an ever-growing collection of artwork, maps, photos, plans, models, and urban designs. A compendium meant to show the evolution of Guelph from a corporate outpost to its present form, this documentary material is strategically programmed, presented and intended to be perceived within a framework. Both the content and container of the museum provide exhibitionary surfaces, offering a material translation of worldview.[11] Persuasive technologies, seductive simulations, objects here serve as the focal point for the seductive, integrative, experience of identity. A principle argument put forth for relocation of the community museum is a 'need' for more space; because of a lack of exhibition space, a large part of the museum holdings have been consigned to the museological purgatory of storage. There is a need expressed for functional rationalization of material resources, for the display of acquisitions, within a prioritization of space for the accumulation and circulation of things. As the volume of the former convent school building is in the 20,000 to 24,000ft^2 range, the

implementation of plans to convert this structure into a museum would involve some demolition at the site, a reconfiguration and construction of additional space beyond the original footprint resulting in a total of 27,000 square feet of exhibition and storage space.[12] Building and heritage here display parallels as extractive industries, as activities consuming resources and meaning and involving material fragmentation, meaningful excavations and appropriations. Organization of the former convent school as a museum, a building project involving a coalescing of material-historical elements, is a construction/act requiring temporal-spatial collapsing, amalgamations of function and facsimile.

(Figure 6:2) Sisters of Loretto Convent School (Gilbert: 2007)

The unoccupied structure, no longer used and maintenance having been neglected for years, is subject to the action of weather on its material and continues to decay; but this decay must be arrested, biophysical process denied, with the transformation of the building into a house of collective identification-memory. Exposed to view and weathering, the Convent is situated on a parcel of land approximately 70 metres by 80 metres in the northeast corner of the Catholic Hill, on elevated, cleared ground. The institutional building is located on a hill in order to stand as an expression of power, symbolic of higher aspiration and rising above the

commerce of everyday life. The choice of a higher elevation for building also had practical benefits, ensuring better air quality and solving the problem of drainage. The original Loretto building was characteristic of the Gothic Revival (1830-1900), an architectural style that utilized an eclectic mix of classical Georgian and Neoclassical styles, distinguished by the 'finishing touches' of the Gothic style.[13] The simple lancet or pointed window, an element located in the centre gable above the main door, is the most common feature of the Gothic style. Other Gothic indicators include the bargeboard, a roof trim decorated with curvilinear patterns, bay windows, a veranda and a steep roof supporting tall decorative chimneys. The gabled windows were not designed merely for ornamental purposes but also to allow the maximum amount of sunlight to filter through the building in an age without electricity for lighting. A material coordinate in space and time providing a surface for projections, the expression of ideas, it is a building to be processed, assimilated, digested and reimagined, a framework upon which to hang notions of identity, society, heritage, and value. Conversion to a civic museum will require deconstructing the building, scrubbing it up and reassembling it. In order to meet the criteria of a feasibility study, a technical assessment of the 'historically important' heritage building involving measurements and material analysis of the structure was undertaken.[14] An architectural uncertainty on a hill-top, a vacated ruin settling into the earth, leaking, mouldering, rotting, cracking, the former convent building was measured, photographed, the fabric of the construct probed and subjected to a thorough examination. The exterior of the building was revealed by this inspection to be of 'sound' construction, and apart from re-pointing of the stonework, which has to be completed periodically, this aspect of the limestone structure should remain sound for a 'very considerable' time. Exacerbated by vandalism, the interior of the building has been weathered and is deemed to be in poor condition. The mechanical supply for the building was removed in 2005 when the attached School was demolished, leaving it subject to fluctuations in temperature and exposed to weather elements. Although there are some 'interesting' architectural features associated with the chapel, an 1872 addition, there is little determined to be of value in the interior of the Convent by the Task Force assigned to the feasibility study.[15] The scope of the Loretto Convent conversion will encompass an 'adaptive reuse'

project requiring 'extensive renovation' of the building's interior for modern museum use while preserving the exterior 1850s-1870s limestone walls. Essentially, the interior will be gutted while exterior surface features are retained. The Ventin Group Ltd., an architectural firm located in Cambridge, Ontario that has extensive experience with both heritage buildings and community museum projects, has been selected to design the conversion of the convent into the new Guelph Civic Museum.[16] This updated facility is meant to achieve LEED silver accreditation.

(Figure 6:3) Guelph Civic Museum Proposal/Site Plan (The Ventis Group Ltd.: 2009).

The former Loretto convent, a building consistently rendered imagistically in terms of surface aspects, a singularity positioned in isolation from its historical, geographical, material situation, becomes an absent, unoccupied form.[17] A screen for the impression and expression of a compound of disassociated elements, it has become a paradoxical building. It is a landmark now being positioning to provide an identifying focus for civic pride, meant to offer a collective point of identity while actually representing shattered fragments, shards of material-meaning. Textual interpretation here involves a conflation; a reading related to the expectations and assumptions brought to and intermingled between the image and the artefact/subject.[18] An active imposition, co-option, and re-creation of the scene/seen, of the built landscape according to a cultural discourse, the re-produced image serves to encode the terms of reference by which a three-dimensional world is shaped and understood. The distributed image/imagination functions as a material signifier standing-in for something detached from it, a domain of representation detached from that of presence,

a repetition and substitution for a time-space that is effectively exterior/ized.[19] As a fragment, the disconnected artefact/structure presently experienced as an inaccessible isolate within a detached space, a ruin, an absence removed from the cityscape and its movements, becomes co-opted into a secular discourse/program. Imagistic reproductions of the artefact, the bracketing projections of performative bodies, constitute a symbolic space of remembrance and provide a mechanism for stabilization of narrative configurations, a basis for identification, for a situating of the constructions of meanings.[20] Horizons of difference within the architectural discourse of the built environment are thereby contained as the object is sublimated to narrative ends. The emplacement of the Convent occurs within a discursive formation, an assemblage within the ambit of bureaucratic discourse of public administration, the mass-mediated discourse of cultural information, and the anthropological discourse of material culture. Dominant organizations of meanings and systems of representation, patterned structural utterances within ideological frameworks, are here speaking through productive material subjects. The building is a discursive element, the ground for performances of expression articulating the relations of power that permeate form. Architecture functions as constructed speech acts, as persuasive enactments, as the material site of performance within social space.

The Loretto Convent presents a problematic architecture of memory. As a proposed container of accessible memory, for the housing of a particular memory work, conversion of the convent to a civic museum entails a necessary spatio-informational conflict between the sacred and the profane, the secular and spiritual. Conversion of the building will entail a reincorporation, a reformulation of a consecrated precinct into a secular space of representation constituted by exhibitory disciplines. The space of the museum is attended by the privileging of spectatorship, while its technologies construct and exacerbate the facticity of the object and its fetishistic investment.[21] This formation here will entail a re/inscription of a structure already situated, located within an allocated space, a construction possessing a pre-existing toponym, a place-name, an element of assemblage on 'Catholic Hill'. Transformation of the Loretto Convent to a civic museum will involve a reoccupation, a re-placement that involves rhetorical and tempo-spatial confusions. Occasioning an ideological rupture, configurational

discontinuities undermine the requirements of historiography and referentiality.[22] Established associations and the initial purpose of the construction, as a theological space and the home for members of an ecclesiastical order, are now to be emptied, their traces eliminated. This is to be a building of memory limited by design, the container in which information about a past and the interrelationship of this past with the future is collected and organized, a dynamic ordering of things, of singular artefacts. Absent a deracination, an expunging of the present-past, the structure of the container here will fail to coincide with its function. The metonymic function of a museum, that of the transmission of tradition, history, and memory through a selection and the collection of exemplary objects so as to establish continuity, is compromised by the discontinuity of the container.[23] The project of archiving the history of the city of Guelph within a structure already emplaced, situated upon its own determined terrain, embedded within a specific geography, inscribed topographically and framed ideologically, seems fraught. The ruin/building here is an artefact itself, a sealed experience accessible to its original religious inhabitants, to those who belonged to it. A reproduction, a strategic repurposing of the structure will require reconstitution of a discourse.

Guelph was a frontier community built in a predominantly late Georgian classical tradition at the time of the Convent's construction. The use of Gothic-revival signatures in its architecture may be viewed as an assertion of the power of the sacred in response to a society becoming increasingly secular and materialistic. If the building is to assume the form of a monument in the present city, its actual history must be voided. The superimposition of the already present, instantiation of an exclusive inclusion, abstracted, distanced, displaced, memory mapping in the fabrication of a space to generate meaning will be required. With an attempt to represent a general history within a specific locale, a place of signification, a de/constructed artifice, one involving the exiling of present absences, of memory and experience. An occupation of this time-space with a museum necessitates a deployment of a program involving the articulation of a disjunctive, secular, rhetoric, and an exhibitionistic arrangement. Signifying currency of the Guelph Civic Museum consists in the arrangement of techno-industrial manufacturing productions. Reified products of production, fetish commodities, displayed as signs of the productive and coordinating power of capital

and the state. The building here serves an instrumental function, as a context for deployment of ideological thematics, relations of knowledge and power invested in the public display of artefacts.[24] Within an ordering of things, it is an assemblage rendering a presence and past-present, subject and subordinated to the scopic gaze, affording a position of seeing, a specular dominance of the city centre, through the placement of a civic museum atop an elevated vantage point. Though, given the centrifugal sprawl of Guelph's urban configuration, a diminishment in the power of the site is effected, as it is now a point of surveillance that fails to totalize, to encompass the built environment in its entirety with the unaided eye. Now displaced, affective significance and visual experience of the structure is dependent upon understandings derived from a virtual continuity. Connective elements situating the abandoned building are no longer biophysical or spectral presence, but depend on imagistic rendering techniques. Upon recombinant disclosures, the scopic generation of the spatial condition of future possibility.[25]

Reconfigured as a civic museum the Convent is to be re-aligned with properties maintaining the urban composition as a meaningful construct, rendering the urban coherent and significant. Within a fabric inter-stitched by a network, an assemblage of orientating markers-monuments, the building is a determined agent, an instrument of memory acting as a trope of the memory discourse it engenders.[26] Co-opted fragments of the built environment provide the material basis for a nostalgic attempt to retrieve and contain a comprehensive mode of being by means of retrospective memory. An ironic turn to the uninhabited for a grounding location, it is a process distorted further by the negations attending an overlaid system of coherences. This is a spatial-temporal configuration that engenders a rupture; the museum will house artifacts whose meaning, along with the structure containing them, is dislocated. Both are merely surfaces subject to continual slippages as that which is proposed as presence of a past constitutes, and is constituted as, a retrospective memory. Within such a figuration, the former Loretto convent becomes a reproduction of the past, a secondary memory attempting to reproduce what has since withdrawn into dormancy. The building is a re-presentation, an after-image, a fraught dis/continuum between moments for the reproduction of a past since removed from perception. Remembrance and recognition do not align here in

temporal symmetry. Enforcement of a homely recognition of the building establishes the space for the inverted modality, equally, if not more, assuring of the existence of a past. Edward Casey suggests that with such misalignments "…past experience of the recognized object is presupposed even if it is not manifest as such in the experience itself."[27] Instead, a temporal disjunction emerges whereby the intentional reference to the past is re-configured into the immediate present/presence of the experience. The past is reconstituted from the temporal perspective of the present, in an unfolding wherein the unhomely aspect of recognition anticipates the fulfillment of recollection. Resolution of the unsettling, of any strange spectral presence is expected and required. For any space to have meaning it must have a sense of identity that makes it unique and recognizable; in order for a place to be constituted, it needs to be grounded somewhere specific. Places with meaning involve an accumulation, a sedimentary deposition of names, histories, an informational and material web, a containing and configuring spatio-temporal language which articulates and contains a present past living there alongside an as yet incoherent present.[28] With the spatial organization of loosely bounded aggregates defined without intricate local connections, instead dependent on symbolic associations between autonomous parts, the overall shape and extension of this field configuration are fluid. Absent specific necessarily enacted knowledges of ways, pathways, of the precisely descriptive grounding narrative maps of the land, past forms may be re-shaped in order to provide quasi-memories and direction within a present field space, through latent reconfigurations of the constituent elements within an extended space.

The Mitchell Farmhouse is another representation of estrangement; a virtual frame of reference, a building invested with issues of the built and archeological heritage. Located on the crest of a hill on Guelph's western margins, the now demolished structure and its site were the focus for issues of identity, presences and absences. The fieldstone farmhouse, erected in 1912 upon a ridge on the former Mitchell property was removed in order to facilitate a leveling of the ground for a future commercial development. By approving destruction of the farmhouse, Guelph city council effectively allowed the development of the property to proceed as if the land was already zoned commercial, without application, site plan, or formal public

consultation.[29] Topographic rendering, a process of deconstruction, a dismantling of the existing systemic organization of the space was entailed. The material practices and processes involved in the destruction of structures undertaken here in preparation for another commercial shopping development in the area meant a displacement, a movement from place to site.[30] These actions were enactments upon a striated landscape, a terrain that is gridded in order to control the use of the land, as a commodity. Agricultural land both easily consumed by development, and expected to be, the Mitchell property is a hybrid landscape, ground caught between two ecosystems, an ecotone. Somewhere between rural and urban, while positioned within the boundaries of Guelph, this annexed, incorporated land is an interstitial space within a zone inscribed by transport networks. Though it is a topography still actively farmed, with intact and occupied houses, connections are anticipated into properties adjacent to commercial developments. The Mitchell farmhouse occupied a marginalized space situated adjacent to sites of distinctly structured production and consumption within the city. The subsequent enrolment of the property into an urban system comprised of mutable boundaries, into a commoditized landscape subject to techno-economic manipulations and definitions, an absent, voided space that is the creation of capitalism, was a rational/systemic process. The farmhouse eliminated from the property did become material for retrospective civic memory. Public conflict revolved about a building located within a transitory space, a terrain providing a problematic imagistic expression of the search for an authentic home within the emptied space/s appropriated by urbanism.[31] Following Heidegger's topos regarding the question of homelessness, development here manifests a 'conquest of the world as picture', and an attendant lack of place that results from destruction of the durability of human artifice. Turning reality into a picture, an object to be distanced from, leads to a populace ever more displaced or homeless. Within a framework where what is real is measurable and useful, subject to calculation and control, wherein everything is replaceable, the occupants of the city are detached from the rootedness required to flourish in a particular place. Existing nowhere in particular, in a space without a centre, absent recognizable borders or boundaries, Being is obviated. Techno-capitalism, as a mode of production is the basic process that defines a certain form/type of city. Its abstracted economic drives, its

fundamental priorities in socio-ecological relations, its criteria of growth and profit have created a particular kind of city.

(Figure 6:4) Mitchell Farmhouse (Gilbert: 2005)

The farmhouse at 1141 Paisley Road was an identifiable landmark, a structure located close to the remains of the Mitchell family's original log cabin (circa 1832-leveled without permit), that commercial developer Armel Corporation applied to demolish in the spring of 2005. The place had been home to six generations of Mitchells, from the 1830s until Armel Co. bought the property in 2004. Despite public protest, the house was hastily torn down in early December 2005.[32] The farmhouse had been built with fieldstone that was left scattered across the landscape by glaciers as they retreated from the region 10,000 years ago. Due to its widespread occurrence in the countryside it became a favourite building material for rural farmhouses; supply largely determined where fieldstone buildings appeared. A 'structurally sound' two-storey residence of Georgian period and proportions built in a rural vernacular style, the Mitchell house had featured exterior elements, facing features such as ashlar masonry, hammer dressed lintels and rough-tooled sills, which could have permitted designation of the building under the Ontario Heritage Act for its historic and architectural value.[33] The exterior shell of this house became emblematic for those wishing to preserve the

form of a thing, a locus for enframing re-presentations, an adumbration for an ordering of the world in and through an imagistic frame. Contingent objects, continually in danger of vanishing within the horizoned organization of the real and the present, are related to by accumulating them. Structured images that serve to restructure the world of which they are themselves an image, enframed, horizoned objects constitute a "…distinctive feature of the world-as-picture; in such a world, objects have a determinateness and specificity that they owe precisely to their frames and horizons."[34] The manner by which the Mitchell farmhouse was mediated provides an example, an instance of discursive re/framing wherein the indigenous character of a landscape is lost with the deployment of a symbolic, iconic structure. Within the intentional historical-material construction of a space and space-related subjectivities, a structured image of the house/building was deployed which was absent its site.

The actual farmhouse was a building providing fleeting surface impressions, subject to glances from passing motorists within an 80km/hr rural traffic zone, a screen for projections. Threatened with elimination, this becomes an artefact which could provide a "…unique, authentic, identifiable landmark for Guelph"[35], re-placed by means of definitions and situations of built heritage. Identified as an archaeological resource by those wishing to 'save' it, historical designation and preservation of the farmhouse become associated with questions of dis/integration. Categorization of the building as a heritage element is dependent on scarcity value; a valuation that is effected by the incorporation of rural landscape into a rapidly expanding urbanized area. Concern with retaining the singular building reveals the imposed boundaries of an object/artefact. The unoccupied farmhouse becomes virtually re-inhabited, delineated within a set of strategies, arrangements and mobilizations of different entities into a network, composed of and by materialities. Desires for belonging and identification are projected and enacted in relation to the artefact. The particular topography of the farm-land disappears from concern here as social interests and material presences are constructed and confined within the properties of a physical object subject to networks of heterogeneous relations.[36] The Mitchell property becomes the ground for a performance, a mode of reality production. It is the site for a discursive construction of

the real, dependent on structuring practices and determinations within which narratives about the natural world and cultural artifacts are produced and disseminated.

Throughout the months-long mediated dispute, the debate and imagistic representation were focused exclusively upon the farmhouse and its superficial, frontal aspect. The farm grounds -- the worked farmland constituting the nature of the landscape, the literal and figurative ground itself -- and its proposed repurposing as a shopping mall were notably absent from discussion and scopic framing.[37] The issue was cropped, attenuated, providing a circulated realization, an imagination; an existential scopic and ideational interface. The plane of interaction within the dispute was revealingly devoid of a geophysical terrain, it was a scopic engagement without depth.[38] Now a fetishized object of desire, for a nostalgic exercise involving a search for a fixed abode, a means of orientation, the emptied Mitchell farmhouse becomes emblematic, a triumph of image over substance, within an attempt to recover the past. The building serves as substitution for the signs of its absence, a paradoxical haunted house, an unstable entity haunted by a projected need for meaning. It has become a substitute for the loss of a concrete place and time, of home.[39] Providing an emblematic location for disengaged social performances, actions directed towards an emplaced artefact, this 'home' is the material focus for a deployment of energies and intentionalities patterning the range and dynamism of things-as with the ordering of flows and movements-structuring it in predictable, efficient ways. An architectonic object subjected to the threat of absence, it was generally viewed, superficially scrutinized but not bodily-experienced; unlived, it was an artefact provoking a transcription of the homely within a form perceived as familiar.

The Mitchell farmhouse sat on a 30-acre parcel of land at Paisley and Elmira roads, south of tract-housing subdivisions currently under construction on lots plotted and re-sold by Armel Corp. to various builders. In a letter sent to the City of Guelph in January 2005, Armel stated that anticipated commercial land use would be extended to the top of the hill where the farmhouse stood, that "…future cut/fill and grading operations will radically alter site grades around the house, reducing ground elevations by four to six metres."[40] This led to the expression of concerns about the potential cost of constructing and maintaining a retaining wall if the building were to be left in its

original location. Resolution of the conflict involved acceptance of a proposal, put forth by the commercial land speculator, to 'inventory' the farmhouse during its demolition by photographing the process and numbering the masonry. The remnant building materials would be preserved, removed to another site for storage after being enumerated during dismantling of the artefactual construct. Moving the building in its entirety or reconstructing a replaced version of the exterior shell of the house were deemed as 'cost prohibitive' and 'too labour intensive' by Armel.[41] Suggestions put forth by Heritage Guelph, which advises city council on heritage issues, the Guelph Historical Society, Friends of the Mitchell Farmhouse, and the city of Guelph Planning department, included a rebuilding or replacement of the house upon another site or an 'adaptive reuse' of building materials through their integration into another building project. The enrolment of the cut and fieldstones into another façade, within a contextual void, would be acceptable if their origin were recognized with the project's inclusion of an 'appropriate' plaque in conjunction with photo documentation of the original structure from which building material was sourced. Acceptable replicas and hyper-real recreations of a dismantled structure, such assemblages would entail temporal collapse and spatial dispersal. With the redeployment of 'rescued' building materials a poetics of simulacra would be made manifest. Within an official/-documented recuperation of recycled narratives, reconstituted walls become transparent symbols of a depleted reality, a narrative detached from the historicity of the landscape. A commodity that was sold/ exchanged, an abandoned, vacant structure, the Mitchell farmhouse was emptied-out but provided a mask, a dissimulative play of surfaces for the projected desires of its observers.[42]

Experienced through photographs and from passing automobiles, the building once inhabited by the Mitchell family was involved in an mediated inversion whereby the 'unhomely' was inserted within the home-place, within the homely. Once co-opted as a focal element for civic identification that which belongs to the home, the familiar, intimate, contained, a bounded formation defined by its apparent opposite, by that which is concealed, strange, the unapparent withheld from others, collapses.[43] With the public appropriation of a once privately inhabited 'home', the very private, personal realm of dwelling, identification with and cooption of a form affects a slippage between

that which constitutes the homely and the 'unhomely'. That which is necessarily exterior to the home, the oppositional elements held in abeyance that serve to define it, is now attempting to inhabit it. Encompassing more than built heritage, home is a place, a unified expressive whole. Home is more than an aesthetic object, whereas a house is a product to be sold-a thing without attachment. A problematic physical object imagined as the familiar, the homely, that which is housed is produced precisely by masking the unfamiliar, such that the inhabited house always veils a fundamental unfamiliarity. Heidegger posits that the uncanny is the sense of "'…not being at home in the home, an alienation from the house experienced within it" arguing that it is only by being positioned outside of home that the home and the structures on which it relies can be perceived; "…home is precisely the place where the essence of home is most concealed."[44] While the notion of home is never a final, deduced state, it may become an affixed, placed entity when one assumes a situated, located identity in a specific relational statement of material belonging, as in 'this is my home'. The question of home and identity within the context of a virtual reality creates a dilemma for both notions, as the gap between any conception of home and that same humanist conception of home re-realized within an abstracted space configures a perverse and disjunctive condition. Dualisms of interior-exterior manifested as those of home-place, assuming containment inside a bounded domain, are forced to coincide with a technologically constituted home, within a mediated space other than the categorical real. A remnant of Victorian Ontario's rural heritage overrun by Guelph's urban sprawl, the Mitchell farmhouse becomes an imagistic representation and appropriation of a possibility: the basis for reappearance of a discarded architecture, an irruptive disjunction, that is too costly to return to. Though peripheral, the abject building is enrolled as a totem, invested and enrolled for a seeking of definition, emplacement and stabilization through nostalgic, repressed form. As the rural landscape surrounding Guelph is absorbed into the urban fabric the uncanny, as a kind of compelling memory, seemingly underlies the imperative to preserve architecture that is now abandoned and displaced. Within this context a building such as the Mitchell farmhouse becomes a spatial instability subject to a repetitive transcription, an imaginary of the object involving the conflation of an exterior imagistic familiarity within a meaningfully indeterminate interiority; it is

enrolled into an attempt to situate notions of origins and permanence within an absence, an uninhabited dwelling, an orientating object paradoxically devoid of depth.[45]

Isolated, set back from the road and vulnerable to vandalism and neglect, manifesting a strange familiarity, the Mitchell farmhouse was actually a ruin.[46] It was an abandoned building wherein the homely and unhomely were dialectically present, mutually implicated within one another in conditions of uncertainty where once there existed, or was the possibility of, comfort and occupation. The uncanny manifests itself here in haunted surfaces, doublings, reflections, refractions, and repetitions. It is a disquieting time-space, an abject presence within a produced and bounded landscape where meaning and identity are derived through products consumed and collected, that is dependent on the maintenance of borders and discrete classifications.[47] In the form of a physical and phenomenological architectural experience, this is the 'dangerous instrumentality' of objects in the world comprising the co-opted material of an architectural experience; these are troubling figures as they threaten the body and its technological extensions, potentially disturbing identity, system and order.[48] The relationship between architecture and the uncanny involves questions of orientation; imagistic orderings, perceptions, mediations framing notions of nostalgia and homeliness. Vidler posits "The illusionistic virtuosity needed in order to experience homesickness at the same time as staying at home is now technologically supplied."[48] Through uncanny scopic repetition, a past-present indicates a loss of orientation, allowing a displacement from what has been repressed. With the Mitchell farmhouse it is the hidden or subverted that returns to haunt, the absent/suppressed interior and the surround of a surface representation of a seemingly homely structure. Home and the homely, a ground serving as the basis for phenomenological security, are predicated and conditioned by a present 'anxiety' as uncanniness is the basic state of being-in-the-world, obfuscated though this condition may be within everyday ontology.[49] Haunted, un/homely spaces, materials, and constructions, built forms intended otherwise, the unheimlich may be related to a condition of being which is anxious in relation to architecture in general.[50] The Mitchell farmhouse is an object upon which meaning is projected, an artefact inscribed, destabilized and disorientated; an abject construction which has lost its homely connotations, a building subject to the re-ordering of a

development project and practice wherein the ambiguous relationship between the homely and the uncanny is made manifest. The unhomely-uncanny dialectic serves to organize a frame of reference which, in relation to architecture, the origin of the homely, places the uncanny "…centrally among the categories that might be adduced to interpret modernity and especially its conditions of spatiality, architectural and urban."[51] It provides the means for engaging the basic complicity between "…the desire for a home and the struggle for domestic security with its apparent opposite, intellectual and actual homelessness…"[52] In accounting for the uncanny within architectural practice, the un/heimlich present/s a version of the built environment that is unsettling, the uncanny or unhomely possibly being at the root of a lack or desire for a home, for be-longing, comfort and security. If, as Heidegger suggests, the essential condition is to be 'not-at-home', then at the heart of many desires is a yearning to be comfortably placed, at home. Threatening the collapse of meaning, the unhomely both predicates and is contained within the homely, within contingency. Aspects of the seemingly homely, nostalgic re-turnings and preserved surfaces, idealized constructions, are unsettled-fraught by absences and avoidance of presence.[53] In the case of the Mitchell farmhouse, nostalgia is organized within ephemeral, quasi-experiential spaces, imaginations that are the site of connections. Memories are dislocated and contingent, based upon a problematic repetition and situational, re-constituted, meaning. With phenomenological attachment to the image of a house that was once a specific home an imagination of a building becomes implicitly linked to the nostalgia, comfort, protection and orientation that homes afford. The respective correlation between object and re-presentation is elided.[54]

Without having submitted a rezoning application, the Armel Corp. was permitted to demolish a farmhouse located on land purchased from the Mitchell family, a property within a rural landscape that was not zoned for commercial development. The landscape had been designated as 'Class A Prime Agricultural land', ostensibly protected under Ontario's Places to Grow legislation, with no provision within either Guelph's Official Plan or Commercial Policy Review to rezone it.[55] Yet the entire case for demolition of the farmhouse put forth by Armel was based on a 'need' to grade the site in order to facilitate 'proper' development and road building in the area. To

eliminate the hill on which the house was constructed, as the slope of the terrain exceeded 5%, a preparatory action, a re-configuration was to be undertaken in advance of any building permit or development applications for the site. This leveling was an enactment required to maximize techno-economic efficiencies at the site.[56] Such processing techniques manifest allopoietic practices, establishing the delimited context for a linear, externally sustained relationship with the property/terrain. They position the site within an environmentally depletive strategic formation, situating the land as an element/resource within a network maintained for the hyper-efficient distribution of commodities, within the planned systemic imposition of an unsustainable, throughput-based, system. A form and relationship is configured upon a landscape, forced into being, not spontaneously organizing/materializing or taking from, and of, place and geography. This occasions a socio-natural debasement.[57] As exurban growth is increasingly conditioned by agglomerating retail corridors, this formatted single-use programme begins to systematically redefine space at the margins of Guelph, a municipality situated within an assembly of highways and paved planes becoming dominated by big-boxes and retail power-centres.[58] Within this environment, public space as an indeterminate open system is being supplanted, re/placed by a highly controlled commercial environment of familiar homogeneity. Scraped, denuded, it is an infrastructural landscape, an exurban condition/ ing, a 'flatspace' that is detached from an immediate, contextual, and complex spatial network, this is a space composed of autonomous adjacencies of self-same components-big-box, parking-lot, landscape lining-conditioned by the big-box and strip-mall typology. Accessed or linked only by stretches of asphalt, these leveled, flattened, isolated spaces limit the physical contact of bodies and relational formation.[59] Subordinated to the automobile and an ease of mobility these landscapes are non-places of sterile transit. As the footprint of these commercial nodes continue to grow in size, forcing adaptations to their intrusions, an imposition of new grounds is made upon ecological and economic systems, involving a linear structuring of relationships. Stand-alone, single-destination big-box stores have become suburban and exurban mega-structures, buildings mapped onto the circulation of things, establishing protocols for the organization of urban retail corridors. Devices for negotiating space-time located at the periphery of the City, these formations

manifest an organizational programme, translating a world-view concerned with systemic distributions of mass-produced commodities.[60] These spaces/architectures are strategic manifestations of a capitalist dependency on efficiency and geo-economics, resulting in the formation of 'discount space', a non-place where the experiential mode is diluted, displaced, by functional pragmatism.

As with the Mitchell farmland, existing space may have outlived its original purpose within a system dependent on continual expansion, a political economy determined by accelerated material consumption. Providing the literal and physical contested ground upon which architecture builds, a material 'ground' which might be brought into a discursive arena.[61] A particular topography, landscape within the period between destruction and reconstruction, exists in a space-time in which a rural architecture is in a state of ruin, deformed, eroded, and dark, but entangled in narrative productions, within identity/meaning formation. Vacated forms, functions and structures are susceptible to being diverted, re-appropriated and put to use quite differently from their previous one, subject to bricolage.[62] The rural-urban landscape interface at Guelph's boundary is an interstitial time-space that constitutes 'a gap of history'; architecture here might provide a reconstructive practice, a suturing mechanism, a means of cohesion, for the re/stitching of a ruptured landscape. Through the connecting plane of the ground, architecture is entangled within a history of destruction as it paradoxically figures in reconstruction of the built landscape, by re-appropriating or denying forms and patterns from an impacted site.[63] This is contingent on a history that is discursive, a history that is not unified, fixed, or evolutionary but rather contested and rewritten upon a spatio-temporally punctuated landscape of conflict. The once agrarian Mitchell property is a terrain subject to the materialities of transportation and communication. It is an intentional landscape, an instance of fragmentation, disruption and disintegration, a site for deconstruction and the elimination of a building that has suffered ruin, remains. After razing the existing building and leveling the site, effecting a de-construction, as a compensatory gesture the Armel Corporation promised to honour the Mitchell family by spending $10,000 to erect a cairn, a monument that would be sited at an entrance to a future commercial development. The formerly rural property will eventually become the ground for the

situation of a mega-structure, a building reflecting an evolutionary development and deployment of big-box urbanism and retail.[64]

       The conflict related to the Mitchell property revolved about the 'heritage value' of the farmhouse itself, the singular artefact.[65] This mediated, bounded, dated element was cited as a proof of authenticity, opening up a gap between the landscape's present and the past to which it alludes. This allusion to the past complicates the present. Does this constitute a spatial landmark rather than historical reference, an aestheticized relationship with history in the landscape? The artefact was listed, classified, serving an iconic function, promoted to the status of a place of memory, through an attempted reconciliation of a de-centred space to a disordered time, through the presence of the past within a present that supercedes it while still laying claim to it.[66] Assigned to a circumscribed and specific positioning within a determined chronology, a de-socialized artificiality, to what does it become testimony, of what is it an affirmation? The Mitchell farmhouse may illustrate what happens when a search for the real occurs within a deluge of the semiotic and illusory.[67] It is a deconstruction taking place within a reality of surfaces; where meaning is rendered in physical terms, surfaces providing the appearance, an approximation of reality that elides the phantom, spectral presence inhabiting the building, lurking behind the surface. Identity is mediated and translated here through masks/facades, the facial, exterior, through surface compositions and configurations of an anthropogenic building.[68] An artefact is strategically assimilated to a secular discourse, through an exhibitionary alignment within a discourse constructed to limit, homogenize and reproduce an acceptable and imagined identity. The farmhouse/ artefact constitutes a coded reminder performed in relation to an object. It is an element from a rural-agrarian past requiring containment within an urbanized present, a relic figure to be housed-displayed. Whether preserved as a concrete entity or fixed in an image, the artefact serves to maintain narrative borders.[69] Emulative form and images both serve as guiding mediations, providing disciplinary mechanisms, as the material and symbolic embodiments of the modalities of power locating the politically organized and socially institutionalized ceremonial construct. Another ritualized structure has become the delineated, designated site of a rhetorical incorporation within the practices and processes of techno-industrial corporate

capitalism, of a secular society.[70] While the farmland it is situated upon is erased, the farmhouse becomes the locus for ritual situations of cultural memory, a synecdochic anthropogenic site publicly representing beliefs about the nature of the world, its past and present ordering, affording the means for confirming the subject's contextual position, constituting community and defining identity.[71] Though the actual building-house is subject to removal, and its literal ground is reconfigured, an imagination of the artefact persists within a performative spatio-temporal framework.

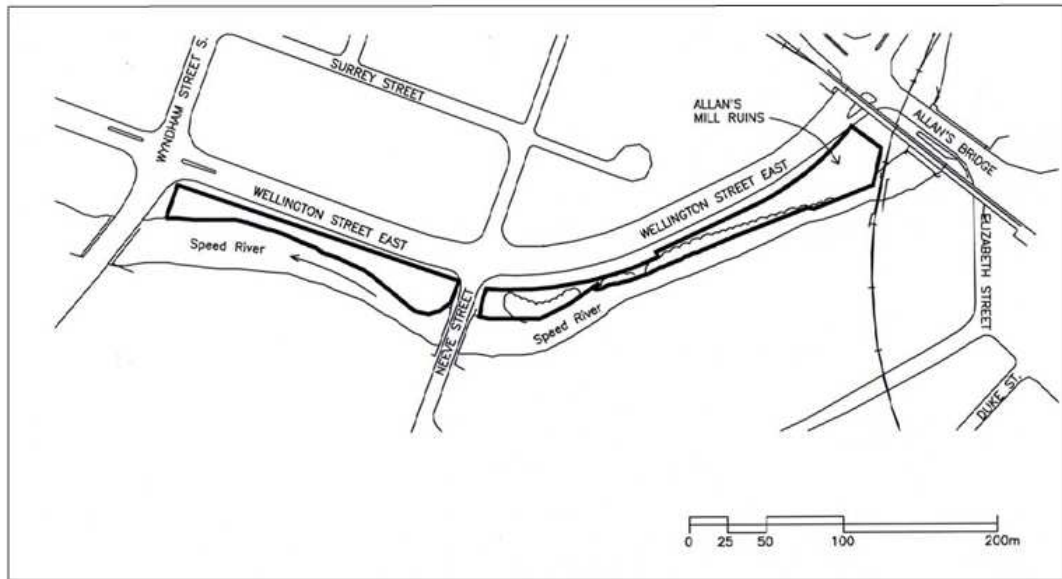(Figure 6:5) Heritage Park: Allan's Mill Remains. (Gilbert: 2007)

Established as a park in 1967, the city of Guelph's 'Heritage Park' is a compositional element, part of a bricolage, of a re-assemblage of materials utilized in constructing a techno-heritage. Originally called Allan's Mill, the 2-acre site was renamed as part of the city's 150th celebrations. The mill on the property had been damaged by fire in 1966 and was razed during the transformation of the site. Adjacent to the Speed River, restored, exposed and incorporated elements, mutable material metaphors from the mill that once stood at 151 Wellington Street provide the basis for staged moments of communication.[72] Delimited trajectories of meanings are managed and maintained within a corporate-material strategy of representation. The topography is coded and constrained, delimited within an attempt to stabilize meaning in order to map a social identity.[73] A place of production, the mill-site mediates a civic/urban identity through an object-orientated programming. As a techno-totem, it involves an

array of emptied spaces and fragments of walls and machinery, figures forming the basis for a mythology of development, comprising the narrative elements for the performance of a concept of progress based upon industrial and landscape morphology.[74] The site of an industrial ruin, this urban park is a reification of socio-natural relations, a mystification inhering through enrollments of the built environment. Formations and configurations of material and knowledge are intertwined here, within what is an interpretation, the means for fabrication of a socio-mythic domain, a reconstructed version of Guelph's past, on a concrete terrain wherein totemism involves the co-production of technical and social coherence. This is a space wherein the formation of an identity and/or group affiliation is established according to the maintenance of, and an adherence to, biophysical and technological phenomena shaped by the imperatives of private investment, market forces and government regulatory institutions. David Hess suggests that consumer culture operates according to totemic relationships, commodities being "…categorized into a myriad of divisions that allow people to make distinctions among themselves through their objects."[75] Within a culture of mass production and consumption relationships are formed within an intrinsically alienated artefact world. Bounded and parceled, a commodity subject to exchange value as property, land becomes a conformable object by and through which to reflect a way of perceiving identity and determining a time-space.[76] Heritage Park in Guelph, a configuration, remnant of an industrialized landscape, is a reflection of form and structure, a patterning, a temporal-spatial organization focused upon the urbanized environment at the exclusion of both its ecological surround and agrarian basis. It is an urban-industrial heritage site, containing fragments of buildings, maintained surfaces meant to provide material evidence of, and the means of transmission for, a collective past, through objects, things arranged within a particular topography, a totemic built landscape.

After the adoption of an austerity program by absentee Canada Company corporate directors in England, the burgeoning economy of Guelph collapsed in 1829 and the region began emptying of settlers. "With only about a third of the farm lots sold in the area, something had to be done to stimulate the local economy. Moreover, only a small proportion of village lots had been taken up, and many which had been

previously sold were now thrown back on the market as their owners left town."[77] Presented with the prospect of land prices falling rather than continuing to rise, Company officials undertook two strategies to overcome the problem. In addition to an expanded advertising campaign to attract settlers, strategic capital expenditures were undertaken in order to stimulate the local economy, practices and projects considered necessary to revive the flagging town and thereby save substantial investments. The principal capital expenditure decided upon was to erect a grist and flour mill. Completed during the winter of 1830, the Canada Company Mill, as it was first known, was constructed on the west bank of the once powerful Speed River at the boundary of the town. Guelph's first mill, a water-powered mechanical operation, it was an 'imposing' large wooden structure, containing four run of stone, one for oatmeal, one for country flour, and two for merchant flour. With milling now occurring in Guelph, farmers from the township were no longer required to transport grain to other villages in the region to be ground; the mill provided the town with a mechanism for capturing trade "…as most mercantile transactions were on a credit basis against each year's crop, they did much of their commercial business there as well."[78] The Canada Company sold the mill and property to William Allan in 1832; Allan quickly took advantage of his regional monopoly, reinvesting capital in the development of the premises. The original mill was replaced with a larger scale operation, supplanted by a five story stone structure, which included seven run of stone. A complex of industrial buildings were subsequently constructed on the initial site and across the river as Allan diversified by adding ancillary enterprises including a distillery, cloth finishing and production of fruit syrups.[79] Allan attempted to integrate his operations, to make his manufacturing businesses self-sufficient by adding a cooperage shop, a blacksmith and a metal working-shop, a planing mill and wood working shop, a stone quarry, lime kiln, and two farms within the boundaries of Guelph on York Road. These connections are no longer made apparent at the mill site; the York Road properties were incorporated into the lands of the Guelph Correctional Centre facility. The stone mill was operated until successive fires ended the use of the building as a milling facility.

Allan's Mill was one of the largest mills constructed within the boundaries of Guelph. A large limestone structure designed in the Scottish tradition with stepped

(Figure 6:6) Heritage Park/Allan's Mill (From City of Guelph Data: 2007)

gable walls, it was built of locally sourced material. This building was a central element within an industrial complex that spanned and dammed the Speed River, ordering the water/system upon which it was dependent for energy and raw material. Traces of the mill now serve as a 'heritage feature' within a municipal park situated on a floodplain. These metamorphosed remains are positioned in a landscape that functions as signage. Reserved as a recreational space, a 'public' property defined by transportation conduits within the present urban form, consideration of Guelph's connection to the rural world are absent from this temporal linkage and spatial ordering. The earliest industries in the town, the mills and foundries, were dependent upon rural-agrarian customers and their production-resource extraction. Town and country were closely tied together into one system in Upper Canada during the period of Guelph's initial development.[80] Urban prosperity was dependent upon the productivity of local agriculture. If places with a population of 1,000 or over are considered urban, then the urban proportion of the total population in Upper Canada in 1811 was less than 3%; by 1831 it was 8%; and by 1851, 14%.[81] During this era urban growth was principally driven by agricultural expansion, in the same manner that industry would become the basis for urban growth by the late 19th century. This meant that a town or city required a dense and prosperous agricultural population surrounding it if that place were to become a significant

commercial centre; urban entities with the greatest local agricultural potential became the dominant city of a province or region.[82] With Guelph, the Canada Company sought to invert this development pattern, investing in capital-intensive projects in advance of agricultural settlement, before a demand was present. Rather than fostering development of a community, the point of the exercise was to obtain the highest price possible for land, to secure a return on investment in a material commodity.

The Allan's Mill remains are located in Heritage Park between Wellington Street and the Speed River. Physical and visual boundaries of the park are defined by the straitened river itself and by transport infrastructure, which includes a four-lane roadway, a dam and spillway, two automobile bridges, and a railway overpass. A rail line passes through the property, which is also divided by a paved public recreational trail that runs through the ruins. Below the grade of surrounding and over-passing transport networks are remnant foundation walls, fragments from a segment of the stone mill building. The W.C. Woods factory, an industrial building that incorporates elements of the original distillery from Allan's Guelph Mills, stretches along, and forms the bank of, the opposite river-edge. An urbanized space, bounded by systems of distribution and production, the parkland is subject to traffic and manufacturing noise and exhaust pollution. It is a space to be passed-by or passed-through, a transitory space rather than a place to be inhabited. The ground here is an artificial configuration of geography. It is a manufactured landscape that is the product of industrialization, a location conditioned by rationalized material flows of traffic, natural resources and commodities. Commemorated by plaques affixed to the ruin, upon a small stone monument and railway abutment, it is also a foundational space, site of both 'pioneering' industry and the felling of a tree signaling the ceremonial beginning of the Guelph settlement. Heritage Park contains a point of origin for the development pattern of the urban form, the site of a pivotal industry and a location that expresses both a spatial and socio-natural relationship. This is a ground subject to continual re-orderings: denuded, graded, walled and bounded. A treatment of surfaces is repeated within a centrifugal urban pattern from a point of origin, of engagement. Officially commemorating the colonization of a terrain, the park property also articulates a segmented and rationalized topography determined by ordered material flows. The

urban landscape here is fragmented by transportation and communication networks, configured by the dictates of capital it is a ground subject to erasures and revisions, to geographic superimpositions and laminations.

(Figure 6:7) Heritage Park and W.C. Wood factory (Gilbert: 2007)

Lithographs and photographs of the original structures survive the industrial buildings that formed Allan's Guelph Mills complex, as with the Mitchell Farmhouse and church buildings constructed on Catholic Hill. What remains of the buildings are ruins and after-images, the material fragments of a particular ordering of space-time. Paradoxically, once these spaces/places are mediated they become concretized.[83] The reproducible artefact in being diminished from material actuality to an abstraction becomes a determined object subject to manipulation. The city is the basis of a curatorial project entailing a collecting of buildings-houses, or, at least, the maintenance of the facades or ruins of 'significant' pieces of commercial and residential architecture, which are treated as museum objects. This practice of preserving figures in the built environment, a stabilization of surfaces, has the effect of distributing the museum throughout the city. The built environment becomes an architectural heritage-history exhibiting itself in itself, collapsing the distinction between the exhibition space and what and how that space displays. Patterns of the formation and transformation of urban

space - the morphogenesis of the city- are relegated to, contained and affixed with/in, preserved surface. Spatio-temporal organization/demarcation is produced in the museum by means of aesthetizing apertures, an isolation and illumination of objects occurring within ritual fields, attended by a fixation of attention, of the gaze, through a mode of contemplation precluding other meaning formations and inclusions.[84] The eye may function here as disembodied metonymic representative of the body-ground, of disembodied geometrical and mathematical principles. Abstract re-presentations, fragmented, dislocated images and landscapes are conflated in contingent material reality-representations; the image as a means of preservation involves an absence of presence, an avoidance entailing spatio-temporal collapse.[85]

Capitalism, as a mode of production is the basic process that defines a certain form/type of city. Its abstracted economic drives, its fundamental priorities in socio-ecological relations, its criteria of growth and profit have created a particular kind of city. Recognizing connections to local and global imbroglios, what then are the internal contradictions between the logic of capital-capitalism perceived here as process-and the physical means and strategies through which that logic is being expressed? Destructive tendencies associated with the accumulation of capital, evident in the development of Guelph's built environment, are paradoxically conflated with desires to maintain a civic identity through preservation of 'heritage' elements of the building stock. One result is the location and construction of a Civic Museum that involves commodification of the past. Local heritage, in the form of Catholic Hill, is enrolled into a strategy promoting urban economic development where the concern is with presentation. With this agenda context imposes a specific representation of place that is not necessarily in keeping with the preservation of heritage. Yet, as with the Mitchell Farmhouse and Allan's Mill, buildings here are elements supporting an economic agenda within a commodified landscape that required the destruction of that which preceded it. Mapping of local identity in relation to topography involves a material organization within a strategic system of representations. A weaving of discourse and figure, a pattern of discourses which here offers fragmentation, expressions, textual mediations, and a fragmentary carto-graphics that is embossed, materially inscribed, written upon the surfaces of the built environment.[86] Locality, place and social cohesion are tenuous aspects within an

urban formation enclosed in a property regime where land is fungible real estate. This rendered cityscape, product of commodification, provides suspect landmarks, a social-natural choreography serving to orientate and direct within the ambit of the urbanized terrain. Informational strategies may be symptomatic of a destabilized context and meaning. Cairns are erected in place of destroyed buildings, monuments and notational signage are affixed to sites and remains, providing mappings distinguishing, defining 'non-places', the simulacral hyperreal spaces of late capitalism.[87] These are spaces of excess, a paradoxical homogenized topography that is saturated by information and meaning, by residue and traces of present pasts. The city is a transactional domain-entity of simultaneous accelerations and contractions; this is a territorial structure within which a concatenation of non-places emerges, sites that are linked within matrices of transport and communication technologies. Such sites are contingent, figurative locations where the concrete 'real' and its image are conflated, rhetorical expressions arising within a confluence of material and representational worlds. A terrain underlies image-dependent material development, ambiguous techno-industrial reproductions and brandings within a visual order; positioned and conditioned topographic elements, symbolic landscapes provide the ground for a mediation of identity.[88] Totemic artefacts serve as functional media, as the basis for a mechanical participation in existence; these organizing architectural forms are the constructed material implementations of a spatio-temporal imagination.

Involving re-production, totemism reflects the problematic associations within motivated relationships involving consumption, in sanctioned material enrollments.[89] Offering profane illuminations, techno-industrial objects and configurations are signs of meaning in the social world, constituting a 'techno-totemism' embodied in relationships with mass-produced things, the commodity whose analogue is the fetish. A narrative system of signs, anthropomorphic inscriptions, impressions into things and their images, idols and fetishes subject to methodologies of perception and technologies of inspection. Buildings and their remains are material objects providing a form of storage, a means of housing invested with cultural value, the basis for a cultural economy of space.[90] As the Mitchell Farmhouse and Loretto Convent make apparent, function and valuation of the artefact are subject to re-placement by mutable surface

representations. Circulated images serve as the basis for an informational relationship; an attempt to locate civic identity occurs within imagistically determined, emblematic adoption of objects. Where the only reference/connection made is between artefacts, from architecture to architecture, applied aesthetics of the material are dictated by fashion. These buildings are artefacts subject to an economics of expediency, unfixed, without a ground. Thus a problematical basis for identity and meaning formation is offered by elements of Guelph's built environment, as such totemic structures are mutable objects subject to imminent displacement, lacking in fixity. A separation is entailed in the controlling of the uses/presence of these buildings, leading from communities of place to communities of interest. Further isolation attends land use, with dispersed development in the city. Sprawling ever outward, Guelph's growth consumes agricultural land, open space and natural wildlife habitat at a rapid rate for subdivisions, urban infrastructure, and commercial, residential and industrial construction. The land development on the expanding periphery of the city is characterized by open space conversion to roads, tract housing subdivisions, superstores and large shopping centres that change the character of communities. Actions to 'save' heritage buildings here represent attempts to frame/fix elementary fragments, to thereby identify and make legible a coherent collective reality.[91] To establish a delimited place within the fluid spaces of the sprawling city by means of arrested material, distinct, meaningful agglomerations within an emergent disorder are to be provided by specific local artifacts and their re/ presentation. Given the present urban context, the ruins of Allan's Mill in Heritage Park may represent an entirely appropriate monument, as the inherited remains of a vacated site of production. The product and expression of general socio-economic processes, the configuration of the property and its ruins emerge from a dependence on natural and agricultural resource exploitation and the vicissitudes of techno-industrial development.

Guelph's present form is the product of appropriations and disconnections related to land-consumptive, dispersed, and auto-dependent land development patterns made up of homogeneous, segregated land uses dependent on limited-access collector roads. It is a highly commodified landscape where fantasies of nostalgic and local return requiring the severing of connections to other processes and places are enacted.

Here the appearance of the place/building, its surface, is that which is consumed. Presented as apart from the present, an imagined authentic past suppresses what has emerged from these structures. Protected as important or representational sites/artefacts as isolates, allowing the broader environmental/cultural context to be destroyed, they are resources to be quarried for evidence of a past. The result is a commodified landscape of discontinuous resource nodes rather than interrelated components of a contemporary socio-natural landscape. Transformations of the residue of the built environment, of material cultural objects into information, may effect an imagistic displacement of aura, a transmutation occasioned by a removal of artefacts from their sources of distinction. Convents, farmhouses and mill sites become material for rhetorical displays, an exhibition of surfaces. Anthropogenic materializations involving the presentation of exposed fragments ripped from socio-natural context, and the serrated boundaries of clashing, divergent material-spaces and temporalities are meant to provide a ground for the housing of a civic identity. Programmatic re-ordered structures-forms amid prescriptive converted landscapes, these emplacements involve a conscious incorporation, an embedding of material-image remnants in an attempt to fix buildings, to ground them within a specific temporal-spatial framework and rhetorical strategy.

Notes: Chapter Six

1. Kerry Thompson, "New prayer for Loretto Convent: Demolition on hold while city contemplates possible uses," *Guelph Daily Mercury* June 19, 2004.

2. Paul Ross, "Preservation and Sense of Place-Making Guelph a better place," *Built Heritage News* Issue No.105: October 30, 2007.

3. Alfred Gell, *Art and Agency: An Anthropological Theory* (Oxford: Clarendon Press, 1998), 100. "Mimesis, narrowly defined, involves the actual production of images (indexes) whose salient property is prototype, via resemblance to the original, and within this category artefacts, having visual resemblance to the originals, can be accorded a separate status."

4. W.J. Thomas Mitchell, "Imperial Landscape," in *Landscape and Power: Space, Place, and Landscape*, Edited by W.J.T. Mitchell (Chicago: The University of Chicago Press, 2002), 16-76. Landscape is a medium of exchange between the human and the natural; a natural scene mediated by culture, "…both a represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package."(16) Product of the conditioning of landscape as an aesthetic object, the 'Catholic Hill' is a location framed by, and subject to re-configuration within a temporal-spatial organization determined by technologies of vision. Within a paradoxical preservation of memory, a re-ordering, the re-determination of form, a re-placement is to occur; the dimensionality of the scopic displaces the morphology of the topography. Framed within the bounds of the image, the former convent school building may be dislocated from the immediate cityscape while also isolated from its necessary material condition. The foundational, generative other, preceding artifice is the point of prominence, the drumlin atop which the structure is set.

5. Thomas O'Hagan, "The Catholic Church in Ontario," in *Canadian Essays: Critical and Historical* (Toronto: William Briggs, 1901), 192-222.

6. Vicki Bennett, *Sacred Space and Structural Style: The Embodiment of Socio-Religious Ideology* (Ottawa: University of Ottawa Press, 1997), 244. Removal of the derelict structure in order to extend parking space for automobiles would have entailed

an elimination, a leveling to which its immediate surround has already been subject; an erasure of the built impression, an exhaustion of its meaning, while maintaining a specific relationship to the terrain. Demolition would cause an interruption, a negation of meaning that paradoxically involves the preservation of a particular negotiation here between the architectural construct and its landscape, as a parking lot would be another rational utilization of the site. The intention of the diocese towards the property/ground is consistent with the apparently oppositional intent to maintain a form/building. The latter entails preserving a surface without endemic content/meaning in order to enact an historical isolation. Manifesting a virtual relationship to landscape and history, the convent building is a structural reflection upon/of its material surroundings, consistent with an avoidance of ecological context, and a manifest disconnection, a literal effacement of a site paved over.

7. Denis E. Cosgrove, *Social Formation and Symbolic Landscape* (Madison: University of Wisconsin Press, 1998). Not only is there a geographic dimension to the formation of cultures and cultural identities, these identities themselves assume geographic patterns which then shape human landscapes. Landscape is enrolled as both a material thing and a symbolic or ideological construction. Topography represents?

8. Arnold Berleant, "The Viewer in the Landscape," in *Living in the Landscape: Toward an Aesthetics of the Environment* (Lawrence: University of Kansas Press, 1997), 164, 181-186.

9.< http://guelpharts.ca/guelphmuseums/> accessed October 12, 2008.

10. Gail Dexter Lord and Barry Lord (Editors), *The Manual of Museum Planning*: *2nd Edition* (Lanham, MD: AltaMira Press, 2001).

11. Carol Duncan, *The Aesthetics of Power: Essays in Critical Art History* (Cambridge: Cambridge University Press, 1993), 195.

12. Virginia McDonald, "Museum prepares new report on convent," *Guelph Tribune* Vol.19, No.71: September 6, 2005, 1, 8.

13. John Blumenson, *Ontario Architecture: A Guide to Styles and Building Terms, 1874-present* (Markham, Ont.: Fitzhenry & Whiteside, 1990), 37.

14. Virginia McDonald, "Convent as museum suitable, says architect," *Guelph Tribune* Vol.19, no.92: November 18, 2005, 5. First report from a three-phase cost

investigation: a technical assessment of the 'historically important' heritage building involved measurements and material analysis of the structure. The costs of renovation will depend its extent and quality. Renovation costs ranging from $120 to $200 per square foot yields an estimated cost of renovation at 2.8 to 4.6 million dollars.

15. <http://www.guelphcivicleague.ca/page.php?p=33> accessed May 10, 2007. Task Force Report: "The Future of the Loretto Convent," March 22, 2005.

16. Laura Thompson, "Museum Architect Selected," **Guelph Daily Mercury** July 22, 2008.

17. Richard Bolton (Editor), ***The Contest of Meaning: Critical Histories of Photograph*** (Cambridge Mass.: The MIT Press, 1989). A language engaging other material-historical discourses, the circulated photographic text of the building becomes the site of an inter-textual exchange. Imagination of the building is necessarily situated within, an element of a larger language of meaning, hence the problematic nature of the photo-image as both arbiter of meaning and trace of the 'real'; as an element of a practice of signification reflecting the codes, values, and beliefs of a socio-cultural apparatus.

18. <http://guelph.ca/living.cfm?itemid=72392&smocid=1653> accessed August 15, 2008. An adoption of the Leadership in Energy and Environmental Design (LEED) 'Green' building rating system requires adherence to construction guidelines-a project or building earns a series of credits for features that lead to 'sustainable' performance. Key dates have been established for the project: conceptual designs will be presented by December 1, 2008, the tender for the construction will be posted by June 2009, and the construction will begin by September 2009, to be completed by fall 2010. Project funding includes $5 million provided by the provincial government (through the Ministry of Culture) and $1 million from the federal government. In order to secure this grant under the federal Cultural Spaces Canada program, a long-term lease agreement between the city and the Diocese of Hamilton was required before October of 2007. On November 1, 2007, the City signed a 50-year lease with a 25-year renewal. Estimated cost of relocating the museum to the former convent is now at $13 million. Time-constrained, the project needs to start in 2008 and be largely completed by early 2010, as the federal program will end at that time.

19. Roland Barthes, *Camera Lucida: Reflections on Photography*, Translated by Richard Howard (London: Flamingo, 1984), 3-4; and Walter Benjamin, "A Short History of Photography," in *Classic Essays on Photography*, Translated by P. Patton, Edited by Alan Trachtenberg (New Haven, Conn.: Leete's Island Books, 1980), 199-216. A technology of visual traces of objects in the world, photography is also a mechanism for authentication. While the scopic image is a thing apart from the tangible metonymic artefact, a surrogate for the 'real world' it paradoxically represents a produced, material object. Accounts transcending time, place, weight, texture and scale, the photographic image positions the artifact in the context of abstract visual space, providing a definition by icons. That depends on the outward, outside look of spaces and things, a situation and ordering by mimetic second-order re-productions.

20. <http://www.guelphcivicleague.ca/page.php?p=33> accessed July 21, 2007. Task Force Report: "The Future of the Loretto Convent," March 22, 2005.

22. Reinhart Koselleck, *Futures Past: On the Semantics of Historical Time* (Cambridge, Mass.: The MIT Press, 1985), 92-93.

21. Donald Preziosi, "Collecting/museums," in *In the Aftermath of Art: Ethics, Aesthetics, Politics* (New York: Routledge, 2006), 55-69; and Tony Bennett, "The Exhibitionary Complex," in *The Birth of the Museum: History, theory, politics* (New York: Routledge, 1995), 59-88.

24. Kenton O'Hara, Mark Perry, Elizabeth Churchill, and Daniel Russell (Editors), *Public and Situated Displays: Social and Interactional Aspects of Shared Display Technologies* (Dordrecht: Kluwer Academic Publishers, 2003). Produced and consumed as part of the capitalist process of circulation, the built environment is museum-like in that it is an exhibitionary space, a space of display that is subject to the dictates of fashion.

25. "Funding hopes in early stages," *Guelph Tribune* Vol.20, no.77, September 26, 2006. Images produced by J. David Mcauley Architects Inc.: A proposal of how the building, as an isolate, would look if conversion to a museum were to proceed.

26. Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Mass.: The MIT Press, 1992), 45.

27. Edward S. Casey, ***Getting Back into Place: Toward a Renewed Understanding of the Place-World*** (Indianapolis: Indiana University Press, 1993), 35-36. As primary memory maintains a temporal dynamism secondary memory reproduces what has since withdrawn into dormancy, it is re-presentation. A lapse interrupts and intercedes between primary and secondary memory. The re-presentation of primary memory by secondary memory, intersected by the temporal interval, creates an uncertain, a fraught dis/continuum between moments. Representation is reproduction of the past which is the product of a removal from perception.

28. Marc Auge, ***Non-Places: Introduction to an Anthropology of Supermodernity***, Translated by John Howe (London: Verso, 1995), 43. Language of identity that retains a meaning requires demarcation, foundational-grounded narratives; a social demarcation of terrain, wherein an identity is established, assembled and united by the specificity of the place. Anthropological place involves living within a history. Non-place alludes to an absence of place from itself. Impoverishment or disappearance of a negotiated sense of place in which to feel at home may occur within an anonymous urbanized environment dominated by homogeneity, an anaestheticized time-space ordered by ubiquitous architectural forms evincing a denial of locality, of the particular, differentiated local socio-natural landscape. Anthromes are the anthropogenic ecosystems produced by sustained direct interaction with humans; these anthropogenic ecosystems are differentiated both by the livelihood strategies of the people involved and their environmental conditions.

29. Doug Hallett, "No saving historic farmhouse," ***Guelph Tribune*** Vol.19, no.72, September 9, 2005, 1, 3.

30. <http://guelph.ca/living.cfm?itemid=65107&smocid=1887> accessed April 19, 2007. Implementation of the Commercial Policy Review (CPR), a planning process to determine the configuration of commercial landscapes in Guelph over the next 10-15 years, has been one of the more disconcerting actions of the city council. Begun in 2002, out-of-town developers, who control these lands, dominated the consultations. The CPR calls for as many as 20 stand-alone stores with huge parking lots without integration of housing or offices. 1.5 to 1.65 million sq ft has been allocated to four large regional power centres at the north, south, east and west edges of the city. These

'regional commercial centres', increasing commercial space at four peripheral locations will bring unplanned impacts to residential neighbourhoods and transportation systems. It is not clear how these impacts are to be mitigated, nor does it appear that the changes have been considered in the Guelph Wellington Transportation Study (GWTS). The Recommended Framework does not balance retail/commercial opportunities throughout the built up areas of city. It does encourage movement to the periphery and less well-populated areas. The allocation of such a high amount of the space to four regional power centres is inconsistent with provincial and local goals to reduce urban sprawl and dependence on automobiles. The framework for commercial policy adopted by the city council entrenches a form of development that continues to promote urban sprawl for decades to come. This is contrary to stated provincial and local goals to reduce urban sprawl and will compromise the implementation of a Growth Management Strategy to address the environmental, economic and social impacts of urban form-specifically urban sprawl on the edges of Guelph (which grew by 8.3% to a population of 115,000 between 2001 and 2006). The entire West Hills (Paisley and Imperial) node designated in the Commercial Policy Review (CPR) is slated to be 450,000 sq ft. This approved policy review specifically excludes the 30-acre Mitchell property from the commercial node to be developed. Reportedly, the CPR is to guide Guelph's Official Plan until 2021. Thirty developed acres added to the approved amount could lead to an additional one million square feet of commercial-retail space in this single area. The Official Plan specifically states that "no additional regional commercial centres be designated" beyond the four nodes already specified.

31. Martin Heidegger, "The Age of the World Picture," in *The Question Concerning Technology and Other Essays*, Translated by William Lovitt (New York: Harper & Row Publishers, 1977), 115-154, 116. Recordable, in a sense repeatable, as the temporal and spatial specificity of an event-object is disrupted, it becomes subject to disjunction. Displaced, the image-object is experienced as framed, structured, a commodity, its interpretative space is delimited (conquest of the world 'by picture').

32. Virginia McDonald, "'Win-win' with legal battle: Piper," *Guelph Tribune* Vol.19, no.77, September 27, 2005, 3. The Guelph Preservation Action Committee and the Guelph Civic League considered legal action against the City regarding the granting of

a demolition permit for the Mitchell farmhouse. Heritage Guelph (the Municipal Heritage Committee) and Friends of Mitchell Farmhouse jointly petitioned the Ministry of Citizenship and Culture, demanding an archaeological site assessment. There is confusion over the definition of 'built heritage' and 'archaeological resource' within the provincial heritage law framework; given a vague definition of terms both heritage designation and boundaries providing legal protection to objects are fraught. Guelph City Council failed to consider designation of the house under Part IV of the Ontario Heritage Act, though the site qualified under Part VI as an archaeological site as it contained both remnants of pioneer settlement and pre-contact aboriginal artefacts.

33. The Ontario Ministry of Culture and Communications, *A Heritage Conservation Primer: Conserving Architecture and History with the Ontario Heritage Act* (Toronto: Ontario Ministry of Culture and Communications, 1994).

34. Michel de Certeau, *The Practice of Everyday Life*, Translated by Steven Rendall (Berkeley: University of California Press, 1984), 92. The voyeuristic vantage and aperture from which projects and projections comprising a cityscape are re-produced is constructed by power. The product of a technological imaginary, it is a perspective that attends the systematic technical organization of the world.

35. Virginia McDonald, "Heritage questions up next in farm fight," *Guelph Tribune* Vol.19, no.75, September 20, 2005, 1, 10.

36. Alfred Gell, *Art and Agency: An Anthropological Theory* (Oxford: Clarendon Press, 1998), 258. The 'traditional' only emerges when viewed from a later temporal perspective, at a remove. Built environments are historical assemblages of artefacts subject to continuous perceptual flux. To consider the urban form and its elements in this manner is to extend Gell's theory relating to the art object and its interpretation, as an elucidation of the way of seeing of a cultural system, rather than an historical period. The art-object is discernable as a form of production and circulation sustained by and mediating social processes including exchange, politics, religion and kinship. Aesthetic perspectives cannot be abstracted from the social processes that surround the development of candidate 'art', 'historic', traditional-authentic objects. Distributed in space-time within a genealogy, dispersed in social space and social time, relations inhering within the object are made manifest in a particular form. Objects may function

semiotically as vehicles of meaning, signs and symbols which are decoded on the basis of familiarity with the semiological system utilized to encode the meanings they contain. Allegory functions as a system of shared symbolic significance. A commons is created, a shared territory of mind-a terrain of meaning arising from within a constructed nexus, which determines how and what is chosen to be seen, and in turn valued and marked. Gell suggests that works of art, images, icons, constructs are person-like, the sources of, and targets for, social agency. This raises the problem of the relationship between the macroscopic characteristic of distributed objects and 'the mind' in both the individual and collective sense; structural isomorphism between something internal-mind or consciousness-and that which is external-the object/artefact.

37. Thana Dharmarajah, "Pioneer descendent upset by homes," *Guelph Daily Mercury* August 28, 2007. Rather than a concern for the land, disappointment here stems from the architecture of the houses now being built failing to reflect Guelph's rural traditions.

38. Linda Nochlin, *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (New York: Harper and Row, 1989), 19-32. The image-object provides a setting for a pedagogic relationship, an apparatus of legibility and legitimization. A mechanism for participation in the promulgation of a systematic knowledge, a means of assent, for enrolment of support for values and objectives structurally enshrined, in spectacle. A transactional space-time for production and consumption of the idea of urbanized formation; binding a community into a civic body by providing a universal base of knowledge, enacted structures of feeling, dialogue, connectivity, and association. A validated social production of space rendered from a particular perspective, signifying secular values, a rationalizing of urban landscape and architecture.

39. Homi K. Bhabha, "The World and the Home," *Social Text*: *Third World and Post-Colonial Issues* No.31/32 (1992), 141-153. 'Unhomed' is a positioning the product of an absence of orientation within a discursive and performative context. It is an issue of being situated outside of 'home', of being forced to continually renegotiate a place, a point of orientation in the world. 'Unhomeness' is identified in the experience of people for whom geographic or cultural dislocation are defining traits either because they have been uprooted from former places of identification or because a familiar place has

undergone radical change as a result of its colonial past or present. Meaning becomes subject to liminal poetics that constantly skirt or deconstruct boundaries, perhaps disclosing the discomfort of such estranging moments through attempts to arrest the apparent fluidity, the mutability of a community and identity.

40. Virginia McDonald, "Mitchell farmhouse fans plan to fight on," *Guelph Tribune* September 16, 2005, 3. Contention/issue: Is this an archaeological site of interest?

41. Doug Hallett, "Surprise move gives farmhouse life," *Guelph Tribune* Vol.19, no. 80, October 7, 2005, 18, 20. A Bylaw amendment proposed requiring re-building the house by the developer after grading of the site.

42. Jacques Derrida, *Margins in Philosophy*, Translated by Alan Bass (Chicago: University of Chicago Press, 1982), 24-27. Enmeshed, invisibly preserved within the system of names or representations hides a loss, an 'other' that is retained in the text. A presence of difference that is the condition for that same system; a presence that cannot be recuperated by tradition, by the system of representations it stimulates. Alterity - the trace - is the simulacrum of a presence that dislocates, which displaces itself. It is part of the system that exceeds the whole, the totality, which can thus never be total.

43. Sigmund Freud, "The Uncanny," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud Vol.17,* Edited and translated by James Strachey (London: Hogarth, 1955), 226. "Unheimlich is in some way or another a sub-species of Heimlich."

44. Martin Heidegger, "Building, Dwelling, Thinking," in *Rethinking Architecture*, Edited by Neil Leach (London, UK: Routledge, 1997), 100-108. "A boundary is not that at which something stops, but…that from which something *begins its presencing*." (105) Here to dwell is in the sense of remaining or staying in place. In emphasizing this link to place, Heidegger suggests that building relates to dwelling, which therefore can be said to involve a sense of continuity, community, and at-homeness. The crux of dwelling, Heidegger argues, is sparing and preserving, a concern for land, things, creatures, and people as they are and as they can become. "Building accomplishes its nature in the raising of locations by the joining of their spaces."(108) Supporting and reflecting a way of being-in-the-world, the built environment is a certain embodied grasp of the world, a particular way of taking up the body and the world, a specific

orientation disclosing certain aspects of a worldly horizon. The world in which we find ourselves completes us in what we are, and therefore the specific nature of the built environment becomes crucial.

45. Victor Burgin (Editor), ***Thinking Photography*** (London, UK: Houndmills-Macmillan Publishers Ltd., 1994); and Allan D. Coleman, ***Depth of Field: Essays on Photography, Mass Media and Lens Culture*** (Albuquerque: University of New Mexico Press, 1998). Spectacle consists of cinematic movements, in the suturing of diverse impressions by a mobile spectator, or a condensation, the fragmentary singularity of the immobile, captured image.

46. Christopher Woodward, ***In Ruins*** (London: Vintage Books, 2002); and Scott A. Lukas (Editor), ***The Themed Space: Locating Culture, Nation and Self*** (Lanham, MD: Lexington Books, 2007), 296. Staged holistic and integrated spatial organizations.

47. Vidler. (1992: 66).

48. Anthony Vidler, ***Warped Space: Art, Architecture, and Anxiety in Modern Culture*** (Cambridge, Mass.: The MIT Press, 2000), 238.

49. Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in ***Simians, Cyborgs and Women: The Reinvention of Nature*** (New York: Routledge, 1991), 149-181. Chimerical entities theorized and fabricated hybrids of machine and organism: cyborgs.

50. Bruno Latour, ***We Have Never Been Modern*** (Brighton, UK: Harvester Wheatsheaf Press, 1993), 49.

51. Vidler (1992: 12).

52. Ibid. (1992: 163).

53. Mark Fram, ***Well-preserved-The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation*** (Erin, Ont.: The Boston Mills Press, 1988).

54. Anneleen Masschelein, "The Concept as Ghost: Conceptualization of the Uncanny in Late-Twentieth-Century Theory," ***Mosaic***: *A Journal for the Interdisciplinary Study of Literature* Vol.35, no.1 (2002), 53-68.

55. Doug Hallett, "Farm fate takes hit from OMB," *Guelph Tribune* Vol.19, no.81, October 11, 2005, 1-2. An OMB ruling dictated issuance of a demolition permit to the developer by the City of Guelph.

56. Simon R. Swaffield (Editor), "Landscape as Cultural Product," in *Theory in Landscape Architecture: A Reader* (Philadelphia: University of Pennsylvania Press, 2002), 165-178. Applied techno-economic efficiencies: terrain = a rationalized landscape.

57. Michael Callon, "Techno-economic Networks and Irreversibility," in *A Sociology of Monsters? Essays on Power, Technology and Domination*, Edited by John Law (London: Routledge/Sociological Review Monograph 38, 1991), 132-161.

58. Claudio Vekstein, "Public Space on the Move," in *306090 09 Architecture Journal*: *Regarding Public Space,* Edited by Clare Lyster and Cecilia Benites (New York: Princeton Architectural Press, 2005), 38-45; and Eva Pakenier, "Systemic Variations," in *306090 04 Architecture Journal*: *Global Trajectories,* Edited by Jason K. Johnson (New York: Princeton Architectural Press, 2003), 8-19.

59. Nigel Thrift, "Afterwords," *Environment and Planning D: Society and Space* Vol.18, no.2 (2000), 213-255.

60. John Frow, "Repetition and Forgetting," in *Time and Commodity Culture: Essays in Cultural Theory and Postmodernity* (New York: Oxford University Press, 1997), 218-246.

61. David Harvey, *Spaces of Hope* (Edinburgh: Edinburgh University Press, 2000), 52-81, 102-108. Passages in *The Communist Manifesto* refer to the uneven geographical development of capitalism and hint at the possibility of capitalism finding a 'spatial fix' to its economic crises. The constantly expanding market, which chases the bourgeoisie over the entire surface of the globe, results in the creation of a world in its own image. Capitalism is driven to reduce spatial barriers through innovations and investments in transport and communications. For Marx, this process is the 'annihilation of space through time', and Harvey argues that this drive is embedded in the logic of capitalist accumulation. Evident in the pattern of systematic damage being done across all the geographical spaces, the spatial relations of capitalism are not neutral. There are a series of contradictions implicit in Marx's account of the circulation of capital and the

exploitation of labour, which are being exacerbated in the modern world. One is the drive to accelerate the turnover of capital that can only be achieved through investment in long-term projects. This results in contradictions between finance capital on the one hand, and manufacturing, agrarian, construction, service and state capital on the other. Another contradiction is the drive to annihilate all spatial barriers to capital accumulation which can only be done through the construction of built environments, towns, transport infrastructures, factories, etc. These contradictions are embedded in, and sharpened by, the global free market system. While the modern world still presents a geographical mosaic of socio-ecological environments and ways of life, changes in the mosaic brought about by urbanisation and imperialism have deepened as a result of globalisation, of de-industrialisation and the relocation of manufacturing activities across the globe. Cities can be built in a generation, while others suffer catastrophic economic collapse in the same time span, so contemporary geographical forms have great volatility and dynamism.

62. David J. Hess, *Science and Technology in a Multicultural World: The Cultural Politics of Facts and Artifacts* (New York: Columbia University Press, 1995), 39-41. Bricolage involves re-assemblages of materials in order to construct new objects or to repair existing artefacts; it also refers to the practice of adopting ideas from other communities and reconstructing them in accordance with a social identity. Material and knowledge formations-configurations and enrolment are entailed (see Levi-Strauss).

63. Mirjana Lozanovska, "The Architectural Edifice and the Phantoms of History," *Space and Culture* Vol.6, No.3 (2003), 249-260.

64. Laura Thompson, "Grading begins at Mitchell site," *Guelph Daily Mercury* October 12, 2007. Grading of the site began without the filing of an application for development with the city. Conveniently, part of the Paisley Road hill was leveled mere days in advance of a new city bylaw limiting actions of this sort being passed.

65. "Mitchell Farmhouse impressions," *Guelph Tribune* Vol.19, no.92, November 18, 2005, 20. After permission for demolition of the building had been granted, an art show featuring 'impressions' of the farmhouse was held. Ironically, the display took place inside the Zehrs supermarket 'community room', a quasi-public space inside the Zehrs

store, which is a big-box format grocery within a commercial development. This retail 'node' is adjacent to the former Mitchell property.

66. Ontario: Ministry of Culture and Communications, *A Vision of Heritage: Heritage Goals for Ontario* (Toronto: Ministry of Culture and Communications, 1990).

67. Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (Cambridge, Mass.: The MIT Press, 1999); and Edward S. Casey, *Representing Place: Landscape Painting and Maps* (Minneapolis: University of Minnesota Press, 2002), 234.

68. David F. Krell, *Archeticture: Ecstasies of Space, Time and the Human Body* (Albany: SUNY Press, 1995), 89-132. With disconnection of legibility from locality comes a problem of relationships. Utilization of vestigial symbols, displaced from their original settings and obscuring their former uses, derivations from disparate social-cultural matrices, denies the existence of both limits and coherence. Severance of physical connections results in productions without specific relations to anything. The world becomes an external abstraction, ubiquitous, everywhere but not somewhere, that is filtered technologically.

69. Gell. (1998: 66-68).

70. Michael Krausz, "Questions about Indeterminacy and Identity," in *Limits of Rightness* (Lanham, Mass.: Rowman & Littlefield Publishers, Inc., 2000), 101-112.

71. Denis Cosgrove, "Mapping Meaning," in *Mappings* (London: Reaktion Books, 1999), 1-23.

72. Carol Duncan, "The Art Museum as Ritual," *Civilizing Rituals: Inside Public Art Museums* (London, UK: Routledge, 1995), 7-20.

73. Rupert Sheldrake, *The Presence of the Past: Morphic Resonance and the Habits of Nature* (New York: New York Times Books, 1998).

74. Christopher Y. Tilley, *The Materiality of Stone: Explorations in Landscape Phenomenology* (New York: Berg, 2004), 21.

75. Hess. (1995: 21).

76. Rosemarie Bank, "Time, Space, Timespace, Spacetime: Theatre History in Simultaneous Universes," *The Journal of Dramatic Theory and Criticism* Vol.5, no.2: Spring (1991), 65-84.

77. Robert C. Lee, ***The Canada Company and the Huron Tract, 1826-1853: personalities, profits and politics*** (Toronto: Dundurn Press, 2004), 218.

78. Leo A. Johnson, ***History of Guelph: 1827-1927*** (Guelph: The Guelph Historical Society, 1977), 43-46.

79. Ibid. (1977: 43).

80. John McCallum, ***Unequal Beginnings: Agriculture and Economic Development in Quebec and Ontario until 1870*** (Toronto: University of Toronto Press, 1980), 54-74. The colonization and development of Upper Canada until the 1850's were driven by land speculation and a commercial agriculture focused on production and export of marketable staple crops, specifically wheat.

81. Doug McCalla, ***Planting the Province: The Economic History of Upper Canada*** (Toronto: University of Toronto Press, 1993); and R. Marvin McInnis, ***Perspectives on Ontario Agriculture, 1815-1930*** (Gananoque, Ontario: Langdale Press, 1992).

82. Gilbert Stelter, "The Political Economy of Early Canadian Urban Development," in ***The Canadian City: Essays in Urban and Social History***, Edited by Gilbert Stelter and A.F.J. Artibise (Ottawa: Carleton University Press, 1984), 3-36; and John Clarke, ***Land, Power, and Economics on the Frontier of Upper Canada*** (Montreal: McGill-Queen's University Press, 2001). Kingston losing out to York/Toronto as the principal commercial centre of Upper Canada/Ontario provides an example of this phenomenon.

83. Jonathan Boyarin, ***Remapping Memory: The Politics of TimeSpace*** (Minneapolis: University of Minnesota Press, 1994).

84. Christopher Alexander, ***A Pattern Language*** (New York: Oxford University Press, 1977).

85. Suzanne Macleod (Editor), ***Reshaping Museum Space: Architecture, Design, Exhibitions*** (London, UK: Routledge, 2005).

86. Tony Bennett, "Out of Which Past?," in ***The Birth of the Museum: History, Theory, Politics*** (New York: Routledge, 1995), 128-162. Constituting essential documents, inscriptions, the discipline of historic preservation depends critically upon photographic images. Photography thereby contributing to a preoccupation with origins and historical succession, the image offering a kind of empirical proof, an instantiation of historical validity and veracity. Photographs of a built form shortly after construction

become the datum by which to understand its subsequent permutations, which represent deviations from its original and idealized appearance.

87. Robert Lumley (Editor), *The Museum Time-Machine: Putting Cultures on Display* (New York: Routledge, 1988), 14; and (Baudrillard: 1994: 84). "Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal." Framing, claiming dislocated objects for a ritual attention, may entail the negation or obscuration of other, older meanings. If being in place is to be in the world, within a subsistent and enveloping territory, situated within boundaries determined by biophysical limits, it may follow that community is a syncretic organism based on a material web of interdependencies expressed as continuities, connectedness, as relationships and tensions between located things-rather than objects in space. The distinction is between a connection with the material world versus resort to severed, appended, recycled symbols and signs, an appeal to second-hand mental associations, meaningful substance versus isolated illusory substitutions.

88. Claude Levi-Strauss, *SM: The Savage Mind* (Chicago: University of Chicago Press, 1960), 16. Perceptible differentiations in the natural-material are utilized to map the social world, a process and pattern identified by Levi-Strauss as 'bricolage'; the logic of the concrete is employed in order to create sign systems. Such narrative formations utilize emblematic concrete elements, exemplary objects that provide a means for the fixing and re-cognizing of a metaphysical origin in material things. Applications, appropriations, and realizations of material, totems become figures of collective identification, enacted patterned recognition and organizations of form. Forming a nexus of tools transacting a relationship with the world incorporated into artefactual relations and by extension into myth and art. An epistemological modeling affected through visibly prominent totems, adopted socio-natural objects, representations and imagistic encounters that are associated with identity and community. Meaning is a function of the overall structure, of the design or balance of the system.

89. Bradd Shore, *Culture in Mind: Cognition, Culture, and the Problem of Meaning* (New York: Oxford University Press, 1996). What are the processes structuring these

myriad networks, the factors linking phenomena? The modern subject is involved in an iterative process, affecting and affected by the material world, existing in a montage space of mutability and permutations, caught in a matrix, an assemblage, a space of no time and no places, a space without history. Distracted, impressionistic, physiognomic viewing of unassimilated stimuli occurs, an epistemology leads to a particular ontology.

90. Theano S. Terkenli, "Landscapes of a new cultural economy of space: an introduction," in *Landscapes of a New Cultural Economy of Space*, Edited by Theano S. Terkenli and Anne-Marie d'Hauteserre (Dordrecht: Springer, 2006), 1-18. Organized on the basis of specific cultural economies of time-space, landscapes may be staged, sacralized and/or commodified architectural negotiations.

91. Mircea Eliade, *Myths Dreams and Mysteries: The Encounter Between Contemporary Faiths and Archaic Realities*, Translated by Philip Mairet (New York: Harper and Row Publishing, 1975), 267-272; and Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*, Translated by Willard R. Trask (New York: Harper Torchbooks, 1961), 10-13. Sacred-profane geographies. The spatial aspect of the world may be experienced as uniformly neutral or as non-homogeneous, partly sacred and partly profane. Particular locations may be experienced as special on account of personal associations: locations such as place of birth. Eliade suggests that this sort of experience is to be regarded as degraded religious experience (religious people experienced the world as having a sacred centre and sought to live there). Regarding sacred places, an obvious example is the church, whose door is a threshold between the profane on the outside and the sacred inside. An equivalent to the church in archaic cultures was the sacred enclosure, which opened upwards towards the sky, the world of the gods. To emplace and stabilize architectonic artefacts in-situ a teleological hierarchy of significances is deployed. Reified, artefacts on display form a nexus, a loci for articulations of notions of tradition and authenticity. For discourses dependent upon a co-presence and interdependence of concepts of progress and tradition, a dialectical relationship. Material moments of articulation within systems of signification provide the ritual settings for an enactment of identity. Particular arrangements, a 'commons', are projected onto artefactual elements within a strategic system of representation. Means for formulating and maintaining identity, structural media and mediations are

part of a political economy of culture. Rhetorical arrangements, congruent exhibitory procedures, mediations and material manipulations combine as aspects of a structure's active recitation. Material utterances in a chain of signification, socio-institutional speech acts embedded within a matrix of signifying noises, performative possibilities located within a world of received meanings.

Conclusion/**Coda:** "The Past is Present and Geography Matters."

Begun in 1827, the present city of Guelph originated as a planned settlement near the confluence of the Speed and Eramosa rivers. An artificial construct promoted by the Canada Company, development of Guelph began with the imposition of a radial street design for an organizational framework.[1] When the settlement's core was established this pattern made the downtown the urban focus. While basic surface elements of the original core remain, the content, function and context of these original artefacts has changed. Elements of a sedimented past, buildings and remains of structures have been preserved, restored and incorporated into other construction projects without conservation of intrinsic dynamics. These past-present constructs are located within an urban geography subjected continually to new development projects and initiatives. It is a built environment that is ordered by transportation networks and methodologies that have moved the once central business district closer to dispersed urbanization standards. The present urban system does not parallel the hydrological systems of the rivers within its boundaries, nor is it orientated in relation to the Grand River watershed constituting its immediate ecological surround.[2] Instead, the city is assuming the form of a decentralized and dispersed urban structure that is automotive dependent, where densities are generally low, core areas depleted, and retail services and employment are mostly found in the suburban landscape, concentrated in isolated industrial/business parks. Expanding into rural/agrarian landscapes, evolving into a single continuously built-up area lacking a focal point, it is an urbanized topography composed of sprawling strip-like retail and industrial development, dominated by tertiary sector activities such as office buildings, shopping malls, big box stores, public institutions and entertainment facilities. A symbiotic mode of urbanization which advantages peripheral development, the urban dispersion evident in Guelph is the outcome of a replication process whereby standardized urban patterns can be reproduced without limit; allowing formulaic re-production. The replicable building blocs of this urban form are specialized zones, each containing and delimited to an exclusive land use; any zones may be juxtaposed. With a tracing of the aetiology of the city a beginning with/in particular metaphysical tenets and biophysical engagements is

apparent within the spaces of present conflicts. The basis for this material present lies in a founding resulting from an international corporate-capitalistic land speculation and colonization venture; the initial settlement and its patterning was a product of rationalized, mapped, space.[3]

Guelph results from a land use program and continues to be determined by land use policy that is externally determined. Initially a search was made for a site that best met the objectives identified with-in an extractive scheme, the chosen site being adapted to the program established by the Canada Company. The planning schema outlined by the Province of Ontario in the Places to Grow Act of 2005, providing a legislated framework for coordinating planning and decision-making for population growth and infrastructure development, mirrors the retail distribution strategies driving the essence of the big-box landscape. Government policy here is endorsing a landscape comprised of optimized nodes and wasted space. Enacted strategic orderings of geography/inputs, organizing principles based on management of inventory within an industrial system have resulted in a characteristic terrain, a configured landscape serving an optimized network of nodes. Urban-commercial nodes are distributed within an altered landscape of wasted space. Rationalized, generic retail-urbanism is dictating the patterning and management of buildings and spaces that constitute built environments. It is an urban typology that is dependent upon intersections of transport infrastructure and standalone buildings, on an enhanced connectivity permitting locational flexibility. Systems of transportation now permit the spatial diffusion of formerly 'urban' land uses into the rural landscapes, with the resulting speculative landscape of development leading to interstitial, in-between, residual space. Remnant, leftover spaces are present with-in an urbanized landscape driven by hyper-efficient distribution systems and transportation infrastructure that serve the requirements of a just-in-time economy. Designated corridors developed for specific use and habitation, the optimization required for the development of this retail landscape results in stimulated nodes or points of hyper-efficiency, projects which constitute the built representation of the mechanisms of distribution and consumption. The interiorized space of retail, the enframed ambiance of the shopping experience becomes the location of stimulation, a space contained within the screens afforded by modular mega-

structures. Outside of this optimization of space, beyond productive space organized to facilitate the purchase of merchandise, is the space of waste or the residue of experience.[4] Waste is the necessary and inevitable by-product of horizontal urbanization and growth: unproductive, unprofitable marginalized edges, wastelands that are the default space of the other. The Ignatius Centre became situated as an element in such a residual landscape, an interstitial topography that is a present leaving after the takings of Wal-Mart; the remainder, that which is outside, surplus space/s exhausted or yet to be absorbed, a/voided discrepancies.[5]

Guelph presents a built environment composed of mediated artefacts, concrete phenomena grounded in underlying processes, structures and conditions.[6] Archived material available at the Guelph Civic Museum, Guelph Public Library, University of Guelph Libraries, Wellington County Museum and Archives, Guelph Historical Society, Guelph International Resource Centre, the *Guelph Mercury* and *Guelph Tribune* has formed the basis for critical evaluation and analysis of previously recorded information in conjunction with an articulation of field observations and descriptions. Considered in relation to a specific topography, newspaper articles, civic promotional literature, governmental documents, postcards, maps and photographs are re-produced material providing a socio-historical context for consideration of present socio-ecological issues and debates within, and shaping, the boundaries of the city of Guelph. Built and re-presented assemblages here suggest correlations attending a geographical-historical, spatial-temporal dialectic; a dialectical materialism addressing discursive and ideological productions of nature and identity. Architecture from that of the neo-Gothic Church of Our Lady to the type-195 big-box Wal-Mart offers material surfaces onto which knowledges and practices formulated elsewhere are projected; these constructs reveal intimate associations between images and topographic inscriptions, an interplay between prospects and enactments.[7] As an urbanized configuration linked spatio-temporally with the emergence of industrial-capitalism, a formation coincident with a particular form of production, Guelph reveals a topological arrangement, a practiced geography that is a condition and translation of relations effected by global capitalism. Building projects are articulations and configurations of time-space, stabilizations and valuations of the material enrolled suggest relationships between images and

topographic inscriptions, prospects and enactments. The built environment involves conflations of object, image and symbolic space, their practices and principles; particular construct-images are situated within certain techniques and procedures making apparent a temporal-spatial episteme. Artefactual incorporations and their representations are configured with-in institutional practices and particular historical relations; imagistic shapings entailing impingements of the biophysical, inscribed narratives, upon landscapes. A language related to a bringing into being, involving materializations, geometries and boundaries. The particular codings and orderings determining the manner in which linguistic forms/images, architectural and landscape design and designation are deployed and enrolled. Material artefacts subject to an imagistic formatting comprise a textual terrain upon which a particular techno-economically informed imagination is inscribed. Guelph results from, and its development continues to be determined by, cartographic renderings, mappings-enframed organizations of surfaces, shaped by discursive articulations of geophysical presence. Depositions and traces of historical action in turn modify local geography, resulting in a landscape that is ineluctably cultural as well as natural. Boundaries and the presences and absences attending them are structured, organized and translated within sites dependent upon the sphere of techno-industrialism. As is evident with buildings including the GCAC and 'Old Quebec Street' shopping mall, the strategies deployed for delineating, preserving and defining a locale, a domain of value and meaning within a dispersive modern urbanized context include cooption of 'heritage' architectural elements/material for the facing of civic building projects and commercial developments alike.

The result of a historical geographical process of the urbanization of nature, the city involves metabolic socio-ecological processes-metabolic flows-that reach beyond the immediate environment. An urban fabric is the product of networks systematically directing flows, material and capital, ordering the schemes of building, as implemented planning strategies lead to physical and biological transformations. The manner in which biophysical resources are employed and disposed in material productions within the city suggests a depth ontology influencing how technologies are inscribed and organized ideationally within an urban operating system. Parklands in Guelph are

emblematic of relationships and processes between cultural constructs and ecological context, as manifested by infrastructure within the configuration, the calculated distribution, constituting the city. Strategically, with-in a conflation of iconography, landscape and urban form-pattern, the urbanized landscape attempts to 'house' the memory of a nature no longer at 'home' there.[8] The ecological uncanny might be regarded as that which is necessarily anti-redemptive, as it is that memory of geo-historical actions which never domesticates such events, never makes us at home with them, never brings them into the reassuring house-home of redemptory meaning. Spaces such as Riverside and Heritage Park contain remains that cannot be recalled but are still there, present absences leaving such actions unredeemable yet still memorable, unjustifiable yet still graspable in their causes and effects. A housing of memory that is neither at home with itself nor necessarily house/able at all, mnemonic socio-natural structures are redolent with images of the formerly familiar but that now seems to de-familiarize and estrange the present moment and the site of its former home. There is an estrangement of contemporary sites with the material-images of their past, constructed-inflicted voids at the centre of an assembly; the void resulting from, attending displacement of appropriated, consumed, material occasioned in the production of an artefact. Subject to imagistic formatting, particular cartographic renderings, mappings, enframed organizations of surfaces, discursive articulations of historical landscapes, dyadic spatial and abstract differentiations of nature and culture are entailed in these urban parks. However, depositions and traces of historical action in turn modify local geography, resulting in a landscape that is ineluctably cultural as well as natural.[9] Construction of a habitat of function without significance manifests itself with/in a rational idea of nature as other, isolated, to be located in parklands, in recreational space divorced from practical reality: separate, a physical configuration of the built context, an arrangement of associative figures, contemplative objects to be seen but not inhabited. The product of an abstracted language, the simplified outside world becomes an element to be moved through, rather than engaged with. Forms, materials and orientation of buildings in a landscape contradicting the surrounding order, avoiding natural systems and cycles, are the result; techno-geometric tendencies annul

topological diversity, spatial differences, imposing identical constructions that are paradoxically placeless and directionless with/in the rational principle of the grid.

Organized and translated within Guelph's topography, in sites dependent upon the mechanisms of techno-industrialism, delineation, preservation and definition of a locale, a domain of value and meaning within a dispersive context involves a suturing and structuring of tempo-spatial boundaries and the presences and absences attending them. Contemporary civic and commercial building projects in the downtown and at the urban periphery employ displaced metonymic material/objects in order to provide the means for designating a social formation, as something differentially coherent, a municipal domain of collective activity within a systematically interconnected world. These artefactual accumulations and representations privilege a coherent, 'authentic' aspect of culture, as elements that appear to lend continuity and depth to collective experience, a unifying imagination, and a syncretic material realization. Strategic and selective processes of representing and scopic reproductions maintain an illusion of the isolation of independently functioning social and natural systems. A problematic positioning of landscapes and embedded objects, socio-natural forms, as imagined 'heritage' and structural elements; syncretic and historical, a process of ordering occasioned by selection and detachment of artefacts absent their original temporal-material occasions, isolates subject to the assignation of new meanings and valuations within strategic arrangements. Cultural artefacts, as objects of knowledge constitute material-semiotic generative nodes, which are sustained or undermined by the discursive nexus of knowledge and power.[10] The actuality manifested and illustrated in the physical locality, intentional constructions constitute sites for a convergence of discourses. Aspects of a construct communicate larger ideas, by means of the manner in which it is laid out, its composition, the materials used in its construction, how movements are orchestrated through space, and the naming and distribution of spaces.[11] Designed and designated structures constitute 'statements', statements that comprise part of a larger discourse. Produced material organizations are 'specific and paradoxical objects', artifacts/objects manipulated, utilized, transformed, exchanged, combined, decomposed, recomposed, and possibly destroyed. Emergent and articulated in their materiality-statements integrated into operations and strategies. As symbols, artifacts

are designed and legible in terms of religious and secular mythology, emblematic objects encouraging a reading both symbolic and materialist engaging and including the socio-political forces leading to their design and construction.[12]

In *Art and Agency* Alfred Gell suggests that it becomes possible through the study of artefacts to grasp 'mind' as an external disposition of public acts of objectification, and simultaneously as the evolving consciousness of a collectivity, transcending individual cognition and the coordinates of any particular here and now.[13] As a form of production and circulation sustained by certain social processes of an objective kind connected to other social processes-including those of exchange, politics, religion-the art object may function as cognitive process writ large. In its totalized form, as an historical assemblage, the object becomes a means for the tracing of a movement of thought-an apprehension of the development of memory. From this perspective, an object is an external actuality, the aesthetic properties of which are concretizations of the social processes surrounding the development of objects in specific social settings. Gell's is an approach that emphasizes the practical mediating role of objects in social processes. Distributed spatially and temporally with a genealogy, made manifest in a particular form, relations dispersed in social space and social time are concretized in the object.[14] Gell posits that a 'congealed residue' of performance and agency is perpetuated and discernable in object-form; with-in an artefactual construct access to other persons becomes attainable and their agency may be communicated. This conceptualization provides a basis for elucidating isomorphic relationships between something internal-mind or consciousness-and something external-aggregates of artworks that are distributed objects combining spatio-temporal dispersion and multiplicity with an imminent coherence. Works of art, images, and icons are treated, in the context of this anthropological theory, as person-like, as the sources of, and targets for, social agency.[15] Mind becomes externalized in constructions and practices. A structure may thus be perceived as the residue, the sedimentation, of past social interaction conjoined with ongoing interaction and processes. Material provides the basis for deciphering relationships between macroscopic characteristics of distributed objects and externalized and collectivized cognitive processes, of the 'mind' in both the individual and collective sense.

Involving a paradoxical liminal yet bounded socio-natural hybridized formation, an urban/suburban/exurban/rural configuration and conflation, Guelph is a construct/ion that functions here as palimpsest. It is a synecdoche, a formation providing the basis for exploration and articulation of inscribed aesthetic and 'nature' discourses. I am articulating a work of imagination, a narrative production entailing abduction from visible evidence to possible causal mechanisms in dealing with polygenetic phenomena. Part of this articulation involves engaging questions emerging from consideration of place, space, time, meaning, and the tensions, disruptions, and disjunctions arising between built and 'natural' environs mediated and reproduced through images. The present city provides the basis for consideration of a human habitat based upon a certain ecological relationship, for scrutinizing the role of universalized knowledge versus local specificity, the meaning of heritage, totemism, the fetishization of the authentic, form as a means for revelation of socio-cultural forces, tensions, and perspective, and the function of artefacts as vehicles for culture. With/in anthropogenic constructs a relationship to the world is materialized, made manifest in the built environment and the controversies, and the structuring of same, revolving about specific socio-physical constructs.[16] Artefacts as objects of knowledge are recognized here as material-semantic generative nodes either sustained or undermined by the discursive nexus of knowledge and power. It is an attempt to historicize space and spatialize history.[17] An historical ontology, a mapping of the present, this is the project of a spatial history, considering the spatial-temporal cultural inscription of objects and images, and involving a phenomenological engagement with materiality and visuality; recognizing context as a fundamental matter, as a co-structure or co-text, linguistic acts being tied to an embodied location in a structured world.[18]

In its imagining and image practices of materiality Guelph constitutes a screen onto which knowledges and practices formulated elsewhere are projected. Within the material dimension distinctions between the sensuous particularity of objects and images, of disembodied images recreated in the virtual spaces of sign-exchange and photomatic projection are juxtaposed with the experiential.[19] Reductive employments of biophysical 'resources' lead to the 'nature' of such object-image assemblages or biomorphic entities. As a dispersive conurbation, an element situated within the

metastasizing sprawlscape of southwestern Ontario, Guelph provides an illustration of immersion where the linkages between topography and the practices and signs organizing and designating a ground may become increasingly tenuous, in a process that serves to elide specific socio-historical and geo-physical context, and thus meaning.[20] If a commons is necessary for the formation of personal and collective identity, constructions of the social-natural world which articulate the principles of inclusion and exclusion-an embedding of particular practices in the community in which it occurs and which it in turn helps sustain-what becomes of a community, a symbolic presence, imagined, but not imaginary, without a specific identifiable locus, devoid of a central focus? An abstract and symbolic experience of, and relationship to nature is perhaps the product, an artefact, of political economy; an experience and valuation of the biophysical world stemming from the socially determined systemic ordering of economic production and political processes. The result of a political economy organized around the pursuit of economic growth, material accumulation and technological 'progress', the applications of a science presumed to be value-neutral, and the institutions of the state and corporation?[21] The possibility and practical basis of community is undermined in Guelph by its being embedded within the pattern of a growth economy requiring the continual expansion of production and consumption which is in turn dependent upon a rendering of the world into commodities to be sold, leading to social and biotic impoverishment.

Eidetic imaginations, as with the Mitchell Farmhouse and Loretto Convent-Civic Museum conversion, serve as the basis for an aesthetic location-knowledge. For the problematic imposition of an exaggerated awareness of connection, the anchoring of identity through symbolic association evident in contrived attempts to create, recreate or invent a sense of place and inhabitation (also apparent in the utilization of a 'false vernacular' indifferent to time, place and context): thematic constructs.[22] A constructed environment dependent on appropriations is evident in Guelph's parklands, commercial and housing developments, in civic buildings incorporating remnant walls and decayed structures, in bricolage and the faux deployment of elements in the composition of façades. These are invested built surfaces enacting the gestures and separations of techno-industrial culture through a mimesis of the consumer's alienation

from and submission to the contemplated object/commodity: an imagistic space that is subject at every moment to modification and reconstruction. Discourses here are inscribed topologically, manifested in and upon a terrain, a particular landscape; topography functions as palimpsest, the material articulation of memory.[23] A composition of shapes, forms, and spaces, the built landscape may serve as an expression and embodiment, as a repository for ideals, a material articulation of or allusion to certain ideas.[22] Urbanization is a historically specific and contingent socio-ecological process of physically transforming and reconfiguring nature; the resulting produced environments serve as the locus of environmental change.[24] Mitchell Schwarzer suggests that technologies of transportation and the camera have fundamentally altered the perception of architecture, calling this new mediated architectural experience the 'zoomscape'.[25] The architectural is now perceived through edited and multiple reproductions. A largely optical mode of perception characterized by speed and surface, it is disembodied, discontinuous experience and signification, a radical dissociation of socio-natural assemblages and constituent elements from their geographical origin as speed and mobility renders fields of vision and connections more transient, opaque, and fragmentary.[26] Viewed from within frames, the built environment becomes an experience of superimposed images, essentially graphic and pictorial. Mediated through industrial technologies of motion and media, through machine constructions of space and time, how do we see? This representation of the world may lead to a loss of a differentiated sense of place through an undermining of embedded, place-specific reciprocity of perception-a carnal, sensorial and empathetic relationship with the world.[27]

Lewis Mumford, in considering the ecological and cultural realities of the city in *The City In History* emphasizes the entwining of regional biophysical context with the built environment. Recognizing the ecological surround as a component of the history, and as the terrain of both possibility and constraint, of the city, Mumford underlines the importance of image and metaphor in restoration of what was physically removed from nature and appropriated for human use.[28] In Mumford's reading a need for balance in relationships between city and region and in the human personality is discerned, as a dissolution of balance occurs in a civilization increasingly fixated on

achieving power and growth. With a loss of balance, the market comes to shape the city and city life, while destructive violence becomes the centre of statecraft.[29] Human possibilities and purposes are neglected in a world of materialism, conflict, and the worship of growth, thereby placing both the environment and humanity at risk. Encompassing a particular body of assumptions and beliefs, it is a mythological cosmos that is inhabited, one that is socially conditioned and culturally inherited. It is a constructed landscape of meaning and metaphor. Yet, while anthropogenic impact is endemic, it isn't possible for an environment to be an entirely social construction, as the biophysical character and actions of non-human species and forces at some level escapes the intention of human actors, leading to a particular alignment of human and non-human actants. Actor-network theory defines the world as consisting of multiple, cross-hatching networks, assemblages of human and non-human things, of interconnected local and global imbroglios.[30] Agency results by virtue of intrinsic properties and positioning relative to other agents in a network. No two networks being the same, attending to the specific conjunction of phenomena in any given situation becomes of import. Identifying the processes that structure these myriad networks, as phenomena co-constitute one another, particular things being the expression of general processes.[31] If specific systems of totemic representations permit the unification of heterogeneous semantic fields, myth and the representation it establishes may serve to create a homologous rapport between natural and social conditions, creating equivalence between significative contrasts by situating people on biophysical and cosmological planes.[32] Produced in time and space, a socio-physical production, the cultural landscape becomes a specific way of seeing the world within which a host of symbolic and ideological codes are embedded. Not merely the outcome of physical and cultural processes, combining abstract ideas and material artefact, landscapes themselves are discernable as constitutive of socio-cultural life through a way of looking which involves the complications of myth, metaphor and allegory.[33]

What role has the operational logic embedded within an industrial-capitalist culture of substitution played in environmental degradation and destruction?[34] Locating environmental crisis within a wider crisis of modernity, Raymond Rogers undertakes a social analysis of the modern perspective, an analysis beginning with the discernment

of a double disappearance-that of the natural world and a recognition of nature as part of us. The loss of a social basis of the relationship between humans and nature; where 'nature' is understandable as being participatory, manifold, cyclical and social, as constituting a community.[35] Rogers' is a social conception of nature expanding the critique of social theorists to include the sociality of the natural world. Diminishment of nature's complex totality has been accompanied by impoverishment of human-nature relations-a social impoverishment evident in discourse and representation. Socio-natural relations have been transformed under the influence of capital and markets. The rootless quality of capital is reflected in human communities and social being, while our self-perception as resources available to serve capital is mirrored by, and in turn determines, how nature is conceived and perceived. Feedback is involved in a perception of the self or other as constituting either an element of a social community or resource to be manipulated. Rogers suggests the need for an understanding of the relationship between the processes of industrial society and the destructive embedded relations in human and natural communities, identifying the logic of 'competitive productionism' within a culture of substitution as constituting the root of the planet's ecological plight.[36] A disruption of forms of social relations occurring simultaneously with the expansion of capital is a disruption universalized in the political economy of the sign. There is a general dislocating trajectory enclosing modern human society in a circular self-referentiality that serves to erase a social basis for human-nature relations.

The pervasive provisional quality of the social construction of meaning-the crisis of modernity-represents a social failure of relationships endemic, and the scope of which is historically specific, to late capitalism, as processes and practices of separation emergent from the economic sphere are generalized and universalized across a broad spectrum of activities.[37] With the transformation of local or regional phenomena into global ones, a blending or homogenization, a process that is a combination of economic, technological, sociocultural and political forces leading to an increasingly integrated and complex global system of production and exchange, globalization is creating a world where no community is recognizable except as financial resource. Is a spatial-temporal disjunction, a mimetic condition distinguished by attempts to fill a referential void through repetition, the result of an absence of locatable meaning?

Processes of separation emergent from the economic sphere have been generalized and universalized across a broad spectrum of activities. Specifically, a displacement of value and valuation from the things themselves has occurred, resulting in a loss of the expression of a particular set of relations occasioned by the 'dislocating trajectory' of modernity-a set of social relationships contrasted with a generalized temporal-spatial embeddedness.[38] Dynamics of appropriation and domination lead to an abdication and amputation; where the natural world is disappearing in terms of species and habitat and the human impetus to promote conservation-because nature is part of us-is also disappearing. This fracture is directly related to the objectification of resources, where nature furnishes the material upon which capital acts. The material basis for socio-natural relationships is undermined by economic and technological forces as the financialization of the globe has set in motion an assault on local culture and natural habitat.[39] Becoming increasingly diminished in social terms, authority is transferred to the globalizing forces of privatization, deregulation and free trade. I suggest that a general dislocating trajectory, enclosing modern human society within a circular self-referential process and practice that serves to erase a social basis for human-nature relations, is perceptible with-in a specific built environment. A dislocation and alienation defined by collapse into abstract codes which no longer refers back to the relationships between the things themselves.[40] An increasing homogenization of human society by economic considerations accompanied by a loss of literal and figurative complexity with regard to the natural world constitutes a double disappearance, mediated by the forces and discourses of technology and commodification.[41]

Guelph's is an urban topography encapsulated within, and inscribed by the cultural logic of material production and consumption. The geography and experience of this urban landscape is mediated by an accumulation of communication, transport and industrial technologies, by concepts and activities organizing the socio-natural world.[42] As an urban operating system, an imprinted morphology of urban space, the design of Guelph involves a centralized waste-management infrastructure requiring buildings/ structures for the housing of waste and waste technologies within the spatial fabric of the city. This system, requiring mechanisms for public recycling and waste disposal-aspects of the autonomic nervous system of the city-urban infrastructure here

is built seemingly to encourage the efficient throwing-away of more things. Waste-processing, compost-accumulations and 'green' power generation from reclaimed biogas takes place in dedicated facilities on properties at the civic margins; it is not integrated into the built environment. The waste-elements of the city are dispersed. Waste is composed of wasted, exhausted, consumed things, materials that are not to be seen, objects that require avoidance. Waste products, spent commodities, serve synecdochically for topography-a waste land-determined by extractive practices, by the systemic material mobilizations of industrial capital. Transient economic and aesthetic value of material presences, valuation being a product of social processes, not the intrinsic property, the material quality, of things-commodities; translating human interests, its value is determined by how the materiality of the object is apprehended.[43] The object/building/landscape involved in myriad networks and relations, framed, utilized and mediated by representational techniques; a rendering of things with/in a frame of recognition. Seeking a basis for identification-meaning within the built/constructed/produced object becomes problematic in such a context; locating a means for stabilization within a systemic fluctuation, a system organized by the logic, logistics and demands of capitalism-based upon economic growth and ever accelerating movements of people and goods-commodity flows, resource extractions and manipulations, and waste generation.[44] Imagined as singular, bounded objects, buildings are artefactual constructs within a programmed topography. An ordered landscape becomes the framed, encoded form - the object of relation - upon which meaning/conflict is focused. In the absence of the enframed constructed object, of the home/house, as in the examples of the Baker Street parking lot and Wal-Mart site, identification-conflict is either absent or refocused upon buildings that are proximate to the terrain/site. Within landscape that has already been comprehensively manipulated but is absent, lacking monument, without apparent means of habitation, conflict is over valuation; are these properties/constructs surplus commodities or aesthetic/historical/ heritage elements? Guelph provides instances of the desire for, or actual incorporation of remnant walls and vacant structures in both contemporary building projects and parkland setting, where relationship to the object is structured within a framework of expropriation. The artefact is either deemed to be exhausted of potential use-value and

discarded/demolished, or subject to further employment, for an appropriation as a meaningful construct. Material surfaces: abstract, utilitarian, it is a fraught inter-play of surface aspects as the literal ground/terrain remains absent from consideration, is displaced from these attempts to locate.

Proceeding from a highly materialistic understanding of discourse, built landscapes may serve as principal documents with which to frame an understanding of past and present; architectural landscapes, and the economic and socio-cultural processes that shaped them.[45] Anchoring concepts in various sites where their meanings and referents are fixed or contrasted, deconstruction offers a means for reconstructing the nexus of relations, a reading and decoding of the meanings embedded within the built environment itself. Particular spaces/artifacts and their representation offer means for uncovering metaphoric forms, social perceptions and functions, and the materials for linking discourses with practices. A multi-layered approach to an interpretation of artefacts, utilizing 'thick description' for an interrogation of social representations, discourses and images-a deep description engaging the critical context surrounding design and production and past/present experience of the artefact-combining elements of textual and iconographic approaches for an interpretative framework.[46] This is a work of abduction, working back from an observed effect to a possible cause or causes that cannot be observed and definitively identified. One that recognizes the city of Guelph as a composite, polygenetic, phenomenon, consisting of multiple processes, landforms and communities interacting over space and time. It is an inquiry into the location, primary function, constituent factors, particular meanings and motivations of constructs. Technological and social imperatives in turn grounded in the changing nature of industrial capitalism as it has affected Guelph. What is it that enframes the changing spatial structure of this urban domain, structuring relations to and amongst particular artefacts and present conflicts that involve them?[47] Particular things/artifacts are the produced material expressions of general processes, moments giving physical form to the general processes involved. Methodological argument thus spirals outward from specific constructs to encompass a series of interrelated layers of explanation: the functional, symbolic, and ideological.[48] While extant urban constructs informed the entire process of interpretation here, through a continuous dialogue between text and

context a move was made beyond the visible evidence of past landscapes extant in the field. Providing context for the material present, architectural evidence was situated through an interrogation of archival records, images providing parallel documentary sources for analysis of the socio-economic production of different landscape features.[49] Articulating a tempo-spatially specific social-ecological dialectic that is geographically explicit, I have sought to interrogate the contingent relationship between signs, meaning and referents, and the constructed and situated quality of knowledge. What is or isn't controversial or topical? What is the site? How do representations arise from and affect practical engagements with the biophysical world? What are the premises that underlie discourses about history, meaning and authenticity articulated and reproduced in relation to and through physical sites that are arranged in such a way as to reinforce or challenge these discourses? The image-map is considered as instantiation of historical validity, deployed in the unfolding of narratives, the dialogue between the built and nature.[50] Case studies manifesting conflict, tension, disruption, discord and disjunction are juxtaposed with moments where these elements are absent. These studies revolve about specific spatial and temporal conceptualizations.

Space plays a crucial role in the expansion and reproduction of capitalism-geographical expansion is essential to the development of capitalism, providing a means for resolving internal, systemic problems in a process whereby capital does not merely occupy space, but reconstructs and produces it. This process is dependent on continual growth. Internal contradictions between the logic of capital and the physical means through which that logic is being expressed manifest in the preservation/fixing of form/material to justify development in the city. Further, the forces that produced the construction of certain spaces at certain times, the sedimented past, required the enrollment of ecological systems and flows. Engaging the historical and geographical contexts surrounding particular architectural forms this project has acknowledged the importance of social practices embedded within architectural constructs, by providing a reading of the signs and symbols encoded, the practices concretized, within particular landscapes.[51] A phenomenological approach to physical manifestations recognizing landscape as part and product of the dynamic process of dwelling (see Bourdieu's concept of 'habitus', Giddens' 'structuration' theory, and Williams' 'structure of

feeling'). Landscape is perceived as not simply mirroring or distorting underlying social relations but understood as enmeshed within processes shaping organization, experience and understanding of the world. Theoretical and historical study of symbolic and iconographic landscapes grounds a landscape analysis, which may be utilized as a means for reconstruction of the cultural, political and ideological context(s) surrounding production of an artifact. Basis for recognizing and connecting productive social relations with the material earth-natural elements that the construct/ form consciously or unconsciously communicates.[52] It is an aesthetic view of the artefact/construct as a means for conceptualizing and representing the world. An emblematic process involving techniques of visualization, of discursive practices, a consideration in conjunction with changing material contexts of land use and the built environment.[53]

An examination of Guelph reveals a topological production, an arrangement that is a condition and translation of socio-technical relations effected by capitalist markets and underlain by ecological systems. Undergoing mutation, an entropic space of rapid growth, in the past-present iteration of Guelph spatial structures are derived from different modes of industrial/material production and use/value. The resulting form is a spatial representation of forces, relations and urban processes that generate an anonymous fabric consisting of repetitive elements of streets, commercial, industrial and residential developments legible by their typological homogeneity. Coherent, interconnected networks of public spaces are becoming notably absent from this built environment.[54] Elements that dominate now are the fragmented, discrete areas, along with larger ruptures and urban voids. The city is a conglomerate of different elements, layers, structures, events, and oppositions ordered within a zoning and infrastructural framework that is in turn determined by an underlying metaphysics of consumption as use, reuse and modification of property. Architectonic elements become subject to continual re-imagination, mutation and displacement under this existential condition, removed from their initial context and re-placed amongst a variety of productions from different temporal, spatial and cultural locations. Lacking in hierarchic spatial dispositions as with the centre-the periphery, such a fragmentary urbanized whole is instead defined geometrically, leading to attempts to establish clearly defined borders

between different areas of the city plan and times within its history. Physical expressions of interdependency between built structures and open space is replaced by a homogeneous coherence of repetitive elements, sets of elements and relations recognizable by common characteristics and boundaries of serial components, composed of a mosaic of officially differentiated spaces managed within a single image of an abstractly recognizable arranged whole. A conflicted formation, the principal characteristic of this paradoxically bounded yet mutable and non-centralized structure of the contemporary city is its indefinable, amorphous character.[55] It is a topography that leaves the potentials for alternative arrangement-assemblages, for new transformations and ruptures, constantly open. This is a general, neutral structure, which does not predict development, but rather enables it.

There is an absence which underlines the need for an acknowledgement and valuing of local geo-social distinctions and repositories of memory in conjunction with a reintroduction of self-regulating mechanisms, a revaluation of ecological webs and complex symbiotic communities, of that which organizes the spirit of the place, usurped by modern technological intrusions. As place and time are disavowed, demolished in favour of space, displacement, disorientation, and a shifting of location and judgment from the stable conventions of inside and outside to an existential realm where a form of systematic madness reigns, a space characteristic of that defined by Jean-Francois Lyotard as a 'scapeland', may occur.[56] It is an artificial environment, a serially re/produced urban landscape, presenting a fractured prospect and expanse, contingent transformative space that constitutes an excess of presence leading to a dynamic of estrangement. Identity implies points of reference, not only location and positioning, but duration, a history, a formulation and formation in space and time, a time of lived social place. It is a basis of understanding that takes account of the specificity of socio-natural context. As the product of techno-economic forces, Guelph is a discursive formation resulting from corporate-capitalist discourses and imaginations, a specific ontology. A re-cognition of the nature of the material "other' and how is it placed within constructed historical formations seems to be absent in present civic formulations and social relations; from the physical world conditioning, delimiting and framing what is possible within an urbanized context. The biophysical

properties of the non-human world 'matters' in that they are materially important as physical properties and processes serving to contain and enable how societies utilize the environment, and thus should be topically important. This is not to posit an environmental determinism, society is not being perceived as a passive, dependent variable, rather, it is to illuminate and emphasize a need for recognizing the existence of inherent social-nature dialectic. With Guelph it is the historically specific dialectic vested with/in techno-industrial capitalist society. To juxtapose and question the metaphysics and internal structures of techno-capitalist society with consideration of the material characteristics of the resources and ecological contexts upon which these societies are dependent for material production of sustenance and shelter is to provide the basis for critique of an ecologically irrational economic system. For illumination of systematic tendencies to over-exploit resource bases, the product of the articulation of a particular mode of production with the specific physical capacities of resources and environment endemic to a socio-economic system; the principle aim of this system being growth and profit, which generates environmental problems as part of its normal functioning. With a systemic emphasis upon exchange, rather than the practical value of production, monetary as opposed to moral value, commodities as the vehicles for profit, the world as a means to the end of profit-making, and no higher goals, the production of nature becomes the byproduct of seeking to overcome barriers to accumulation. It is a fabrication, a material and representational social construction, of a non-natural nature with human and ecological consequences. In world where ontological security is tentative and contingent, that is increasingly placeless, a matter of sites instead of lived places, of sudden ruptures and displacements rather than a perdurable embedment, a return to place and specificity may offer the means by which to get out of the binding and rebinding of space and time.

Notes: Conclusion/Coda

1. Leo A. Johnson, *History of Guelph 1827-1927* (Guelph, Ont.: The Guelph Historical Society, 1977), 8-14; and Gilbert A. Stelter and Alan F.J. Artibise (Editors), *Power and Place: Canadian Urban Development in the North American Context* (Vancouver: University of British Columbia Press, 1986), 17-51. The strategic plan enacted was intended to maximize the monetary return to the Canada Company for its lands in Upper Canada. Frontier economic development was a process served here by a program of subsidization of village services and large-scale promotion. In accordance with this strategy capital was expended on projects as roads were built, streets were cleared, a school constructed, land donated for churches, houses built and sold on credit. Infrastructure dependent on large-scale capital investment provided a ready-made village, an urban centre, designed to attract settlers and sell a commodity (land).

2. Edgar Pieterse, *City Futures: Confronting the Crisis of Urban Development* (London, UK: Zed Books, 2008), 4; and J. David Wood, "Grand Design on the Fringes of Empire: New Towns for British North America," *Canadian Geographer* Vol.22, no. 3 (1982), 243-54. Denoted here as a dissipative complex system with emergent properties and an evolutionary history, Guelph is an urban system embedded within global socio-economic relations and the ecosystems composing the natural world/ biosphere. Buildings and manipulated landscapes entail structural formations, narrations, spatial orderings, the structuring of experience, of spatial reality. The built environment is a locus of knowledges and practices of space. Perceiving nature from an abstract, utilitarian perspective involves displacement, a rationalization resulting in cultures of substitution and manifested in the fetishization of constructed objects.

3. Stuart Elden, *Mapping the Present: Heidegger, Foucault and the Project of a Spatial History* (London: Continuum Press, 2001), 3. A materialist analysis of culture suggests that artefacts perform active metaphorical work in the world. Scrutiny of aesthetic form and the dialectical and recursive relationship between people and things/ objects grounds an interrogation of normative modes of artefactual re/presentation and situation. This is the basis for an engagement with discursive framing conditions and prosthetic memory that employs an interpretative hermeneutics. Providing grounds for

articulation of the constructed and situated nature of knowledge within discursive grids and the displacements of place effected by imagistic techniques. The term 'artefact' in this study encapsulates buildings, engineered structures and infrastructures: the city, and its imaginations. Things are considered as assemblages, mediations, gatherings, and enfoldings serving as a nexus, specific nested sites within a web of relationships that articulate and which may interrogate those relationships, imbroglios and constellations of ideas. An artificial development, a non-organic construct/ion, Guelph is considered as a production of discourses legible and articulated in and by the built environment. Artefacts that express a particular cosmology with-in organization of material, these are ideologically imbued things, constructions resulting from the complicity of forms of power and discourse with/in structures of space and visibility. Temporal-spatial organizations, artefacts are dynamic, possessing communicative agency, with spatial-temporal and socio-natural relations and discourses being expressed through them.

4. Jean Baudrillard, ***Mass. Identity. Architecture.: Architectural Writings of Jean Baudrillard***, Edited by Francesco Proto (London: Wiley-Academy, 2003), xii.

5. Brian Massumi, ***Parables for the Virtual: Movement, Affect, Sensation*** (Durham, NC: Duke University Press, 2002), 43. The retrospective dimension has become a vast collection of images, a series of unrelated presents in time. Identity becomes rooted in ideas rather than places, situated within mediated memories as much as material things.

6. Daniel Miller, ***Material Culture and Mass Consumption*** (New York: Basil Blackwell, 1987), 129; Georg Simmel, ***The Sociology of Georg Simmel***, Translated and Edited by Kurt E. Wolff (Glencoe, Illinois: The Free Press, 1950), 573; and Georg Simmel, ***Simmel on Culture: Selected Writings***, Edited by David Frisby and Mike Featherstone (London: Sage Publications, 1997).

7. Georges Bataille, ***Visions of Excess: Selected Writings, 1927-1939***, Translated by Allan Stoekl, with Carl R. Lovitt and Donald M. Leslie (Minneapolis: University of Minnesota Press, 1985), 149; and Eugene Victor Walter, ***Placeways: A Theory of the Human Environment*** (Chapel Hill: University of North Carolina Press, 1988).

8. D.I Sheherbakov and V.V. Belousov (Editors), ***The Interaction of Sciences In the Study of the Earth*** (Honolulu: University Press of the Pacific, 2002); and Friedrich Engels, ***Dialectics of Nature*** (New York: International Publishers, 1960). Dialectical

historical-geographical materialism: a consolidation for addressing constructions of nature that are culturally, discursively, and ideologically produced.

9. W.F. Haug, *Critique of Commodity Aesthetics: Appearance, Sexuality and Advertising in Capitalist Society* (Minneapolis: University of Minneapolis Press, 1986), 97. Material cultural practices with/in a world of disposable commodities, living with-and consuming-things, involves conversion processes from valued to valueless; processes of identification, uncertain transformations, taxonomies, uses and valuing regimes which objects move through-uses, significations and values-in the production of waste. Relations with waste, with discarded material, are established, shaped by frames of meaning, which permit situating and transference of objects into fluid categories, into systems of exchange and use. Waste represents a limit point of absolute separation and de-materialization, a boundary.

10. Jonathan Hale, *The Old Way of Seeing: How Architecture Lost Its Magic* (New York: Houghton-Mifflin, 1994), 22; and Frances Downing, *Remembrance and the Design of Place* (College Station, Texas: Texas A+M University Press, 2000), 85-86.

11. Gary Shapiro, *Archaeologies of Vision: Foucault and Nietzsche on Seeing and Saying* (London: The University of Chicago Press, 2003), 202. What are the visual force fields, the 'visual regimes,' that bind people to images, and position images as actors?

12. Jean Baudrillard, *The System of Objects*, Translated by James Benedict (London: Verso, 1997), 28-29. The 'authentic' complete object is a 'combining variant' composed on the basis of a combination of signs, a systemic logic from which the object cannot escape regardless of subjective associations. Loss of substantiality in the existence of things, their materiality, is paradoxically conditioned by the consistency of a cultural system of signs wherein socio-spatial organization becomes the universalized function of the relationships and values of objects.

13. Alfred Gell, *Art and Agency: An Anthropolical Theory* (Oxford: The Clarendon Press, 1998), 258.

14. Gell (1998:66).

15. Edward S. Reed, *The Necessity of Experience* (New Haven, Conn.: Yale Univ. Press, 1996), 121; and Shierry Weber-Nicholsen, *The Love of Nature and the End of*

the World: The Unspoken Dimension of Environmental Concern (Cambridge, Mass.: The MIT Press, 2002), 29.

16. Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*, Translated by W.R. Trask (New York: Harcourt, Brace and World, 1959), 14; and Gaston Bachelard, *The Poetics of Space*, Translated by Maria Jolas (Boston: Beacon Press, 1975), 30.

17. The aetiology of a manifested condition; aetiology is not developmental. History implies the linear connection of events through time, a qualitative, cumulative effect of change whereas aetiology involves an interrogation of causation, when, how and what elements went into the formation of a compound structure. Once formed/acquired it is not a question of development, instead it is repetition that takes place. Conditions, causal precedents combined to precipitate the particular built urban landscape, its perception and contestations, as it is manifest with/in Guelph through expansive repetition. Precipitating conditions produced organizational structures/patterns, material assemblages and orderings that are now being replicated on an ever-expanding scale.

18. Judith Butler, "Performativity's Social Magic," in *Bourdieu: A Critical Reader* Edited by Richard Shusterman (Oxford, UK: Blackwell Publishers, 1999), 113-128.

19. Deborah Root, *Cannibal Culture: Art, Appropriation, and the Commodification of Difference* (Boulder, Colorado: Westview Press, 1996), 15; and Gary Snyder, *A Place in Space: Ethics, Aesthetics, and Watersheds* (Washington, DC: Counterpoint Press, 1995), 25.

20. Gilles Deleuze, *The Logic of Sense*, Translated by Mark Lester, Edited by Constantin V. Boundas (London: The Athlone Press, 1990), 265-279. Destruction of the material/built is necessary in order to conserve and perpetuate the established order of 'representations', 'models' and 'copies'as, "The simulacrum functions in such a way that a certain resemblance is necessarily thrown back onto its basic series and a certain identity necessarily projected on the forced movement."(265)

21. Gay Hawkins, *The Ethics of Waste: How We Relate to Rubbish* (Lanham, Maryland: Rowman and Littlefield Publishers, Inc., 2006); and Gavin Lucas, "Disposability and Dispossession in the Twentieth Century," *Journal of Material Culture* Vol.7, no.1 (2002), 5-22.

22. Igor Kopytoff, "The Cultural Biography of Things: Commoditization as Process," in ***The Social Life of Things***, Edited by Arjun Appadurai (New York: Cambridge University Press, 1986), 64-91, (90).

23. Michael Thompson, ***Rubbish Theory: The Creation and Destruction of Value*** (Oxford: Oxford University Press, 1979), 108-109.

24. David Abram, ***The Spell of the Sensuous: Perception and Language In a More-Than-Human World*** (New York: Pantheon Books, 1996), 34. Pattern may serve to ground buildings in nature by manifesting the ordering discipline of life forms. Are the relationships between a building and its context, whether geographical, chronological or within itself, coherent? What does the construct/ion articulate?

25. Noel Castree, "The Nature of Produced Nature: Materiality and Knowledge Construction in Marxism," ***Antipode*** Vol. 27: No.1 (1996), 12-48.

26. Mitchell Schwarzer, ***Zoomscape: Architecture in Motion and Media*** (New York: Princeton Architectural Press, 2004), 15.

27. Leonard Shlain, ***The Alphabet Versus the Goddess: The Conflict Between Word and Image*** (New York: Viking Press, 1998), 44.

28. Lewis Mumford, ***The City in History: Its Origins, Its Transformations, and Its Prospects*** (London, UK: Secker and Warburg, 1961), 82-83. Urban metaphors: existence of a 'field' and the possibility of action at a distance are associated with the magnet, visible in the 'lines of social force,' which draw to the centre particles of a different nature. Social, economic, military, political, and religious influences each contribute to the magnetic attraction exerted by the city. The city serving as a container of 'storable symbolic forms' coincides historically with its function as a 'self-contained' entity. 'Glyphs, ideograms, and script', abstractions of number and verbal signs, contribute to the pliable notion of city as container.

29. Mumford. (1961: 97).

30. Bruno Latour, ***Reassembling the Social: An Introduction to Actor-Network Theory*** (Oxford: Oxford University Press, 2005); and John Law and John Hassard (Editors), ***Actor Network Theory and After*** (Oxford: Blackwell Publishers/The Sociological Review, 1999).

31. David E. Peat, *Synchronicity: The Bridge Between Mind and Matter* (New York: Bantam Books, 1987), 110.

32. Hugh Brody, *The Other Side of Eden: Hunters, Farmers and the Shaping of the World* (Vancouver: Douglas and McIntyre, 2000), 117. In distinguishing between the epistemology and ontology of indigenous versus civilized ways of being, specifically a notion of detachment and estrangement from, versus a belonging and engagement with place, Brody raises a constellation of questions revolving about, and dependent upon, the issue of spatial-temporal fixity. Who are we? What is our purpose? What is it to know?

33. Walter Benjamin, *The Arcades Project*, Translated by Howard Eiland and Kevin Mclaughlin (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1999), 253; and Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, Mass.: The MIT Press, 1991), 56; and Graeme Gilloch, *Myth and Metropolis: Walter Benjamin and the City* (Cambridge, Mass.: Blackwell Publishers Inc., 1996), 29-32.

34. Jean Baudrillard, *Simulacra and Simulation*, Translated by Sheila Faria Glaser (Ann Arbor: The University of Michigan Press, 1994), 79. Mediating technologies impose a conceptual grid delimiting actualities and possibilities for interaction of nature and culture. Layers of meaning, elaborate constructions of significance, originate within an abstracting framework. This secular iconography dictates parameters of experience and the nature of the 'real' through the structuring function of language in interaction with social ideologies for depiction and dissemination of symbolic/cultural meaning.

35. Raymond A. Rogers, *Nature and the Crisis of Modernity: A Critique of Contemporary Discourse on Managing the Earth* (Montreal: Black Rose Books, 1994), 16. The course of modernity is defined in terms of separation, a generalized condition of disembeddedness and alienation defined by collapse into the self-referentiality of an abstract code no longer referring back to the relationships between the things themselves. This dislocation constitutes the social failure expressed in the literature on the crisis of modernity. Rogers' approach seeks to re-contextualize the social process of the social construction of reality/meaning through an articulation of the undermining of meaning precipitated by debasement of sociality that has its

legitimization and basis in the natural world. The impoverishment of modern social forms is exemplified and made manifest by a discourse failing to recognize nature as defining human identity. A separation of nature and culture occasions a loss of sociality and reciprocity, leading to objects devoid of the participatory, communal quality of subjects. The increasing homogenization of human society by economic considerations is accompanied by a loss of literal and figurative complexity with regard to the natural world-it is a double disappearance. Only through a denial of nature's social standing is it possible for humans to presume to socially construct meaning on their own. Social forms, the values and relationships associated with those forms, and the relations they depend upon become recognizable in socio-cultural ruptures and disjunctions. The standing and health of nature mirrors that of human culture, just as the problem of an increasing homogenization and standardization of human culture as it is mediated by the forces and discourses of technology and commodification is expressive of a collapse in social relationships and social identity-the result being an objectification and expropriation of nature and the subject/self.

36. Rogers. (1994: 112); and Jean Baudrillard, "Towards a Theory of Consumption," in *The Consumer Society: Myths and Structures* (London: Sage, 1998), 69-86.

37. Rogers. (1994: 20); and Margaret Crawford, "The World in a Shopping Mall," in *Variations on a Theme Park*, Edited by Michael Sorkin (New York: Noonday Press, 1992), 181-204.

38. Rogers. (1994: 21). The complex nature of hegemonic structures requires continual renewal, recreation and defense against emergent and residual forms. Against new meanings, practices, experiences, and the residue of previous social formations which contradict the presently dominant one. Consideration of the transformation of social relations expands on aspects of the methodological approach elucidated by Raymond Williams. History provides and serves as a record of appearances and contestations of relationships and values associated with social forms. A cultural record of resistance to, and refusal of, the transformations of modernity are discernible in alternative narratives and discourses (produced by those defined as Luddites, Romantics, Surrealists, etc.). From this residual cultural record of protest, resistance and refusal comes the possibility for making viable the embedded social relationships that have linked human to natural

communities. My suggestion is that present biophysical material serves an identical function.

39. James Howard Kunstler, ***The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape*** (New York: Simon and Schuster, 1993), 31, 115.

40. Guy Debord, ***The Society of the Spectacle***, Translated by Donald Nicholson-Smith (New York: Zone Books, 1995), 11; Jean Baudrillard, ***The Ecstasy of Communication***, Translated by Bernard and Caroline Schutz (New York: Semiotexte, 1988), 20-24; and Baudrillard (1994:139-140). Providing a common ground, a paradoxical basis for unification, the spectacle is composed of autonomous, mobile images mediating socio-natural relations; a concrete inversion, the spectacle involves constant movement of the non-living. An objectification of vision, the spectacle is a mechanism that results from and is a projection of a mode of re-production; shaping image-objects, it is the reflection of the production of things. Spectacle is conflated with an ontological order dictating development and separation. With an ongoing accumulation and consumption of separate products and the concentration of the productive process. As elements enrolled into the symbolic complex forming the 'real', images become complicit in an alienation resulting from elimination of identification with nature from human relations by cultures of substitution. As the evanescent becomes increasingly real, reality may become increasingly evanescent. When mediated, place/space becomes concretized, bounded within a framework, a contained and structured experiential and interpretative locus, subsequently delimiting the possibility for rupture and disjunction. The spectator is situated within a coded homogenized terrain coupled with a repeatability of structure, a repetition of figures systematically patterned and structurally repetitious, attended by a disruption of temporal and spatial specificity.

41. W.F. Haug, ***Critique of Commodity Aesthetics: Appearance, Sexuality and Advertising in Capitalist Society*** (Minneapolis: University of Minnesota Press, 1986), 89-103.

42. Fredrick Jameson, ***A Singular Modernity: Essay on the Ontology of the Present*** (London: Verso, 2002), 162; and Stuart Ewen, ***All Consuming Images: The Politics of Style in Contemporary Culture*** (New York: Basic Books, 1999), 271. Disembodied images, once separated from their source and denied specificity, become subject to

commodification, mass production and consumption, and may be invested with a multiplicity of instrumental meanings. As an element is commodified exchange value and valuation take precedence, and once marketability is consumed it becomes cultural waste matter. If an objectified, reproducible, co-opted nature diminishes from an actuality to abstraction, and becomes subject to manipulation, what becomes the basis for meaning? The question of ground, the location of identity, leads in turn to the issue of relationship, of reciprocity versus perversion. Temporal and spatial remove from the displaced image-object may foster desires of displacement - voyeurism, fetishism, and exhibitionism - the pornographic gaze being dependent upon detachment from the object of the gaze.

41. Susan Buck-Morss, "Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered," *October* Vol.62, (Fall, 1992), 4-19; and David E. Peat, *Synchronicity: The Bridge Between Mind and Matter* (New York: Bantam Books, 1987), 110.

42. Neil Evernden, *The Natural Alien: Humankind and Environment* (Toronto: University of Toronto Press, 1985), 10-12. Ecological relationships are negated systemically through industrial capitalism and the perpetuation of technological determinism. A disconnection is evident in a continually accelerating massive development, then re-naturalization of the landscape. Urban, suburban, and exurban landscapes that result are the product of thematic, directed-created-space. They manifest a process of power exercised over the other. Annexed and inserted into the modern overall project of development, commoditized Nature becomes an inert resource to be managed with technology, while 'wilderness' in turn becomes distinguished as the place of the other in the landscape.

43. Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, Massachusetts: The MIT Press, 1992), 5, 116-135; and Roland Barthes, *Empire of Signs*, Translated by Richard Howard (New York: Hill and Wang, 1982); Umberto Eco, "Producing Signs," in *On Signs*, Edited by Marshall Blonsky (Baltimore: Johns Hopkins University Press, 1985), 176-183; and Jean Baudrillard, *Simulacra and Simulation*, Translated by Sheila Faria Glaser (Ann Arbor: The University of Michigan Press, 1994), 79; and Guy Debord, *The Society of the*

Spectacle, Translated by Donald Nicholson-Smith (New York: Zone Books, 1995), 11. Perception and representation is conditioned and symbolic. Systemic production, manipulation, repetition and exchanges of the abstract/ed sign, practices resulting in the hyper-real with/in a society of the spectacle. With the construction-formation of virtual experience, a de/based realization of the 'real', meaning implodes.

44. Yi-Fu Tuan, *Topophilia: A Study of Environmental Perceptions, Attitudes and Values* (Englewood Cliffs, New Jersey: Prentice-Hall, 1974); and Neil Evernden, *The Social Creation of Nature* (Baltimore: The Johns Hopkins University Press, 1992), 89-90.

45. James Duncan and David Ley (Editors), *Place/Culture/Representation* (New York: Routledge, 1997); and Ian McHarg, *To Heal the Earth: Selected Writings of Ian L. McHarg*, Edited by Ian L. McHarg and Frederick Steiner (Washington, DC: Island Press, 1998), 28.

46. Clifford Geertz, "Thick description: toward an interpretive theory of culture," in *The Interpretation of Cultures* (New York: Basic Books, 1983), 3-30.

47. Warwick Fox, *A Theory of General Ethics: Human Relationships, Nature, and the Built Environment* (Cambridge, Mass.: The MIT Press, 2006), 355. The biophysical surround simultaneously affects, consolidates and is a consequence of a matrix of relationships. Ecological context is a necessary presence, intertwined with history, economics and politics-a politicized and co-constituted nature-culture. What is the dialectic of environment and urbanization? Engaging with metaphysical and axiological dimensions, inquiring into consciousness or being, what is the nature of things? The artifact/construct is an assemblage, a socio-physical accumulation within a particular relational framework, a framing of socio-ecological process (Haraway's 'cyborgs', Latour's 'quasi-objects'). Evolving material relations-relationships and movements occur within fields of significance-the transmutation of form in a context of interrelatedness. Socio-natural processes and constructs are produced, and contingent.

48. Louis Althusser, "Ideology and Ideological State Apparatuses (Notes Towards an Investigation)," in *Lenin and Philosophy and Other Essays*, Translated by Ben Brewster (London: New Left Books, 1971), 152-165. If relations of domination are reproduced through meaning systems represented in systems of discourse, an analysis

of the materialized discursive formations extant in the built environment may express the relationship between humans and their ecological context. If ideology is the meaning made necessary by the conditions of society while helping to perpetuate those conditions, it becomes impossible to consider or differentiate between the means and products of production in isolation from that which they mean; the built environment constitutes the material existence of ideology within an apparatus and its practices.

49. Michel Foucault, *Power/Knowledge: Selected Interviews & Other Writings, 1972-1977*, Edited by Colin Gordon (New York: Pantheon Books, 1980), 197, 216-217; Michel Foucault, *Technologies of the Self: A Seminar with Michel Foucault*, Edited by Luther H. Martin, Huck Gutman and Patrick H. Hutton (Amherst, Mass.: University of Massachusetts Press, 1988), 186-189. The exercise of power creates 'epistemes', the historical a priori that grounds knowledge and its discourses. As the basis for a bounded configuration of knowledge, the episteme is a strategic apparatus. Knowledge and power relations are super-imposed on one another, a symbiotic relationship made possible through the means of discourse, evident in systemic discursive formations.

50. Arnold Berleant, *Living in the Landscape: Toward an Aesthetics of the Environment* (Lawrence, Kansas: University of Kansas Press, 1997), 72; and Michel Foucault, "The Subject and Power," in *Michel Foucault: Beyond Structuralism and Hermeneutics*, Edited by Hubert L. Dreyfus and Paul Rabinow (Chicago: The University of Chicago Press, 1982), 211-230. Interpellation: operation of a specific discourse (rational), by mechanisms of subordination and normalization upon a subject. Nature is enrolled into a constrictive discursive and symbolic order, enfolded with-in regulations, orderings and aesthetics. Norms and disciplines are operationalized within the staging of the built environment. Power is reiterated as the subject/system is made to turn against itself, to work in conjunction with processes of social-natural regulation.

51. Gary Paul Nabhan, *Cultures of Habitat: On Nature, Culture, and Story* (Washington DC: Counterpoint Press, 1997), 110. An analysis of mythology serves to distinguish meaning and form, and consequently the distortion that the one imposes on the other. Myth provides a naturalization of historical reality; things emerging from a signifying field of human constructs appear to mean something by themselves. This

process undoes the signification of the myth, the form becomes an imposture; therefore to decipher the myth is to understand a distortion.

52. Roland Barthes, *Mythologies*, Translated by Richard Howard (New York: Hill and Wang, 1988), 109-118. Barthes suggests myth is a semiological system dealing with values-the study of ideas in forms-an analysis of which reveals the history, geography, and morality embodied. A condensation of knowledge, of elements linked by an associative relationship, myth consists of non-arbitrary signification. It is motivated in its transformation of meaning into form. What then is promoted, excluded, or concealed in this transaction? Artefacts, discursive material forms with historical limits, may hint at their ideological content through their signification.

53. Simon Schama, *Landscape and Memory* (New York: Alfred A. Knopf Inc., 1995), 14-16. An excavation of the myths and memories, the histories of association, lying beneath the surface of things, the myths and systems of understanding, sublimated in artefactual configurations. Tracking metaphors and recurring motifs, permutations and mutations of form and meaning over time, may yield deep connections between past and present, while also serving to reveal the cultural and cognitive significance for human apprehension of these elements (see Aby Warburg's notion of 'social memory').

54. David W. Orr, *The Nature of Design: Ecology, Culture, and Human Intention* (New York: Oxford University Press, 2002), 4. Mutations and proliferations of form and pattern make apparent a need for a counter-discourse. An alternative framework of understanding with/in and by which to engage the ecological implications of unfettered techno-capitalism within the urban/global context: a geographically defined localism necessary in order to attain a new system state. A counter-ideology that recognizes a fundamental material reality, perceiving dynamic natural systems as the principal basis of the emergent real, an eco-centrist knowledge construction placing emphasis upon the intrinsic value and complexity of ecosystems in their entirety, and the role of the natural in the production of reality. Beyond present extractive, accumulative and wasteful orderings of the city, it would be an epistemic articulation of the discursive city as being composed of the interactions amongst components of a complex system. That provides the grounding for relationships among the social, cultural, economic and natural that are affective, existing within specific spatial boundaries condusive to

development of holistic relationships, rather than the differentiated discursive regimes across which the present city has been constituted. A world composed of nested complex systems with emergent, contingent properties and processes that are local, contextual, and varied in their causal mechanisms and potentialities. In order to realize a liminal domain grounding the material praxis of social existence, barriers to inter-subjective experiences, transactions and constructions, to natural connections, spatial allegiances and identities, require dismantling. To allow marginalized presences, the suppressed material other, Nature, to re-emerge, permitting formations and organizations framing an articulation of alternative dimensions within the signifying field, thereby expanding the possibility of a grounded relationship with the world.

55. Jean-François Lyotard, "Scapeland," in *The Inhuman: Reflections on Time*, Translated by Geoff Bennington and Rachel Bowlby (Stanford: Stanford University Press, 1991), 182-191; and Joseph Rykwert, *The Seduction of Place: The City in the Twenty-first Century* (New York: Pantheon Books, 2000), 13.

56. John A. Livingston, *Rogue Primate: An Exploration of Human Domestication* (Toronto: Key Porter Books Ltd., 1994), 30-33, 136. "When perceptual and conceptual aberrations are shared across a society, they may be seen as institutionalized delusions. There are many of these in contemporary society, but none is more important, or more ironical, than the belief that high-tech urban "progress" (i.e., emancipation from non-human environmental influences) is a major human achievement."

City of Guelph Seal: The motto is 'Faith, Fidelity, and Progress'.

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Appendix:

Goldie Mill: Ruins next to Speed River. (Gilbert: 2007)

Wyndham Street N.: Prospect from St. George's Square. (Gilbert: 2007)

Sisters of Loretto Convent School (Gilbert: 2007)

Guelph Civic Administration Centre Project: Fire-hall in foreground. (Gilbert: 2007)

Guelph River Run Centre (Gilbert: 2007)

Wal-Mart/Woodlawn Cemetery Boundary (Gilbert: 2008)

Wal-Mart façade from Woodlawn Road (Gilbert: 2007)

Wal-Mart from Woodlawn Cemetary (Gilbert: 2007)

Speed River: Riverside Park (Gilbert: 2007)

Loretto convent school building: remains. (Gilbert: 2007)

Stabilized facades: Excavation behind the aspect. (Gilbert: 2008)

Speed River: from Allan's Bridge. (Gilbert: 2008)

River Run Centre Site (Gilbert: 2007)

Miniature Priory building replica: Riverside Park. (Gilbert: 2008)

Priory Park: Reconfigured façade of/from original skating rink material. (Gilbert: 2007)

A prospect from point of Guelph's founding. (Gilbert: 2007)

Catholic Hill: Loretto School remains. (Gilbert: 2008)

City Hall/Market-Winter Fair Buildings/Fire Hall: circa 1890 (Ontario Public Archives)

Macdonell Street: Looking towards Speed River. (Gilbert: 2008)

Guelph: Rural/Urban interface. (Gilbert: 2008)

Guelph: Boundary conditions and appropriations. (Gilbert: 2008)

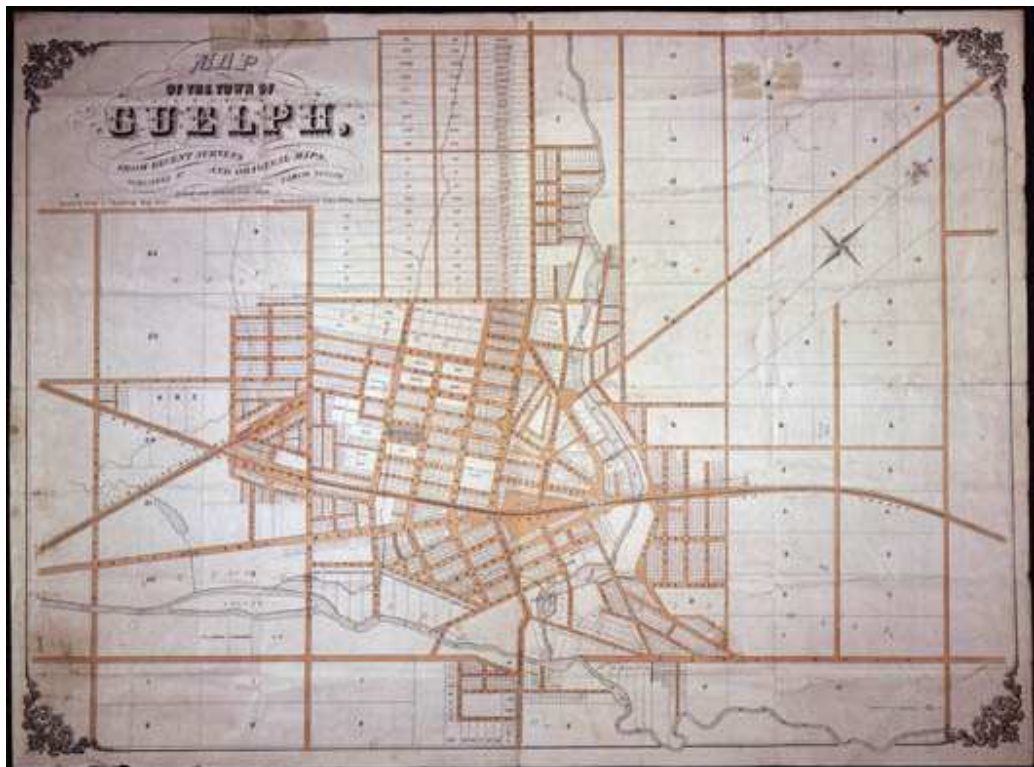Eastview Road: Landfill is just over the horizon. (Gilbert: 2008)

Eastview Road: Projections. (Gilbert: 2008)

Development (Gilbert: 2008)

Tract housing development: taking place at the urban periphery. (Gilbert: 2008)

Map of Guelph: circa 1830s (Ontario Public Archives).