Fig. 1. View of the rear façade of the slab block.
(A. Waldron, HSB, 2001)

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Andrew Waldron

The Former Ottawa City Hall (Sussex Pavilion)
111 Sussex Drive, Ottawa, Ontario

The Government of Canada is committed to identify and protect its heritage buildings since Cabinet approved the Federal Heritage Buildings Policy in 1982 and Treasury Board issued an administrative policy for its implementation. The policy provides for protection of federal buildings based on their heritage character, which may include a building's historical associations, architectural values and/or its symbolic importance.

Federal buildings that are forty years old or older, and are proposed to be altered, dismantled, demolished or sold, must be reviewed on a case-by-case basis by an interdepartmental, interdisciplinary committee. The evaluation committee uses a set of ten criteria with numerical scoring to reach a final score by consensus. Buildings that receive a score of 50 points or more are designated by the Minister of Canadian Heritage as federal heritage buildings. Two administrative levels exist for federal heritage buildings: a federal heritage building that scores from 50 to 75 points is considered "Recognized;" if the building scores more than 75 points, it is considered "Classified." These two levels determine the degree of consultation necessary for proposed interventions.

Based on the committee's reasons for designation, a Heritage Character Statement is produced to identify and explain a building's character-defining elements. This document provides property managers, design professionals, and also conservation professionals with guidance when assessing the impact of proposed changes to a federal heritage building.

The following building report is an example of the documentation used to assist the Federal Heritage Buildings Review Committee in identifying reasons for designation. It is one of the hundreds of reports produced annually by architectural historians for the Federal Heritage Building Review Office. The report is a guide and reference document for the committee and is not intended to prescribe where heritage value lies. For that reason, the report strictly adheres to answering the question posed by each criterion and is not to be a scholarly discourse on the submitted building.
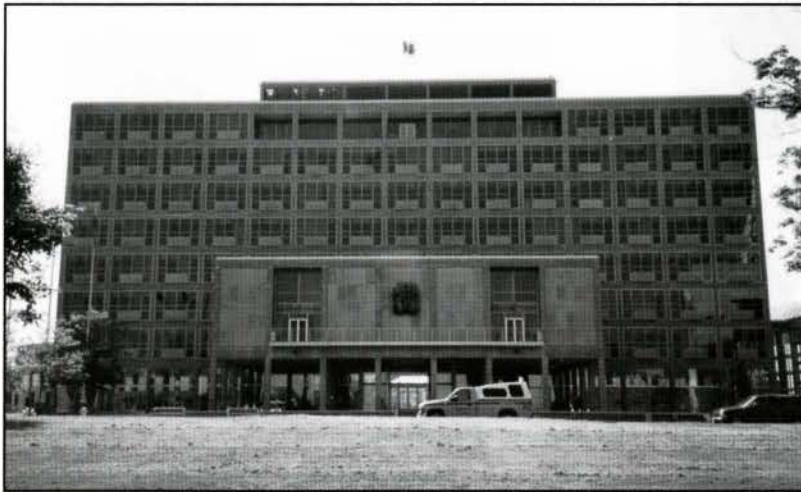
Fig. 2. View of the front façade from Sussex Drive.
(A. Waldron, HSB, 2001)

Fig. 3. View of the Bytown Pavilion and original slab block from the northwest, across Sussex Drive.
(A. Waldron, HSB, 2001)

Fig. 4. View of the former Ottawa City Hall from the northeast side, across Sussex Drive.
(A. Waldron, HSB, 2001)

Introduction

On 1 January 2001, the regional municipalities of Ottawa-Carleton were amalgamated by a provincially appointed transition board into one city and sold Ottawa's city hall to the federal government. Public Works and Government Services Canada (PWGSC), the new custodian of the former city hall, has requested that the original portion of the building be evaluated by the Federal Heritage Buildings Review Committee (FHBRC).[1]

The former city hall, located on Ottawa's Green Island, is composed of three buildings: the Sussex Pavilion, the Bytown Pavilion and the Rideau Pavilion (Figures 2-4). The Sussex Pavilion was opened on 20 June 1958 as the new city hall, but it was apparent by the mid-1980s that more office space was necessary for city staff and two other pavilions were completed in 1992.[2] In June 2001, the newly formed City of Ottawa had vacated the Bytown Pavilion while the two other pavilions were in the process of being vacated. The Sussex Pavilion (hereafter referred to as the former Ottawa City Hall), is the building being assessed; it was partly occupied by the city and the federal government at that time. PWGSC expected that the transfer of occupancy would be completed by the end of 2001.

The design of the former Ottawa City Hall was opened to national competition in June 1955 and awarded to the Montréal firm of Rother/Bland/Trudeau. The award-winning design was to replace the city's temporary offices on Rideau Street, which in turn replaced the 1878 city hall at the corner of Albert and Elgin Street (the present location of the National Arts Centre). As the realization of the long-term absence of a purpose-built city hall in Ottawa, the new civic building on Sussex Drive served an important role in the emergence of post-war Ottawa.[3]

Historical Associations

Thematic

Canada was a country of rapid growth and economic expansion in the 1950s. Both were sustained by a high birth rate, immigration, and a growing middle class. Post-war affluence was best seen in rapidly expanding urban centres across the country, where not only new immigrants but also rural Canadians found more prosperity. To respond to the challenges of rapid urban and suburban growth of Canadian cities, whose populations demanded the

services of a modern lifestyle, government services substantially increased. In some cities, new government buildings were constructed where none existed before; in other cities, older government buildings were deemed inadequate–to respond both practically and symbolically to the challenges of post-war urban and suburban development–and were replaced. At all levels of government, increased public services meant an expanded civil/public servant workforce. This increased role was especially true in Ottawa where expansion of the federal government in the post-war period resulted in large-scale building programmes. The former Ottawa City Hall, built in response to a new era of urban and suburban expansion, illustrates the need for increased management of urban growth and the creation of a modern civic identity of the post-war period.

Post-war Economic Prosperity and Urban Expansion in Canada

Canada's population increased by approximately four million from 1948 to 1957.[4] During that period, the unemployment rate hovered around two percent, 1.5 million immigrants entered the country and new wealth, coupled with a strong birth rate, sustained high growth. These aspects of Canadian society influenced the country's unprecedented domestic rates of production and were largely based on the country's emergence from the war with a healthy manufacturing sector and new technology.

Relying on the manufacturing industry and the immense wealth of recently tapped natural resources, most regions in the country reaped economic benefits, although class poverty and disenfranchisement remained a national condition. In response, welfare state programmes were instituted to alleviate poverty and assist in developing a larger stable middle class, particularly in urban areas. Federal and provincial housing acts and policies, for instance, had the effect of attracting the poorly supported rural population to urban centres, and unlike rural living conditions, the cities offered opportunities and an improved quality of life.[5] Consequently, rural Canada lost approximately sixteen percent of its population from the early 1940s to the early 1960s, with significant losses to Prairie cities.[6] Although urban slums and poor housing remained in the inner-city, despite efforts to improve the urban housing stock, overall urban and suburban living standards were clearly better than rural life. For example, in 1951, 885,690 homes in Canada had neither hot nor cold running water; of these, 758,950 were rural dwellings.[7] Understandably, most new immigrants opted to move directly to Canadian cities and avoided rural communities.[8]

Post-war urban expansion was also due, in part, to the beginnings of an economic shift to a consumer and serviced-based economy from a manufacturing and industrial one. Although not a major sector of the overall Canadian economy in the early post-war years, the employment trend in major urban centres was towards "white-collar" work. In post-war Ottawa, employment in the manufacturing and resource industries was increasingly overshadowed by the federal civil service and other public sector work.[9] With better wages and secured financing for a new owner-occupied home, home-ownership's sense of control and independence attracted many people to cities and their sprawling suburbs. Indeed, during the 1950s, approximately one million single-family dwellings were built across the country in urban areas.[10]

Rapid post-war suburban development, because of the decentralizing effect of car ownership, challenged civic management. In larger cities, civil engineers and planners responded by constructing expressways throughout cities and their suburbs. However, decentralization schemes incorporating *cul-de-sacs* and loop roads into neighbourhoods created high infrastructure costs (roads, sewers, water, etc.), and prevented efficient use of capital. This modern Garden City planning model was therefore ineffective in solving urban congestion but satisfied the corporate-led suburban developers who sought short-term profits. The result was up-front infrastructure investment by cities until property taxes from new suburbanites were collected. This dynamic was experienced by all major Canadian cities in the post-war era.

Toronto, Montréal, and Vancouver saw the most rapid increases in their population and challenges to their municipal services, but other Canadian urban centres also faced pressures to provide public services and infrastructures. The City of Ottawa, whose jurisdiction in 1950 expanded to include huge annexed township lands in Gloucester, Westboro, and Carleton, reflected that situation. In 1951, the population of the Ottawa-Carleton region was 246,298; ten years later, it had blossomed to 358,410.[11] For the City of Ottawa, the increased population forced the city towards deficit spending on municipal services to the under-serviced, privately-built suburban areas.[12] However calculated, the need for increased services due to rapid expansion is evident in the building permits issued by the city. In 1945, 1,038 building permits were issued; 3,831 in 1955; in 1958, a peak (from 1945 to 1970) of 4,598 permits were issued.[13]

Whereas other major Canadian cities increasingly developed financial, commercial or private sector workforces, Ottawa's principal employment was with the federal government. The need for increased municipal government was therefore due principally to the number of civil servants retained after the Second World War and additional hiring to administer new social

welfare programmes. In total, there were 30,069 civil servants employed in 1951. By 1961, the number had grown to 36,945.[14] With decentralized government complexes established at the periphery of the city, and suburban development soon to follow, it was obvious that civic administration and expensive public works would likewise increase.

Housing federal departments on campuses at the city's periphery consequently stimulated more commuting. This new type of post-war mobile workforce in Ottawa emerged as these campuses developed from the early 1950s and onwards. Early decentralized sites which fostered this condition included Confederation Heights, Tunney's Pasture, and the National Research Council's Montréal Road campus.

Accordingly, the post-war period of urban expansion in Canada can be characterized by several key factors. The physical nature of Canada's cities expanded and decentralized causing less price gradients between the urban and suburban areas. This decentralization, supported by an extensive transportation network, meant industry, business, and public services were established outside the city cores. As a result, urban development expanded city services as increases in infrastructure spending and urban renewal were initiated.[15]

Since the rapidly growing City of Ottawa had neither a proper administrative building nor a symbolic marker of its own authority and identity, the construction of a monumental civic building made it possible to house more services (health and welfare, public works and planning, recreation, culture, etc.), and to serve as a modern civic facility. The former Ottawa City Hall is a reflection of increased civic building construction across the country in response to post-war urban expansion.

Person/Event

No persons or events of historical significance are directly associated with the building under review.

Local Development

Construction of the former Ottawa City Hall occurred during an important period of Ottawa's physical growth as a result of the federal government's increased building programme and its strong presence in planning decisions in the National Capital Region after the Second World War. The period between 1946, when the Federal District Commission (FDC) established the National Capital Planning Committee (NCPC), and the mid-1960s, when the first projects proposed in the capital were largely completed, is examined to assess the former Ottawa City Hall's role in the context of the city's post-war development.

This era of development consisted of a strong federal presence throughout the city's urban and suburban regions. In the city's outlying areas, satellite government office complexes were built. The urban core of the city however had less federal building activity in the 1950s because FDC planning in the urban core was focussed on completing beautification projects (redirection of roads, elimination of urban rail transit, etc.), while continuing to use temporary wartime office blocks for civil servants.[16] The following phase of Ottawa's development occurred after the large-scale suburban complexes were built and the federal government turned to developing major departmental and cultural complexes in the core and in Hull, Québec.

Federal development of the Ottawa region, both in its urban core and its outlying suburbs, substantially affected the nature of municipal control in the city. Prevention of the city to build its city hall on its former site is a quintessential example of federal power over the city from the late 1940s until municipal interests were reasserted in the 1970s. To relate in detail how strong federal control was during the1950s, the debate over the eventual location of the former City Hall is examined in depth.

"Town vs. Crown": Municipal and Federal Ottawa, 1946-1965

Since the emergence of Ottawa as a timber town in the 1850s, and its being chosen by Queen Victoria as the new capital of the Province of Canada in 1857, an ongoing and sometimes troublesome dynamic between municipal and federal governments has had a significant impact on the development of the city. The first comprehensive capital plan, inspired by the City Beautiful Movement, was developed in the city's core in the early 20th century. Prior to the Second World War, more direct and concerted efforts by the federal government to shape the city into a national capital initiated an often contentious relationship between the two levels of government. After the Second World War, this jurisdictional dynamic intensified, and was best illustrated by the construction of the former Ottawa City Hall on an island outside the city's core.

In 1931, Ottawa's city hall at Elgin and Albert Street was destroyed by fire and a new city hall was to be erected on the same site. But with the dissuasions of both the governments of R. B. Bennett and W. L. Mackenzie-King, the project was delayed indefinitely. A new city hall was not built in downtown Ottawa before the war because of King's proposal to create a memorial square and processional avenue near Parliament Hill. This plan for the area would partly be realized in the late 1930s by the official French Government planner, Jacques Gréber, whom King had met in Paris in 1936. Notably, Gréber's proposal for Ottawa's

core did not include a new city hall on its old site. At the outbreak of the war, an emergency building programme in downtown Ottawa postponed further discussions for building a new city hall.

Jacques Gréber was invited back to Ottawa by King after the war to complete his plan for the capital. To implement the plan, the NCPC was established on 8 March 1946, under the FDC, with Jacques Gréber as planning consultant and an executive board heavily favouring the federal government. A concern for power immediately arose amongst local government as the FDC implemented its plan throughout the region by spending federal money on improving the national capital region with local public support for its actions. By the early 1950s, the most vociferous FDC board member, who feared loss of municipal control, was ironically Ottawa mayor, Charlotte Whitton. Throughout her years as mayor, there was often a tirade of criticisms on her part against the FDC's so-called undemocratic power, despite federal improvements to the city.

The relationship between the City of Ottawa and the federal government was unique in Canada. Lack of city control over its own planning was possibly due, in part, to the City Council's reliance on the effectiveness of instituting Gréber's comprehensive plan by the mid-1950s. In actual fact, a give-and-take relationship between the two levels of government bridged common interests by making compromises to resolve the city's municipal needs. Indeed, after 1950, the federal government began to pay the city grants in lieu of property taxes, and the city obviously was not going to interfere with the federal government's land acquisition programme. Moreover, the city's reliance on federal planning was reflected in its own lack of organized planning in the 1950s, since—despite the large annexation of suburban parts of the surrounding townships in 1950, a construction boom throughout the decade, and demands for more municipal infrastructure—the city did not begin devising an official city plan until 1957, seven years after federally-initiated changes.

An important aspect of this unique relationship was a public and often divisive debate over city hall's future location, with the federal government eventually determining the outcome. City Council's leased quarters at the corner of Rideau Street and Sussex Drive were inadequate for the growing city and, in 1950, it proposed that city hall be rebuilt on the original site. A confrontation over the site naturally ensued between the two parties. At first, other locations were suggested by the city as alternatives to the Elgin Street site, but despite financial incentives from the federal government to opt for their own choice, a

heated City Council debate in August 1950 resulted in Council remaining in support of the Elgin Street site.[17]

The debate escalated with the mayoral election of Charlotte Whitton in 1951. A year later, the defiant mayor met with the Prime Minister arguing that there was no commitment on the part of the city not to rebuild on the Elgin Street site.[18] After two years, the situation had yet to be resolved and the FDC proposed other alternative sites, including Pine Hill in Rockcliffe Park.[19] In challenging the federal government's self-appointed authority over parts of city decision-making, a national competition was initiated by City Council to find an architect to design the new city hall on the contentious Elgin Street site. Both the FDC and the federal cabinet again vehemently disapproved and proposed one last alternative site: Green Island, in return for title of the Elgin Street site.[20]

Discussions continued until a meeting in mid-January 1956 when Mayor Whitton again met with Prime Minister Louis St. Laurent, the FDC, and members of Cabinet to finally resolve the long-standing debate. Returning to City Council, Mayor Whitton tabled all of the sites, including the Elgin Street site, but it was evident from Council's notes that members felt prime-ministerial pressure to trade the Elgin Street site for another one.[21] Prior to the final vote, even the staunchest council member, Mayor Whitton, rationalized that the location of a new city hall on Green Island was reasonable "because most [municipal] services were paid through other agencies," and that this "greatly discounts the argument of inconvenience."[22] Council voted fourteen to four in favour of the Green Island site and allowed for transfer of the Elgin Street site.

Eight months later, the federal government renamed the FDC the National Capital Commission (NCC) and unveiled more commitments to redevelop the city's core, including increased grants, bilingual signage, clean-up of air pollution, and cost-sharing with the Ontario government for construction of the Queensway throughway. Charlotte Whitton hosted the sod-turning ceremony for the new city hall on 26 September 1956 and retired as mayor three months later.[23] A new phase of Ottawa's development emerged after the mid-1960s, with a more assertive city government, the creation of the Regional Municipality of Ottawa-Carleton in 1969, and the NCC's shift of interest to cultural events in the region.

The former Ottawa City Hall reflects FDC influence over the city in the post-war period, with the result that unlike other Canadian cities, the city hall was built on an island outside its commercial and economic core. It is an exceptional example of change in the jurisdictional conception of Ottawa because it rep-

Fig. 5. Northwest view of former Ottawa City Hall after completion, 1958.
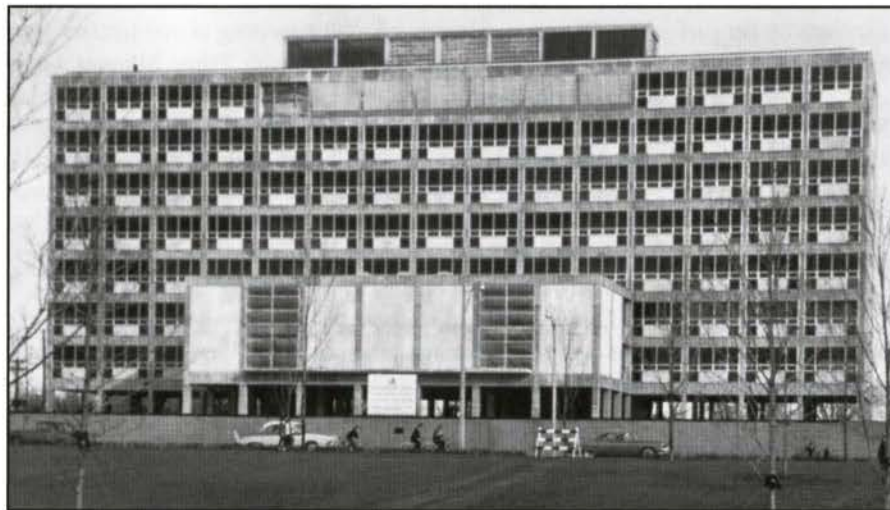(*Journal of the Royal Architectural Institute of Canada* 35, 9 [September 1958], 330)

Fig. 6. View of front façade during construction, 1957.
(City of Ottawa Archives, CA-20127)

resents one of the most public debates over the direction of its development as a city and national capital during the post-war period. After forty-three years, the federal government now owns the building and Ottawa's new seat of local government has returned to the downtown core.

Architecture

Aesthetic Design

The former Ottawa City Hall's design is a synthesis of emerging ideas in Modern architecture of post-war Canada, and at the time of its completion its design was a radical departure from the traditional city or town hall.[24] Instead of using traditional architectural forms, the former Ottawa City Hall was designed as a group of three masses that each referred to a specific civic role. A civic building type emerged in the late 1950s using this approach, and the former Ottawa City Hall was the most significant design in establishing it. Indeed, the city hall garnered international attention and was successful as a civic building over its lifetime. From a historical perspective, it contains Modern ideas that led the direction Modern architecture was taking in Canada in the late 1950s and early 1960s. Today, as a building which has not suffered major alterations over its lifetime, the architectural ideas reflected in its design are still visually understood.

The building consists of an eight-storey slab block of administrative offices with an open ground floor that leads to legislative rooms projecting out over a plaza.[25] That form of civic design appeared across the country in the late 1950s and early 1960s, and was influenced by three aspects of Modern architecture. First, the city hall adopted an open grid plan for the building and the plaza. Second, its articulated massing of public, legislative, and administrative spaces was derived from the Functionalist school of Modern architectural thought; and third, the building's design was influenced by post-war concerns to create a Modern form of civic monumentality. Those ideas are evident in the shape, massing, and details of the present building.

The wide slab block consists of rectangular windows inset with fifteen bays and rising eight storeys, punctuated in the centre by a two-storey legislative space (Figures 5-6). Seven bays wide with two flanking balconies, the legislative space is marked in the centre with the city's crest (Figure 8). Each of the aluminium window casings, set within the grid-patterned façade of the slab block, is further divided into four windows and offset by a

Fig. 7. View from top floor balcony, 1958.
(*Journal of the Royal Architectural Institute of Canada* 35, 9 [September 1958], 330)

Fig. 8. View of present entrance and projecting council chamber.
(A. Waldron, HSB, 2001)

Fig. 9. Detail of window.
(A. Waldron, HSB, 2001)

sheet of rectangular limestone siding (Figures 1, 9). At the top storey of the slab block, a balcony is set within its grid pattern (Figure 7). The slab block and projecting legislative space are both raised on columns and laid out according to the building's structural loads. The open ground floor is in-filled with nine-foot high plate glass, originally allowing for outside views. The building's symmetrical composition within a grid pattern lacks a visual marker as to the building's entrance.

The former Ottawa City Hall's open grid plan had been in use by European and North American architects alike since the late 19th century. The grid's inherent flexibility and the cost-efficiency of its structural skeletal frame were its obvious main attractions. By the 1940s, the open grid plan (and its modularity) not only appealed to architects such as Mies Van der Rohe, who refined it to a high degree, but it was also adopted by a generation of architects who exploited it to its extreme.[26] Such buildings as the iconic Lever House and Seagram Building in New York City, or the General Motors' Complex in Detroit, are well-known

examples from the 1950s that visually expose the open continuity of the grid plan.

An equally significant design element is the building's visual expression of its internal function. At the time, other building types sometimes visually articulated their specific use into shapes and voids, rather than relying on exterior decoration or more traditional building compositions. Types included industrial headquarters, educational buildings, and Modern religious buildings. One of the best examples of this Functionalist approach is evident in the former Ottawa City Hall, where all of its uses are distinctive from one another by their massing. A series of Canadian civic buildings likewise adopted that approach, but the former Ottawa City Hall is an exceptional example which remains intact (see the functional criterion below).

That form of civic building was likely inspired by the idea of creating a monumental structure in a Modern idiom. In the early 1940s, after decades of constructing Beaux-Arts and Neoclassical monumental buildings, a group of notable modernists proposed a series of points for a Modern form of monumental architecture to challenge earlier nationalist designs. A resonance of their points was incorporated into the former Ottawa City Hall's design.

The view that "if it is a monument, it is not modern" was commonly held by modernists in the pre-war period. It was thought that Modern architecture was principally concerned with social housing and utilitarian design issues, and not with reflecting civic pride in large-scale buildings. However, by the mid-1940s a vigorous debate over the issue was reported in the international architectural journals and published books.[27] In essence, those critics saw recent monumental buildings as lacking a collective spirit and representation of people's social and civic life.[28] Some Modern architects felt a need to respond to that condition.

Fig. 10. View of the former Ottawa City Hall partially constructed.
(City of Ottawa Archives, CA-18474)

Fig. 11. View of ground floor public foyer, 1958.
(City of Ottawa Archives, CA-18489)

Throughout the late 1940s and early 1950s, international discussions on the relevancy of a Modern monumentality continued with few actual examples created.[29] The idea was eventually realized in Canada during the late 1950s when a Modern monumentality appeared in new large-scale city halls that avoided using a historicist approach. The best-known national example of this Modern civic monumentality was the unique design for the New Toronto City Hall awarded in 1958, although the former Ottawa City Hall preceded it by months.[30]

The above design characteristics lead to why the former Ottawa City Hall was designed to express its function through its mass and avoid motifs of traditional city hall designs (including a clock or bell tower, a centralized council chamber, or a lack of open public space).[31] Apparent in other civic buildings of Canada's post-war period, a challenge to create relevant public meaning for Modern architecture led to the development of a form of civic monumentality that was answered in the design of the former Ottawa City Hall.

Functional Design

At the time of the former Ottawa City Hall's construction, its building methods and manner of internal layout were familiar to architects since the early 20th century, when both skyscrapers and open office plans were increasingly used in tandem with inexpensive building materials (Figure 10).[32] As managers of the project, the architectural firm contracted Perini Limited of Ottawa to construct the city hall. The structural engineering was sub-contracted to the local firm of de Stein and MᶜCutcheon, and the mechanical and electrical engineering was sub-contracted to Wigs, Walford, Frost & Lindsay. Modifications to the design were made by the architectural firm prior to construction, because of the new site on Green Island. Changes included moving the HVAC to the top storey and raising the building onto a higher plaza.

The main entrance is through a doorway under the projecting council chamber leading to a highly reflective narrow foyer with load-bearing columns supporting the building's steel-reinforced concrete frame.[33] Attention to reflective materials, including polished black Italian terrazzo, Queenston limestone, white marble, and stainless steel fixtures, creates an elegant public space. To the south of the entrance is a service shaft, asymmetrically dividing the foyer into two public areas. These two areas were used as an open exhibition space and a clerk's counter for the public. Today, the northern portion of the foyer is still used as an exhibition space, but the southern portion is now enclosed with walls for the city's public art gallery (Figures 11, 13, 14, 15). As a result, continuity of the ground floor open grid plan, visually linking interior and exterior, has been disrupted by alterations to the ground floor space.

In contrast to the ground floor, the second storey is less spatially open and uses more muted materials. Laid out with a lengthwise corridor and a short central axis, this truncated "T-shaped" circulation pattern is used on all of the slab block floors. The slightly modified plan for the second storey consists of an open foyer at the top of an oval stairwell and an entranceway into the council chamber. Through crest-emblazoned double-doors, one enters the anechoic council chamber flanked by the mayor and aldermen's suites (Figures 12, 16, 17, 18). Each of these spaces has lost its original use, but the walnut wood, limestone-clad walls, and original lighting remain almost completely intact (Figure 19). The rooms are at present occupied by the City of Ottawa Archives.

Each storey above the second floor was originally laid out as semi-open offices with a reception desk across from the elevators (Figures 20-21). The semi-open office plan and T-shaped central corridor originally allowed for outside views by staff.[34] The top

Fig. 12. View of the second floor lobby from top of oval stairwell.
(A. Waldron, HSB, 2001)

Fig. 13. View of ground floor foyer, showing movable walls at the east end of the foyer.
(A. Waldron, HSB, 2001)

Fig. 14. View of the ground floor foyer; stairwell in centre, and the elevators in behind.
(A. Waldron, HSB, 2001)

Fig. 15. View of ground floor art gallery.
(A. Waldron, HSB, 2001)

Fig. 16. View of the second floor lobby with the former council chambers to the right.
(A. Waldron. HSB, 2001)

floor once had a lounge, a cafeteria, and an observation balcony overlooking the Ottawa River and the Gatineau Hills.[35]

At the time of the building's completion, there were critical comments about its layout: the ground floor foyer was considered too small because of an overabundance of columns and a poorly placed oval stairwell. One architect could not understand why the observation balcony was oriented away from the core of the city.[36]

Aside from those comments, one key functional characteristic of the building was the architects' choice to use a slab block for the administrative offices. Unlike cubic volumes of most contemporary office buildings, the narrow slab block took full advantage of natural light on both sides of its width. The slab block was widely explored by French and English architects in the 1930s and early 1940s, and fully exploited in the post-war decades.[37] The advantage of its layout led to designs for many large-scale apartment blocks in Canada, but it was also used for office towers; one example of the type attesting to its origin was the British High Commission building in Ottawa, built in 1964 (Figure 22).[38] Other Canadian city halls of the period also reflect the slab block's appeal, in concert with a functionally expressed mass. More spirited use of materials was made in some cases, but all were divided into separate masses dictated by a projecting legislative space, a slab block administrative space and an

Fig. 17. Entrance doors to former council chamber.
(A. Waldron, HSB, 2001)

Fig. 19. Detail of doorway showing limestone-clad walls.
(A. Waldron, HSB, 2001)

Fig. 18. Interior of former council chamber; at present occupied by the City of Ottawa Archives.
(PWGSC, 2001)

Fig. 20. Original layout of the office floors, after construction, 1957-1958.
(City of Ottawa Archives, CA-18483)

Fig. 21. View of second floor offices.
(A. Waldron, HSB, 2001)

open ground floor public space.

The former Ottawa City Hall's layout and use of materials have, over the decades, remained essentially unchanged, thus attesting to its exceptional condition. However, critical comments raised about the building at the time of its completion are still valid today. The narrowness of the public foyer, with its poorly placed stairwell, remains a circulation problem that has been aggravated by various walls, art objects, and interior glass walls protecting the fire exits of the service shafts. Most of these additions are reversible.

Modern City Halls in Canada

The former Ottawa City Hall was an early Modern city hall to be built in Canada, but similar examples were constructed from the mid-1950s to the late 1960s.[39] The earliest example of the Modern monumental civic building type was the former Edmonton City Hall, constructed during the period 1955-1957 (and now demolished) (Figures 24-25).[40] The ten-storey office slab was lozenge-shaped with a raised projecting council chamber. At ground level, an open plaza accented with reflecting pools, a fountain, and an entrance to a rectangular space serving the public, were elements that intended to embody the building's civic role. The Edmonton example was more decorative and colourful, as opposed to the restrained design of the former Ottawa City Hall, with an exterior of travertine, precast concrete panels, aluminium accents, and red Swedish
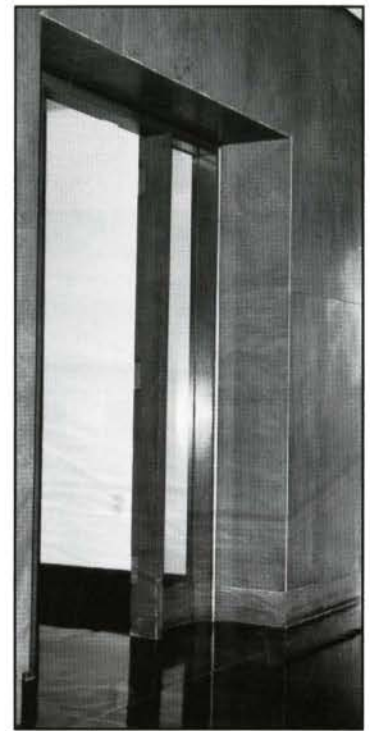
granite cladding. In concept, the former Edmonton City Hall was slightly more complex in plan than the former Ottawa City Hall, although some architects criticized its poor orientation on its downtown site and its "fussy" fashionable details.[41]

Hamilton City Hall, which still stands in its original state, but may soon be redesigned, is another contemporary example of the Modern monumental civic building type (Figures 26-27).[42] Like Edmonton City Hall, Hamilton's city hall is slightly larger and more expressive in design than the former Ottawa City Hall. Its steel frame was faced with marble panels, a mosaic, and a glass curtain wall.[43] Both the slab block and raised projecting council chamber were built at an inward angle towards the front plaza. However, unlike the former Ottawa City Hall, Hamilton City Hall has had structural problems since its completion, including poor construction of its exterior marble facing.[44]

Hamilton City Hall's inexplicably large front entrance columns and overabundance of marble cladding give way to a profusion of decorative mosaics, wall paintings, wood panelling, marble and terrazzo flooring inside. From the entrance lobby, the public has access to services along one wing of the ground floor and to the council chamber by a spilt step-back stairwell.[45]

Modern monumental civic building in post-war Canada is the New Toronto City Hall (Figure 29).[49] The building consists of two administrative towers encircling a raised circular council chamber (resting on a 63-foot [19.2 m] sub-surface concrete pylon) with an expansive open plaza (Figure 30). As one of Toronto's eventual civic landmarks, the impressive design received international attention at the time, despite structural flaws and a less-than-convenient plan (e.g. access to the two administrative wings is through the ground

Negative comments at the time noted its overbearing "inflated scale [producing] the sort of building associated with pre-war Italy."[46]

The aforementioned examples of the monumental civic building type were used in civic complexes as late as 1970, when a city hall, a theatre, and an apartment block were built in the downtown core of London, Ontario (Figure 28).[47] Again, each space of London City Hall is distinguished by its mass, but with a modified layout. As opposed to the functional clarity of the former Ottawa City Hall, the London example is visually deceptive because it has inverted the council chamber to its rear and projected the mayor's office out from the principal façade. There have been no major alterations to the building since its completion, and its rooftop cafeteria and observation balcony remain in use.[48]
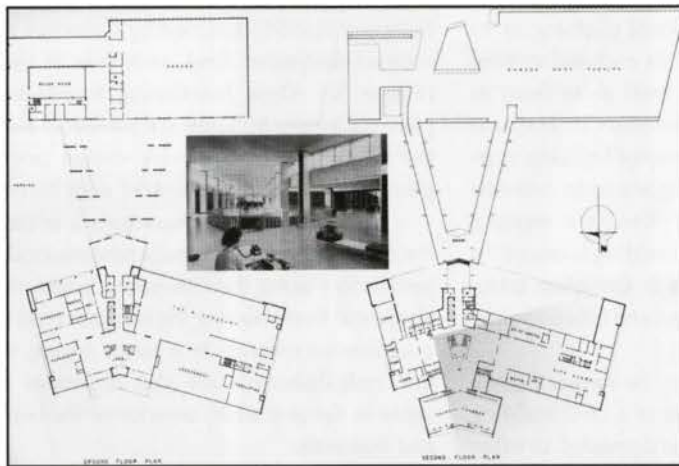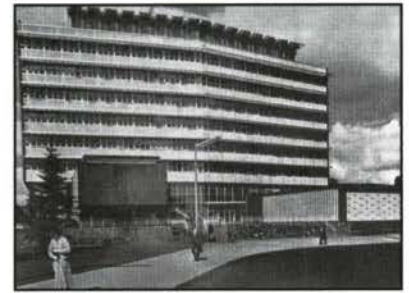
Lastly, the most sophisticated comparable design of a

Fig. 28 London City Hall; constructed 1971; Philip Carter Johnson and Patrick J. Cole, architects. (http://www.londontoday.net/photo/buildings/buildings-photo-bd00111.shtml)

Fig. 30. Section of New Toronto City Hall. (Journal of the Royal Architectural Institute of Canada 43, 3 [March 1966], 39)

Fig. 29. New Toronto City Hall, Toronto, Ontario; constructed 1959-1965; Viljo Revell and John B. Parkin Assoc., architects. (Journal of the Royal Architectural Institute of Canada 43, 3 [March 1966], 37)

floor). The two arcing wings were to be constructed using cantilevered floors projecting from the exterior walls, but these were redesigned with the addition of central supporting load-bearing columns inside each wing, resulting in poorly laid out office floor plans. Its two recessed wings on an open plaza, oriented towards the central business district and away from the residential neighbourhoods of downtown, created an impressive view from within the plaza.
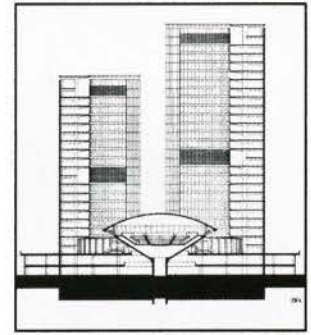
New Toronto City Hall was intended to be a dramatic monumental building heralding the city's transformation into a modern metropolis. Its design was principally concerned with aesthetic issues rather than effective functional planning or its presumed symbolic role; when completed, its enclosed arching monumental form paradoxically oriented itself away from its urban civic population. Nonetheless, New Toronto City Hall was warmly received by the public as a monumental building symbolizing "modern" progress.[50] Moreover, it appeared in commercial advertisements as representative of Toronto's aspiring progressive and dynamic image. Today, the building is one of the most significant surviving Modern designs in Canadian architecture and is essentially unchanged in design and function since its completion.

By comparison with the above examples, the former Ottawa City Hall is a very good surviving example of a civic building type which used a layout and massing that appeared in other civic designs of the period. In contrast with the above examples, the former Ottawa City Hall's layout and restrained palette of materials reflect an exceptional example of creating a link to past materials while remaining contemporary in its unadorned look.

Despite the vacated legislative spaces and change in use of the ground floor, the overall functional design and materials remain authentic to the building's era of construction.

Craftsmanship and Materials

The former Ottawa City Hall employs rich but simple materials to create a modern and elegantly restrained design. Its success as a post-war Modern civic building is partly due to its low-key monochromatic colour scheme of materials throughout the building.[51] Of the few decorative accents used, most depict the city's crest. Today, the original materials remain in excellent condition, and more recent materials, added as the building's needs required, respect the original monochromatic scheme.

Exterior Materials and Workmanship

In homage to the materials of past civic buildings, the former Ottawa City Hall's exterior is clad in Queenston limestone. Well preserved today, with no imminent need for re-pointing, the exterior inset limestone panels are composed of subtle tonal gradations. On both sides of the slab block, extruded aluminium window frames (which were increasingly used in the post-war period because of their light weight, thermal conductivity, and resistance to oxidation), remain in excellent condition and are in a similar grey hue as the exterior stone.[52] On the front façade of the projecting council chamber are two balcony awnings accented in cast aluminium relief panels representing the rivers of the region (Figure 31). Between the two balconies is the city's crest (adopted in 1954) designed by Canadian artist, Art Price.[53] Two abstract sculptures flank each side of the projecting chamber (Figure 32). Once functioning fountains, welded-aluminium plate sculptures by Louis Archambault remain in their place on the plaza.[54] Their expressive design originally countered the plaza's strict grid plan accented with limestone flagstone.[55]

Essentially, the key characteristic of the building's exterior is the material's monochromatic scheme, evident in the care and attention to placing the Queenston limestone panels according to shade and thus showing the inherent qualities of the materials in a minimalist manner. To a lesser degree, the building's decorative embellishments are also important in adding an artistic value to the restrained severity of the building's craftsmanship and materials.

Interior Materials and Workmanship

Entering the building through nine-foot high plate glass doors into the foyer, one sees the exterior scheme intensified by

Fig. 31. View of the mayor's balcony on the front projecting façade.
(A. Waldron, HSB, 2001)

Fig. 32. Aluminium fountain; constructed 1958; Louis Archambault.
(John Bland Photo Collection, McGill University, ca. 1960)

Fig. 33. Detail of the stairwell's stainless steel balustrade, and marble steps and risers.
(A. Waldron, HSB, 2001)

Fig. 34. Present view of the central stairwell.
(A. Waldron, HSB, 2001)

Fig. 35. Construction of the main stairwell, ca. 1957-1958.
(City of Ottawa Archives, CA-15206)

Fig. 36. Interior of elevator with embossed city crest decorating the walls; the elevators remain intact.
(Journal of the Royal Architectural Institute of Canada 35, 9 [September 1958], 327)

a more reflective interior monochromatic space. A connection between inside and outside is evident in the use of limestone-clad interior columns that are in contrast to the other interior reflective materials; these other materials include white marble from the Green Mountains of Vermont, covering the service shaft (and engraved with the names of the city's past mayors), and polished floors of large-aggregate black Italian terrazzo with white marble borders patterned on the building's overall grid plan. The impressive oval staircase (structurally built of reinforced concrete) rises eighteen feet (5.5 m) to the second floor with marble steps and a stainless steel tube balustrade (Figures 33-35). Stainless steel, rather than the exterior's less reflective aluminium, is used throughout the foyer; door handles, crests, and elevator railings all use the highly polished metal (Figure 36). Each of these reflective materials is significant in distinguishing the area as a public civic space.

In contrast to the ground floor, second-storey materials are less reflective and present a transition area between public, legislative, and administrative spaces; the materials are intended to bridge each change in function. Thus, a smaller black aggregate than what is found on the ground floor is used outside the council chamber, while the grey limestone-clad columns visually link each floor. Furthermore, walnut wood and limestone walls identify the legislative areas, but stainless steel fittings are replaced in the legislative space with brass handles and doorplates to compliment the walnut facing's softer colour. Overall, the legislative room's woodwork and lighting are remarkably well-preserved examples of 1950s-era interior design (Figures 37-38).[56]

The office floors of the slab block are the least spectacular in terms of their material handling. Nonetheless, the architects used a similar monochromatic scheme on each floor. Today, despite the 1992 renovations, there are surviving materials relevant in conveying the building's monochromatic scheme, including grey mosaics on each floor's elevator walls and the pre-cast terrazzo sills and brushed aluminium louvers of the air-conditioning units along the south side.[57]

In summary, both traditional and modern materials are used together to create the building's subtle monochromatic shading. Traditional materials (limestone, marble, walnut) are used in concert with the modern materials (aluminium, stainless steel, terrazzo) to convey transitions between each of the building's spatial functions.

Designer

The firm of Rother/Bland/Trudeau was awarded the design of the former Ottawa City Hall in late December 1955 after a four-month long national competition. Merged specifically for the competition, each member of the partnership was an important Canadian architect of the 1950s, considering his success together against the other high-calibre entrants. The competition called for a building on the old city hall site with 7,311 m² (78,700 ft²) of space and underground parking for 160 cars. The cost was intended to be $2,625,000, exclusive of furnishings and architectural fees.[58] Thirty-seven Canadian entries were received by the time judging began in mid-December.[59] When the jury's decision was announced that Rother/Bland/Trudeau won the competition, the

Fig. 37. Mayor's office, 1958.
(City of Ottawa Archives, CA-18487)

Fig. 38. Present interior of former mayor's office.
(A. Waldron, HSB, 2001)

Fig. 39. Northern Electric Research and Development Laboratories, Ottawa, Ontario; constructed, 1960-1963; Bland/LeMoyne/Edwards and Charles Elliott Trudeau, architects.
(Journal of the Royal Architectural Institute of Canada 40, 3 [March 1963], 46)

Fig. 40. Aerial view of Green Island with arrow indicating the location of the former Ottawa City Hall.
(City of Ottawa Planning Department, n.d)

runners-up were some of the most prominent firms working at the time.[60] Since this was the partnership's first significant and nationally prominent design, each career ought to be examined individually.

Vincent Rother

Vincent Rother was born in Montréal in 1912.[61] He attended the Massachusetts Institute of Technology, where he obtained his B.Sc. in 1934, before furthering his studies at the Architectural Association in London in the mid-1930s. After working until the late 1930s with Knapp Fisher and Jack Ratcliff in London, he enlisted with the Royal Engineers for the Second World War. After the war he returned to practice for a brief period of time in London before moving back to Montréal in 1948. From 1948 until 1956, Vincent Rother had his own firm, principally designing buildings in the Montréal area. During that period, Rother was one Canadian architect who returned from England to apply Modern ideas to Canadian architecture.[62] Not as prominent as his partner John Bland, Rother was respected within the Montréal architectural community and was the architect responsible for managing the former Ottawa City Hall project. Amongst Rother's work, the former Ottawa City Hall was his greatest, and nationally-honoured achievement. Only one year after its completion he died on 28 November 1959 at the age of forty-seven.

John Bland

Born in Lachine, Québec in 1911, John Bland was the most prominent partner of the firm. After attending McGill University and graduating with a B.Arch. (Honours) in 1933, he travelled to London to study planning at the Architectural Association. Earning a diploma in planning in 1937, Bland stayed in London and worked for the London County Council's Planning Department, while also spending time travelling in France, Germany, and Austria. He designed a number of commercial, public buildings and also planning schemes with Harold Spence-Sales, before returning to Canada on the eve of the Second World War. He was hired by the Department of Architecture at McGill University as interim director, in 1941, until he filled the position the following year. He served as director until his retirement in 1972, and eight years later became the school's first emeritus professor.[63]

Over his career, John Bland was a significant architect and teacher in shaping post-war Canadian architecture (students of his included Doug Shadbolt, Arthur Erickson, and Moshe Safdie). He designed numerous buildings and urban planning schemes across the country with several partners, including Harold Spence-Sales, Roy E. LeMoyne, Gordon Edwards, Michel Lacroix, and Tony Shine. John Bland went on to work under different partnerships over the years, but rarely received the attention for his work as he did for his involvement with his partners in the design of the former Ottawa City Hall. In an interview with John Bland, he considered it the most important work in his professional career.[64]

Charles Elliott Trudeau

Born in 1922, Charles Elliott Trudeau was the youngest member of the firm. He studied at Jean-de-Brébeuf College from 1935 to 1942, before entering Montréal's École des Beaux-Arts where he received his diploma in 1944. Trudeau went on to graduate from the Harvard School of Design in 1947, and returned to Montréal to practise under Vincent Rother from 1948 to 1950. Later, after three years of travelling in Europe, he became a partner in Rother/Bland/Trudeau, and was principal designer for several of the firm's most important projects, including being lead designer for the former Ottawa City Hall.[65] In the early 1960s, Trudeau intended to retire from the firm when the unexpected death of partner Vincent Rother prevented him from leaving. He remained with the firm until younger members were made full partners.

Rother/Bland/Trudeau

The brief existence of the partnership between 1956 and 1959 produced approximately nineteen projects in Montréal, Ottawa, and Toronto. Most notable projects, aside from the former Ottawa City Hall, were the Georg Jensen Shop in Toronto, Les habitations Jeanne-Mance in Montréal, the Royal Montréal Golf Club, and the Northern Electric Laboratories in Ottawa (Figure 39).[66] The former Ottawa City Hall, which garnered national and international attention, was the firm's best-known work.[67]
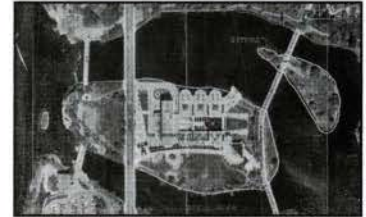
Environment

Site

As mentioned under the Local Development criterion, the former Ottawa City Hall was originally to be built on a site in downtown Ottawa. The new building site on Green Island resulted in some modifications because of concerns over water table levels. The transferred federal property consisted of a portion of Green Island and a small lot on its western end, delineated by two early 20th century bridges (Figure 40).

The original landscape design for the building was rolling parkland, which visually offset its strict linearity and right angles. Raised on a plaza with an encircling railing, the building appeared as a sculptural monumental mass on the island (Figure 41). That raised plaza had two flanking fountains and two flagpoles in the forecourt. At the rear of the building, the plaza extended out one bay-width from the building, with a central stairwell leading to an open rear parking lot. Vehicular access to Sussex Drive was situated north of the building.

In 1992, the two other completed pavilions significantly altered the landscape of the site and the building's sculptural quality. The original site lines on the property were partially obscured by a new public entrance accented with a glass pyramid motif that appeared throughout the newer portions of the complex. The surrounding plaza was also substantially altered to accommodate the other pavilions by adding a new side entrance to the underground parking lot. The level plaza remains, but the original gridiron layout has been modified with angular lines and small offset gardens. On both sides of the building, the raised plaza was eliminated in order to accommodate the new structures. The rear of the site was also dramatically altered after construction, and the old parking lot and open grounds were eliminated to make way for two wings of office and legislative space. These recent structures were not intended to be contextual with the original city hall. Instead, they introduced new features that were the antithesis of the original site and have become the principal visual focus of the site today.

Setting

Built facing Sussex Drive, the former Ottawa City Hall is surrounded by prominent federal buildings and residences within a landscaped setting of parkland and watercourses. At the time of the city hall's construction, the National Research Council Laboratory Building (built 1930-1932), and its powerhouse, were to the west of the site, and the French Embassy to the east.[68] Originally, the area was open land with a less complex network

of roads surrounded by the residential Ottawa communities of Lowertown and New Edinburgh.

The present character of the area now consists of large-scale buildings and a denser network of roads along Sussex Drive to the Rideau Falls. Open parkland and several memorials exist in the vicinity of Rideau Falls. The most visually imposing building in the area today is the Lester B. Pearson Building (built 1968-1973) that houses the federal government's Department of Foreign Affairs and International Trade. Further west, the Macdonald-Cartier Bridge, which opened in 1965, brings traffic along its network of roads between Ottawa and Gatineau.

The former Ottawa City Hall is one of several imposing buildings within the landscape of the area. However, the two recently built pavilions may affect the assessment of the former Ottawa City Hall's influence on its setting. The newer prominent features include a tall unfinished tower at the rear of the site, a large cone segment formerly used as the city's council chambers, and a steeply pitched pyramid inset within a cube abutting Sussex Drive. Aside from the tower frame, the other pavilions are at a lower elevation than the original building's slab block. From most surrounding vantage points, the original building remains an impressive edifice within the open landscape and its surrounding structures (Figure 42).

Landmark

The former Ottawa City Hall received international attention when it opened in 1958. Within the architectural profession, it was a respected civic design that won a Massey Medal. To the City of Ottawa and its regions, the former Ottawa City Hall was a notable and publicly recognizable building–both physically along Sussex Drive, and symbolically for the city's civic identity.[69] On a broader level, the former Ottawa City Hall has, over the decades, been identified as an important piece of architecture, and has appeared as an example of Modern design in the architectural literature.[70]

Construction of the two other pavilions in 1992 once again brought public attention to the former Ottawa City Hall. However, this time, it was less an interest in civic symbolism, but a design exploration by an internationally known architect that garnered public attention; it was an important architectural work, rather than a reflection of popular concern for civic representation.

Today, the building's landmark status in the newly established City of Ottawa has begun to alter since its transfer to the federal government. The former Regional Municipality Building on Ottawa's Laurier Street is now the new city hall, but because
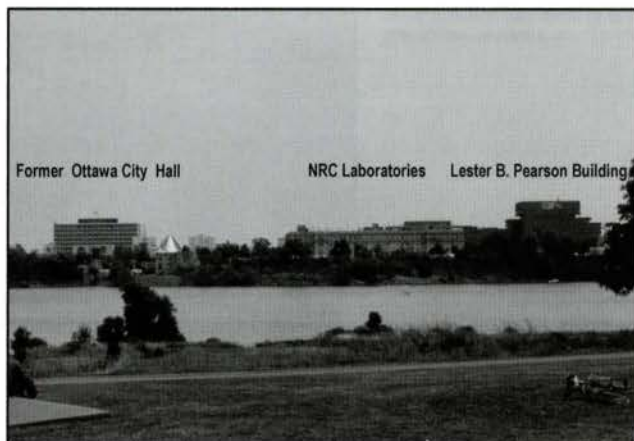
the transfer of ownership is still proceeding and some departments still occupy parts of the building, the former Ottawa City Hall may be mistakenly assumed by the regional population as the seat of the newly amalgamated city's government.

NOTES

1. According to the Treasury Board Heritage Buildings Policy, all federally owned buildings 40 years of age or older are to be evaluated for their heritage value. The policy also states that a federal department may arrange for buildings less than 40 years old to be evaluated. In this case, the original building only will be assessed by the FHBRC, in consideration that the other two pavilions are only eight years old at the time of this evaluation. Precedence for this approach to assessment has been set in the case of the Centre Block and Library of Parliament within the Parliamentary Precinct.

2. The former Ottawa City Hall was renovated when the other pavilions were designed by Moshe Safdie Associates, principal architect, and Murray and Murray Associates, associate architect.

3. The former Ottawa City Hall is a designated municipal property under part IV of the Ontario Heritage Act.

4. Bothwell, Robert, Ian Drummond, and John English, *Canada since 1945: Power, Politics, and Provincialism, Revised Edition,* Toronto, University of Toronto Press, p. 141.

5. In 1941, 27.1% of Canada's population lived on rural farms; 18.4% lived in rural non-farming homes, and 54.5% were urban dwellers. In 1961, the rural farm-

ing population had declined to 11.4%, 19% lived in rural homes, and 69.6% of the population were urban dwellers. Census of Canada, 1941 and 1961.

6. See Dasgupta, Satadal, 1988, *Rural Canada: Structure and Change,* Lewiston/Queenston, Edwin Mellen Press, p. 23-26.

7. Bothwell : 141.

8. See Finkel, Alvin, 1997, *Our Lives: Canada after 1945,* Toronto, James Lorimer, p. 47-56.

9. The private service sector played a minor part in the pre-1951 Ottawa economy, but thereafter rapidly became as important as the civil service. Taylor, John H., 1986, *The History of Canadian Cities: Ottawa, An Illustrated History,* Toronto, James Lorimer, p. 213.

10. Bothwell : 156.

11. Taylor : 214.

12. The City of Ottawa postponed maintenance and upkeep projects during the war to run a balanced budget. Spending on improvement projects was faced in the early post-war period. Keshen, Jeff, 2001, « World War Two and the Making of Modern Ottawa », In Jeff Keshen and Nicole St-Onge (dir.), *Construire une capitale Ottawa Making a Capital,* Ottawa, University of Ottawa Press, p. 388. A number of federal and provincial housing policies and acts supported home-ownership, and assisted in alleviating some municipal infrastructure

spending. Bothwell : 100, 311.

13. Taylor : 215.

14. Keshen : 398.

15. Filion, Pierre et al., 2000, « Cities and Transition: Changing Patterns of Urban Growth and form in Canada », In T. Bunting and P. Filion (eds.), *Canadian Cities in Transition: The Twenty-First Century,* 2ⁿᵈ ed., Toronto, Oxford University Press, p. 17.

16. An exception was the construction of the West Memorial Building for the newly established Department of Veteran Affairs.

17. The northwest section of the Central Experimental Farm was suggested by a city sub-committee in early 1950. Federal response was one of surprise. "Farm Site Rejected: Cannot build City Hall there," *The Evening Citizen,* 2 February 1950. As the federal cabinet later noted, "The Central Experimental Farm should remain an open area in perpetuity." Canada, Archives nationales/National Archives, RG 2, Series A-5-a, Cabinet Conclusions, 19 March 1954, 19.

By June 1950, City Council opted for a site at Sparks and Lyons street, but "this site [did] not conform to the plans for the National Capital the board [learnt] following a meeting with the Prime Minister." Instead, the PM proposed giving financial aid to the city if "members of the Board of Control will give their support to the Nicolas Street site..." (This was a site which had been proposed by Jacques Gréber.) See "Board Switches to Nicolas Street Site," *The Evening Citizen,* 17 June 1950. See also, "Site for City Building Approved Following Heated Session," *The Evening Citizen,* 9 August 1950.

18. "Mayor Sees PM About City Hall," *The Evening Citizen,* 25 September 1952.

19. One potential site suggested

by the city was Cartier Square, across from the Elgin Street site where temporary Royal Canadian Navy buildings were located. "City Hall Announced: Cartier Square," *The Evening Citizen,* 20 April 1954. The FDC however had their own list of proposed sites including the one noted, a site at Lansdowne Park, one between Princess Street and Lisgar Road (in Rockcliffe Park), and another at the (former) Ottawa Transit Commission's terminal between Queen and Albert street. "Report on Site by FDC: City Hall in Rockcliffe?" *The Evening Citizen,* 18 October 1954.

20. Green Island was the site of a temporary government building and older industrial buildings, all housing National Research Council laboratories at the time. "Ottawa City Hall," *Journal of the Royal Architectural Institute of Canada* 35, 2 (September 1958), 326.

21. "The Rt. Hon. Prime Minister stated that it was his judgement and he believed that of the cabinet... it would be a cause of disappointment and lessening enthusiasm in plans for the Capital's development were the City to erect the City Hall on this site... stretching from the War Memorial to the Canal and Bridgeheads." "Report of Mayor Whitton," *Minutes of the Council of the Corporation of the City of Ottawa,* 30 January 1956, 165.

22. Ibid.

23. It was Mayor George H. Nelms who laid the cornerstone of the former Ottawa City Hall on 1 August 1957.

24. Civic building construction in central Canada began in earnest in the mid-19th century after the Baldwin Municipal Act was passed by the Parliament of the United Canadas in 1849, and the Municipal Loan Fund in 1852. These gave municipalities more

financial control, allowing them to borrow money at low rates. de Caraffe, Marc, 1987, « With Our Tax Money: The Thorny Problem of Town Hall Construction », In Marc de Caraffe et al. (eds.), *Town Halls of Canada*, Ottawa, Environment Canada, p. 173.

25. For further reference, consult the John Bland Archives, Bland/Rother/Trudeau CAC 41.06, Project number 521, Canadian Architectural Collection, Blackader-Lauterman Library, McGill University. A copy of the original drawings is located in the City of Ottawa Archives. Plans of Ottawa City Hall - Green Island, C.2 D.11-1, City of Ottawa Archives.

26. Including well-known Canadian follower of Mies, John B. Parkin. The Ortho Pharmaceuticals, Don Mills, Ontario; constructed, 1958, is an example of his approach.

27. Giedion, Siegfried, 1944, « The need for a New Monumentality », In Paul Zucker (ed.), *New Architecture and City Planning, a Symposium*, New York, Philosophical Library. Other Modernists associated with the debate included artist Fernand Léger, and architect, José-Luis Sert.

28. "Monuments are human landmarks which men have created as symbols for their ideals, for their aims, and for their actions. They are intended to outlive the period which originated them, and constitute a heritage for future generations. As such, they form a link between the past and the future… A new step lies ahead. Postwar [sic] changes in the whole economic structure of nations may bring with them the organization of community life in the city which has been practically neglected up to date… The people want the buildings that represent their social and community life to give more than functional fulfillment [sic]. They want their aspiration

for monumentality, joy, pride, and excitement to be satisfied… Monumental architecture will be something more than strictly functional. It will have regained its lyrical value. In such monumental layouts, architecture and city planning could attain a new freedom and develop new creative possibilities, such as those that have begun to be felt in the last decades in the fields of painting, sculpture, music, and poetry." Giedion, Siegfried, 1958, *Architecture: You and Me*, Cambridge, Mass., Harvard University Press, p. 48-52.

29. Rare examples of pre-war Modern monumental architecture include Le Corbusier's unbuilt League of Nations project from 1927 and his 1930 Projet de Pavillon Suisse à la Cité Universitaire, Paris.

30. The realization of a Modern monumental civic building type in Canada was best captured when the winning entry for New Toronto City Hall was linked comparatively with the recently completed Ottawa City Hall in *The Canadian Architect*. Giedion, Siegfried, 1959, « Reflections on Monumentality », *The Canadian Architect* 4, 4 (April), p. 44-49.

31. For further historical background, see de Caraffe et al. *Town Halls of Canada*.

32. The overall functional quality of the building remains in good condition because it has been well kept over its lifespan. Its steel-reinforced concrete frame and original materials remain intact. Mechanical works were replaced in 1992 because of environmental conditions and the age of their parts. See Wong, J. « Investigation Report: Ottawa City Hall », PWGSC internal document, December 2000-January 2001.

33. Width-length reinforced concrete 'T' beams are used for the internal floor structure.

34. All these floors have been altered to suit present needs. Temporary walls, dividers, and separate private offices have replaced the more open interior of the original layout, but the 'T-shaped' circulation pattern remains.

35. The top floor was renovated in 1992 and is now office space. The observation deck is now closed off.

36. « Ottawa City Hall », *The Canadian Architect* 4, 11 (November 1959), p. 32.

37. For example, work by Tecton in London, Le Corbusier's Unité d'habitation, and the London County Council's concrete slab block apartments at Roehampton.

38. A later federal example, which has not been submitted for review by the FHBRO, is Agriculture Canada's Sir John Carling Building; constructed 1962-1965; Hart Massey, architect.

39. From the early 1960s and onwards, many civic buildings were designed, or in the case of the former Ottawa City Hall redesigned, as complexes. The earliest example of the civic complex was the Winnipeg Civic Centre, Winnipeg; Green, Blankstein & Russell, principal architects; constructed 1962-1966. The original plan called for the construction of two buildings—one for council, the other for the administration, each separated by a courtyard but connected by a walkway. Work began on the city hall in 1962 and was completed at a cost of $8.2 million. Shortly thereafter, the scope of the project was enlarged to include another service building and parkade. On 21 December 1964, City Council awarded a contract for the construction of the new Public Safety Building (housing the Winnipeg Police Service and the Emergency Response Service) and a parkade on land directly west of the city hall. See «Win-

nipeg City Hall », *The Canadian Architect* 10, 1 (January 1965), p. 51-55.

40. Dewar, Stephenson & Stanley, architects; constructed 1955 to 1957, demolished in 1990.

41. For example, aluminium horizontal louvers on the southern side of the office slab were considered to be built too wide and an expressive mannerist corrugated concrete shell accented the cafeteria-penthouse level was not well received. « Edmonton City Hall », *Journal of the Royal Architectural Institute of Canada* 35, 5 (May 1958), p. 165-170.

42. Stanley Roscoe, architect; Fleury and Arthur, consulting architects; constructed 1958-1959.

43. The exterior decorative mosaic was designed by John Hall, artist and professor of art, University of Toronto.

44. The marble facing was poorly attached to the building and soon after its completion began to fall off. *Cultural Landmarks of Hamilton-Wentworth: Hamilton City Hall*. Online. Available: http://www.hpl.hamilton.on.ca/Collections/landmark/cityh.shtml. 15 June 2001.

45. Interview, Anne Gillespie, Heritage Planner, City of Hamilton, 11 July 2001.

46. At 141,000 ft, Hamilton City Hall is only slightly larger than the former Ottawa City Hall's 120,000 ft. « Hamilton City Hall », *The Canadian Architect* 6, 3 (March 1961), p. 43-46.

47. The first accepted proposal was submitted to the City of London in 1964 by Gordon S. Adamson Associates, but the final proposal was designed in 1970 by Philip Carter Johnson and Patrick J. Cole, architects.

48. Interview, Christine Nelson, Heritage Planner, City of London, 9 July 2001.

49. Constructed, 1959-1965; Viljo Revell, principal design architect; John B. Parkin Associates, associate architects.

50. Surveys of the general population found that the building was an appropriate symbol for the city. Bunting, Trudi E., 1967, *An Empirical Analysis of Symbolic Urban Imagery; a Case Study of the New City Hall in Toronto*, M.A. Thesis, University of Western Ontario, p. 12, 35.

51. After its completion, positive comments included the effective use of a "timeless" monochromatic colour scheme of whites, greys and blacks, and the contrasting "warmth" of the walnut wood panelling. « Ottawa City Hall », *The Canadian Architect* 4, 11 (November 1959), p. 32.

52. The original windows were tinted grey to complete the monochromatic effect and were replaced with a comparable shade of tinted glass with the 1992 alterations.

53. The shield is one of Art Price's earliest large-scale metal sculptures. Born in 1918, Art Price first studied art at Western Technical School and the Ontario College of Art. His initial career was in set design, but after marrying the daughter of ethnologist, Dr. Marius Barbeau, Price became involved in carving West Coast-inspired totem poles. While working for the National Museum of Man in the mid-1950s, Price started to cast his personal artworks in metal. After the attention Price received for the Ottawa City Hall design, he garnered many public and private commissions over the following decades. Macdonald, Colin S. (ed.), 1967, « Art Price », *A Dictionary of Canadian Artists*, Ottawa, Canadian Paperbacks Pub., vol. 6, p. 1834-1840.

54. "Louis Archambault, was born at Montréal in 1915. He studied at the École des Beaux-Arts in Montréal, receiving the prestigious Prix du Ministre in 1939. He was awarded the first prize for sculpture in the Concours artistiques du Québec in 1948. That same year he joined with others, including Alfred Pellan, to sign the manifesto Prisme d'yeux. From 1955 to 1968 he received numerous awards, including the Royal Architectural Institute of Canada's medal of honour (1958), the Centennial Medal (1967) and the Order of Canada (1968). He created major pieces for the Canadian pavilions at the Brussels (1958) and Montréal (1967) international expositions, and has done commissioned works for Place des Arts, Montréal, the Ottawa and Toronto airports and the Ottawa city hall. His work is found in many Canadian and foreign museums, and has been seen in many one-man and group shows. His contribution to the growth and renewal of sculpture in Canada makes him one of the greatest Canadian sculptors of his generation." Champagne, Michel, « Archambault, Louis » *The Canadian Encyclopedia Online*. 2001. Online. The Canadian Encyclopedia. Available: http://www.thecanadianencyclopedia.com/index.cfm?CFID=98139&CFTOKEN=55961174&PgNm=TCE&ArticleId=A0000277. 15 July 2001.

55. The 1992 alterations replaced the grid's limestone and inset precast concrete tiles with paving stone. The present realigned grid plan and raised circular flower beds refer to the main entrance of the Bytown Pavilion.

56. When the aldermen's suites were renovated in 1992, the internal walls were demolished, but the perimeter wall surfaces were preserved. On the opposite side, the mayor's office has had minor changes to its interior, including the addition of floodlights and removal of original lighting; the space now serves as a meeting room.

57. The mosaics were designed by Montréal artist, Gordon Webber.

58. "Competition," *The Journal of the Royal Architectural Society of Canada* 32, 9 (September 1955), 356.

59. The jury board consisted of Mayor Charlotte Whitton; Montréal architect A.T. Galt Dunford (principal partner in the prominent firm Dunford, Bolton, Chadwick); Ontario Architectural Association president George D. Gibson; Toronto architect John Layng; Ottawa city building inspector C. Maxwell Taylor, and Ottawa city solicitor G.C. Medcalf. See *Minutes of the Council of the Corporation of the City of Ottawa*, 3 January 1956, part 1, p. 40-44.

60. The other entrants nominated for their designs included: Toronto architects, K. Sinclair Lawrie and the firm of Westeneys and Wilkes. Honourable mentions were given to the local firms of Abra & Balharrie and Gelliland & Strutt; and Toronto architects, Wilson & Newton and Henry Fliess & James A. Murray. Ibid.

61. « Obituary », *Journal of the Royal Architectural Institute of Canada* 37,1 (January 1960),p. 41.

62. Projects included an apartment block named Dorval Gardens, Dorval, Québec, constructed 1949; an office on rue Peel, Montréal, constructed 1950; and Freedman (Camel) Company, Montréal, constructed 1954-1955. Proposals were submitted for residential developments for the Town of Saint-Laurent, Québec, proposed 1952-1954; and Brockville/Elizabethtown Planning Area, Brockville, 1955.

63. For more information on John Bland's career, consult Murray, Irena, and Norbert Schoenauer, 1991, *John Bland at Eighty: A Tribute*, Montréal, McGill University.

64. Interview, John Bland, 17 July 2001.

65. Ibid.

66. See the Bland Archives, Canadian Architectural Collection, Blackader-Lauterman Library, McGill University, for listing of all of the partnership's projects.

67. The building received a prestigious Massey Medal in 1958.

68. "National Research Council Laboratory Building" FHBRO 87-042. Scores: 15/0/10, 25/8/10/5, 10/11/8 = 102, Classified; "National Research Council/Power House" FHBRO 87-042 Screening. Scores: 0/0/0, 13/5/6/2, 10/8/0 = 29, Not Heritage.

69. Federally owned buildings within Ottawa-Carleton which have been determined by FHBRO to be of symbolic value to the region, include: the Parliament Buildings, the Supreme Court, Rideau Hall, and 24 Sussex Drive.

70. Kalman, Harold, and John Roaf, 1983, *Exploring Ottawa*, Toronto, University of Toronto Press, p. 122; Pevsner, Nikolaus, 1976, *A History of Building Types*, Princeton, Princeton University Press, p. 62; Kalman, Harold, 1994, *History of Canadian Architecture*, Toronto, Oxford University Press, p. 810.