

UNION DU CANADA
LOWERTOWN

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We would also like to provide a special thanks to many others who contributed letters of support, help, and guidance from Ottawa and beyond.

We especially thank and dedicate this work to

Mr. Louis J. Lapierre,

a master architect who dared to reach up to the sky to the brilliance of the future.

Written in 2013 (v1)

Lowertown
Community
Association



Association
communautaire
de la Basse-Ville

Members of City Council and
the Built Heritage Advisory Committee
City of Ottawa (City Hall)
110 Laurier Avenue
Ottawa, ON K1P 1J1

Monday, March 18, 2013

Dear Sir/Madam,

Please find enclosed a submission by the Heritage Committee of the Lowertown Community Association regarding the Union du Canada building.

Growing up, I thought the Union du Canada building was the ugliest in Lowertown. After reviewing the attached case and deeply reflecting on this building, I am now convinced that it is a significant Lowertown landmark and worthy of preservation.

The Union du Canada, as an organization, has strong associative value with the Ottawa francophone community and to significant people, events, and trends in Lowertown, Ontario, and Canada:

- Many prominent Lowertown francophones helped establish and run the company;
- It was an exceptional example of the trend towards creation of self-help benevolent societies to support underserved minorities in Canada;
- It was closely aligned with other Lowertown and Franco-Ontarian groups in the fight against regulation 17, and in protecting francophone linguistic rights;
- It fully participated, contributed, and hosted cultural and religious events and celebrations in the Lowertown area in a significant way over its 150 year history.

The architecture of the Union du Canada building is a unique and meritorious example of a modern building on the skyline of the Lowertown area. Designed by an accomplished francophone Montreal architect, Louis J. Lapierre, it harkens back to the era of Expo '67. Franco-Ontarians and Canadians were coming of age in this time in many respects and the Union du Canada building was an example of a minority group reaching up to the sky and to the brilliance of the future.

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While this building represented a new modern style in the Byward Market, it was part of a continuing evolution in the area. The evolution of Lowertown and the Byward Market reflects layers of different architectural styles, including ones from the era of the Union du Canada building. However, the architecture and size of Union du Canada is exceptional among this last layer of buildings. There is no doubt it adds to the diversity and mix of the area.

Any decisions regarding the Union du Canada building must be taken in light of recent precedents of designation: the Loeb House in the Rockcliffe Heritage Conservation District, the Deschâtelets Building of the Oblate Fathers of Mary Immaculate, part of which Lapierre is also the architect; and, the Briarcliff Heritage Conservation District.

The evidence supporting the protection of the Union du Canada building meets or beats the criteria the City of Ottawa used in the above mentioned designations. The building could easily meet criteria under both part IV and V of the Ontario Heritage Act. To suggest otherwise would be a great injustice to this building, the organization behind it, and the history of Lowertown and the Byward Market.

Finally, it is apparent from many vantage points that the building's height is disproportionate with rest of the Heritage Conservation District. However, adding any further height would not only damage the integrity of the design of the building but the integrity of the entire heritage district. Would this not set a serious precedent for this Heritage Conservation District? What will the Ontario Municipal Board say when another developer wants to build above the 4-storey limit in this heritage district? I suggest this is a serious consideration not to be lightly overlooked. There is no logic in supporting more height here.

The Union du Canada building can be restored, and creatively and sympathetically readapted to a use as a hotel. The developer should be encouraged to take advantage of the growing interest in "mid-century" modernist architecture. There is no doubt that other hotels have been very successful in embracing this kind of architecture. The Arc, a boutique-style hotel on Slater Street in Ottawa and many similar ones in other cosmopolitan centres are excellent examples that can inform and inspire what can be done with Union du Canada while also respecting its current architecture.

Sincerely yours,



Marc Aubin,
President,
Lowertown Community Association

cc. Madeleine Meilleur, MPP, Ottawa-Vanier

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Union du Canada

Submission to Built Heritage Subcommittee (March 20, 2013)

The Union du Canada building continues to stand as a landmark, highly visible and strongly connected to the history and people of Lowertown and to francophones across Ontario and elsewhere. When designed by Louis J Lapierre in 1966, it was a symbol of optimism, both for the insurance company celebrating 100 years of success and for the people of Lowertown who had supported the Union from its foundation. Built as part of a modern architectural trend in Ottawa and Montreal, the Union du Canada is unique in its design and constitutes a significant piece of the area's historic fabric.

As our guide in assessing the Union du Canada building, we relied on the Ontario Heritage Act (Reg 9/06) that outlines three key criteria for determining cultural heritage: design or physical value; historical or associative value and contextual value. Our submission is organized to provide a brief overview of these areas with more substantive details provided in appended documents.

Design or Physical Value

The craftsmanship, the quality of the materials and the overall technical and artistic achievement of this building are remarkable. When Louis J Lapierre designed the Union du Canada, he was already experimenting with some of the modern designs made possible by the availability of new materials. The building embodies modernism at its best with its emphasis on function and utility, sculptural form, honesty in materials, and the use of contemporary materials and technology.



For his work with the Union du Canada, Lapierre applied his method of working closely with the professionals involved in the organization, in this case, economists. After surveys to determine future building needs, he designed a commercial building that could be adapted to subsequent internal changes of function. In collaboration with Laure Major, a Quebec artist, he designed an exterior “climatological curtain” where four different styles of mirrored windows would create a rhythmic fragmentation of light. For the interior, he incorporated a “sculptured wall” with geometric plaster forms created by Laure Major.

Even the 1990 evaluation for the Byward Market Heritage Conservation District study saw its architectural significance. Now almost 25 years later, the Union du Canada building can still be seen as an “eclectic contemporary” style with a “precast, metal and glass façade” and of an “elaborately detailed contemporary commercial design.”

Historical or Associative Value

The Union du Canada building has direct associations with several significant events, people, organizations and trends in Lowertown and beyond. The mutual aid society that grew into the Union du Canada Vie Assurance is intricately linked to the francophone community of the Byward Market, Lowertown, Ottawa and Ontario. From a start as a small self-help group meeting on Murray Street, at a time when many financial institutions would not serve francophone workers, the Union du Canada Vie Assurance was by the 1960s a major force in the Canadian insurance industry. Reported to be the oldest continuous mutual aid society in Canada, it envisioned this new building as a monument to progress and a tribute to its founders, the labourers and merchants from Lowertown.



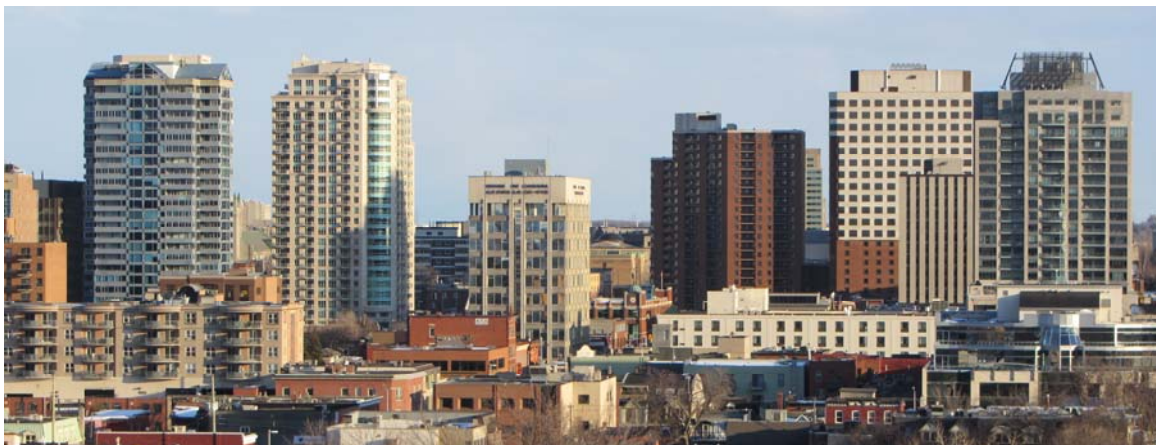
The names of the early builders and supporters of the organization – Guigues, Duhamel , Bordeleau, Foisy, Rochon, Valade and more – continue to resonate through Lowertown. Trophies, medals and other awards provided by the Union for French language studies are still treasured by former students and their families. The Assembly of Francophones of Ontario continues to acknowledge the role of the Union in its foundation and growth.

As a symbol of optimism, the Union du Canada building reflected a new period in French-Canadian culture and economic successes. Political events in Ottawa and elsewhere in Canada led francophones to envision a positive future for their institutions. In Ottawa, the establishment of the Royal Commission on Bilingualism and Biculturalism in 1963 increased confidence while the increase in francophones in the public service helped to sustain the churches, schools and societies of Lowertown's population. Canada's centennial provided the francophone community with an added opportunity to celebrate their place in an increasingly cosmopolitan country.

Built just 30 years after the current Byward market building, the Union du Canada building was a deliberate departure from earlier architecture. In Ottawa, the 1960s was an era when the design of many national cultural institutions reflected trends in modern architecture. The National Library opened in 1967 and was described as an imposing structure of granite, marble, glass and steel. The National Arts Centre, described as Brutalist and constructed of poured concrete, opened in 1969 and is now designated as a national historic site.

Contextual Value

The Union du Canada building is one of the institutional buildings in the Byward Market Heritage Conservation District that has a landmark role consistent with its history and function and is important in defining and supporting the character of the area. At the time of HCD designation, the Union du Canada building was less than 25 years old and represented an architectural style different from the character of the main market building built only 30 years earlier. But, in reality, the building provides an outstanding example of the evolution, diversity, and layering that characterized the area designated within the Byward Market HCD. As a monument to a new era, the Union du Canada building was “one of the many faces of the area” and part of the space that was “developed and redeveloped to provide services and support to (the market’s) vital commerce.”



The Union du Canada building represents the last physical and visual link to an organization that supported activities and workers in the core market area. The building stands on the same space occupied by the same organization since the 1880s, covering one of the protected layers of Lowertown history. It became part of the “diverse and layered” architecture as the Byward Market commercial area and its architecture evolved over time, reflective of adjustments to changing commercial needs and priorities up to the 1970s –just after the Union du Canada was built.

The Union du Canada building was situated within the boundary of the Byward Market Heritage Conservation District and stood at a height that was not to be surpassed if the area was to be protected in the future. The boundary was set around the buildings on Dalhousie east and York south for several reasons. Recognizing the future potential for tension between preservation and redevelopment, the HCD study set the Union du Canada building and others within the conservation district to be a buffer against intrusion into the heart of the Byward Market.

Adaptive Reuse

The Union du Canada building is a prime heritage resource for adaptive reuse. Located in the Byward Market HCD, this elaborately detailed contemporary icon could be converted into a luxurious and highly desirable boutique hotel without any loss of heritage features. With its unique windows and strong overall design, its significant cultural and historical associations, and its renowned landmark status, it could be a destination for people from around the world.

Adaptive reuse of the Union du Canada would be economically and environmentally beneficial as well as respectful of the community. Economically, a boutique hotel in a heritage building could benefit the historic Byward Market area – and the wider Ottawa area - by attracting diverse clientele to visit the surrounding restaurants and multiple political, cultural, sports, and other venues. Environmentally, reusing the existing structure and its valued components circumvents the process of demolition and reconstruction. The energy required for reconstruction and the ability to work with the existing design reduces the material waste that comes from the destruction of the outer shell. For the community, the property again becomes vibrant and a significant piece of cultural heritage is preserved.

Proposed Motion

Union of Canada Building (325 Dalhousie Street)

Whereas the Union of Canada building at 325 Dalhousie Street is a significant heritage structure and landmark with long and substantial links to the minority francophone community of Lowertown, the City of Ottawa and the province of Ontario, the Built Heritage Subcommittee recommends:

- supporting the adaptive reuse of the current structure for a hotel;
- refusing the proposed changes to the architecture of the building;
- protecting and restoring the original exterior architecture, including components that are integral to the building's design, including the blue sign, windows, Laure Major mural in the lobby, and the lobby stairwells;
- maintaining the current height;
- protecting the old marble plaque and integrating it into a commemoration to the history of the Union of Canada company;
- considering individual designation for the Union of Canada building.



ANNEX I

Union du Canada: A Chronology

The following chronology outlines part of the missing story about the historical and cultural value of this building that represented cooperative self-help for thousands of French-Canadians. From the Union Saint-Joseph d'Ottawa organized in 1863 through its changes to Union Saint-Joseph du Canada to the final Union du Canada, the organization was a major force in the francophone community.

When built in the late 1960s, the Union of Canada building was a symbol of more than a century of mutual aid, possibly the oldest such society in Canada. The insurance business operating within its walls faced bankruptcy in 2012, but organisations and buildings on this site left a legacy spanning almost 150 years.

1863 - founded as Union Saint-Joseph d'Ottawa

When it was founded in 1863, the **Union Saint-Joseph d'Ottawa** was the first French-Canadian mutual aid society in the city. Its goal was to provide the francophone members, mainly of the working class, with financial protection against economic uncertainty. Benefits included unemployment and sickness insurance, provision for proper funerals, and modest payments on the death of family members. Cuthbert Bordeleau, a shoemaker, was the first president and one of the twelve founders.



Bishop Guigues, the first Catholic bishop in Bytown, saw the organization as an essential service for the marginalized francophone workers in his Lowertown parish. By 1874, Joseph-Thomas Duhamel, archbishop of Ottawa, supported this and other mutual aid societies in the belief that their financial support would strengthen French Canadian catholics in the primarily English-speaking and protestant Ontario. He also used the societies to inform parishioners about education, colonization, temperance, national solidarity as well as the need for financial preparedness.

In the early 1890s, after Pope Leo urged Catholics to become involved in the formation of mutual aid societies and trade unions, Duhamel worked to unite the Franco-Ontarian population into a single province-wide mutual aid society. Within a few years, Duhamel, along with members of the French Canadian elite in Ottawa (Napoléon-Antoine Belcourt, Jacques Dufresne, Pierre St. Jean), was instrumental in consolidating the Union Saint-Joseph d'Ottawa as the premier national society in the province.

- **1900 - changed name to Union Saint-Joseph du Canada**

The 1907 ceremony for a new four-storey building designed by Noffke and Turgeon at the corner of York and Dalhousie was attended by thousands. The President's address was reported as stating: "what prompted the society to construct a monument so imposing and of such large proportions. The answer was found in the continued progress of the society."



Within the next few years, the influence of the **Union Saint-Joseph du Canada** was evident in the work of more than 150 branches representing the majority of the French Catholic population. Through its weekly meetings in Ottawa and articles printed in its monthly newsletter, the Franco-Ontarian population was alerted to the need to defend its educational rights against moves by the provincial government to limit French in schools.

In late 1908, a meeting of Ontario francophones at the then newly constructed Union Saint Joseph du Canada building led two years later to the founding of the Association canadienne-française d'Éducation de l'Ontario, now the Assembly of Francophones of Ontario. When the Congrès d'Éducation des Canadiens Français de l'Ontario met in Ottawa in 1910, several hundred delegates from the Union were part of the more than 1,200 delegates at this historic event.

Newspaper stories revealed that, over the decades, the Union Saint-Joseph participated actively in the francophone community. Members participated in religious celebrations, including the processions for Corpus Christi and Saint Jean Baptiste. At their building at York and Dalhousie, the Union hosted literary events to discuss French classics. Around Ottawa, various students received awards of trophies and medals for their academic achievements in French language and history. During the Second World War, the organization was a notable purchaser of Victory Bonds.

By 1957, the Union was reported to be the oldest continuous mutual aid society in Canada. It was also moving to provide services to English-speaking clients.

- **1960s –new building with name Union du Canada**

A 1963 fire in the society's building at York and Dalhousie led to the decision to replace the former building with a new one on the same site. At this time, the organization was celebrating its centennial and wanted another monument to replicate the experience of 1907.

In 1966, Louis J Lapierre, a Montreal architect, provided drawings for the **Union du Canada** building with the street address of 325 Dalhousie. This innovative contemporary building built on his previous works that included schools, churches, and other institutional buildings.



Over the years, organizations like the Conseil de la Vie Française en Amérique, an organization advocating for the interests of French-speaking minorities outside of Quebec, met on occasion in the Union spaces. Opportunities to support and promote the vitality and achievements of the francophone community were part of the ongoing outreach by the organization.

After many successes and some difficult periods, the long history of the Union du Canada came to an end in February 2012. At this time, the Ontario Superior Court of Justice found that Union du Canada Life had insufficient capital to ensure long-term viability and appointed a third party liquidator.

ANNEX II

The Architecture of the Union du Canada Building

The Union du Canada building, located at 321 Dalhousie Street in Ottawa, was designed in 1966 and inaugurated in 1968. The building is a very fine example of modern architecture, as it embodies the basic tenets of modernism, which emphasized: function and utility; sculptural form; exposed and unadorned structural materials and building systems; and the use of modern materials and technology. The simple geometric composition of the building, the clear expression of its structure, and the rhythmic modulation of the mirrored glass on its facades make for an iconic presence.

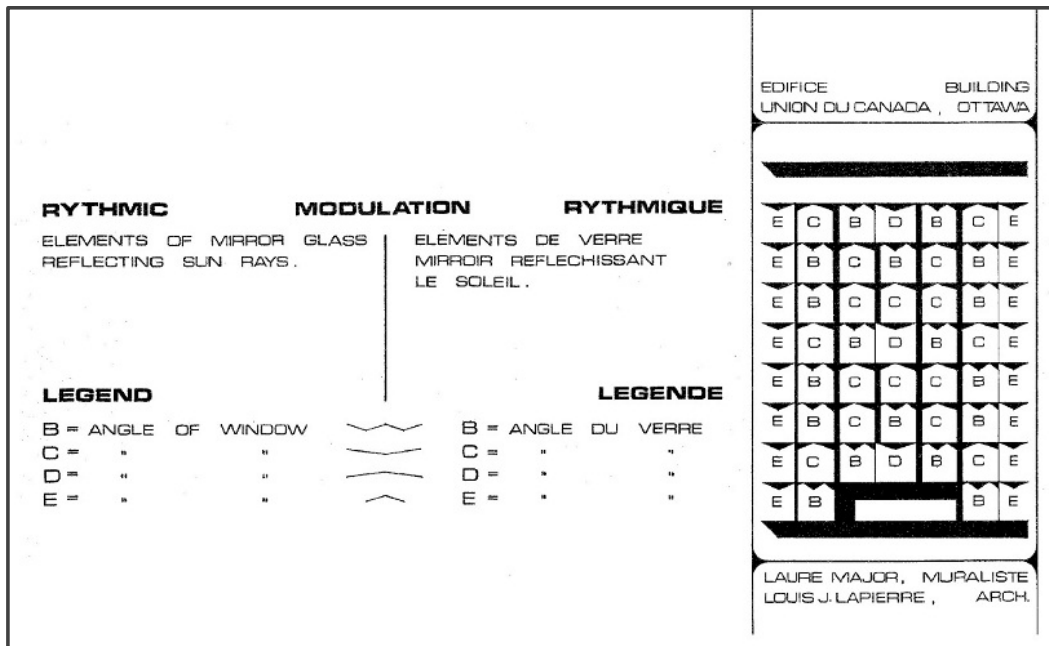
The building was designed by the accomplished Montreal architect Louis J. Lapierre, who designed several buildings in Ottawa, including the remodeling of the Deschâtelets Building at 175 Main Street (early 1950s) and the design of the Pensionat Mont Saint Joseph (1962). Mr. Lapierre was also part of a consortium assembled to develop the Master Plan for Ottawa University, and several campus buildings. In addition to his work in Ottawa, Mr. Lapierre is a noteworthy designer of several churches in Quebec. Mr. Lapierre was born in Chicago in 1924, and practiced architecture into the 1970s.



The architecture of the Union du Canada building includes elements of the major currents of the modern movement – from brutalism and international style. It symbolizes the boldness of an age of which Expo 67 embodied the spirit: an age with a deeply-rooted belief in the brilliance of the future, of which Canada was at the international forefront. The building’s architecture speaks of the confidence and optimism of the decade, and of the ambitions of the institution it housed.



The building’s key character defining elements are quickly identifiable on the building’s facades. The buildings’ angled windows, which recede in and out in a continuous rhythm, create bands of undulating glass – an expression of lightness and freedom between the heavy concrete panels and structural grid. The pattern was developed in collaboration with the artist Laure Major, a prominent Canadian artist with whom Lapierre collaborated on several projects (see the drawing below, from the publication *Laure Major Peintre Muraliste Exposition 1969*). The glass animates the building’s facades, and expresses the concepts of transparency and lightness on which the building is based. The architect describes the rhythmic modulation of the windows as “creating a harmonic scintillation”. The treatment of the glass – which gently bulges in and out in one of four different profiles - was noted as unique at the time of the building’s inauguration. The building was featured in the Royal Architectural Institute of Canada’s October 1968 publication entitled “Catalogue des arts connexes”.

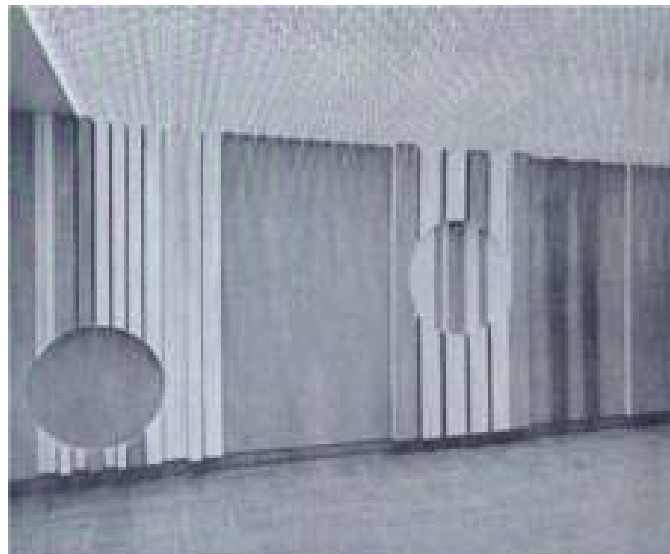


Modulation of window profiles, Union du Canada Building, from *Laure Major Peintre Muraliste Exposition 1969*

The building rises to a solid “pediment”, which conceals mechanical equipment, and which is used as a billboard to clearly identify the client – the “Union du Canada Assurance Vie”. The illuminated electric blue letters, in a bold font coherent with the modernism of the building, have been part of the Ottawa skyline for over 45 years.



The building’s lobby once featured two geometric murals by Laure Major, which she described as “sculptured walls”. Several elements and details of the original design remain and contribute to the architectural integrity of the building. Two elegant cantilevered staircases, visible behind the glass walls, flank the main entrance and gently rise up to the second floor taking the eyes of passers-by with them. The concepts of transparency and lightness are at play here again.





Constructed at a cost of 2.3 million dollars in 1968, the building's current good state is a testimony to the quality of its design and of the materials employed in its construction.

The building's architecture was a noticeable departure from the architectural style and period of the surrounding buildings of the ByWard Market. The only building in Lowertown to symbolize the 1960s - the period in which it was conceived and constructed - its monumental presence is also witness to the socio-economic evolution of the Market and Lowertown, and of the francophone population of Ottawa.

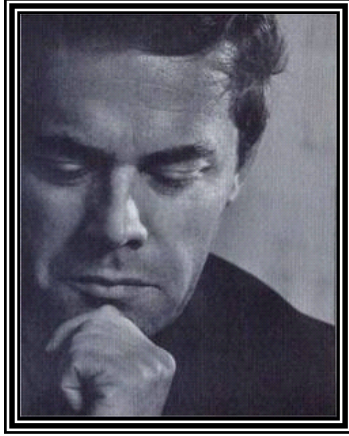
Not only was the building's design modern in style - a 1969 publication mentions that an IBM computer was used during the design and construction of the building to track the various activities. The architect not only welcomed the modernist aesthetic, he used leading edge technology in the design process.

Even though the building is of a more recent period than older nearby heritage buildings, the Union du Canada building nonetheless relates to the street and to the pedestrian. The building's grid of structural verticals and horizontal bands of concrete panels establish a rhythm, which evokes the scale of nearby heritage buildings and of the earlier storefronts. The building's ground floor is set back, creating a colonnade and giving the building a pedestrian scale. At ground level, the institutional nature of the building gives way to retail spaces, anchoring the building in the commercial life along Dalhousie Street.

The Union du Canada building not only has historical interest, it also has significant architectural merit. It is the work of an accomplished architect, is unique in the treatment of its architectural style, it is an excellent example of what are very few remaining modernist buildings in Ottawa.

ANNEX III

LOUIS J LAPIERRE : BIOGRAPHY



Louis J. Lapierre was born in Chicago, Illinois, on February 11th, 1924. His family moved from Chicago back to Montreal when Lapierre was still a young boy. He graduated with a Bachelors degree in Architecture from McGill University in 1952. In 1954, Lapierre began private practice as an architect in Montreal. From 1954 to 1974, Lapierre designed over 20 buildings, mostly in Montreal and in Ottawa, ranging from schools, community banks, churches, and institutional buildings. His buildings in Ottawa and in eastern Ontario were largely commissioned by the Franco-Ontarian community.

Early in his career, Lapierre's projects demonstrated the architect's rational and yet experimental approach to architecture. Lapierre collaborated with several artists on murals for his buildings. In 1961, Lapierre published an article entitled "*Concrete and masonry at the service of the artist*" in an architectural journal. Lapierre had developed a pronounced interest for the integration of art into architecture while undertaking his Bachelors of Architecture. He collaborated with some 15 artists – including muralists, sculptors, painters - during his career; artists such as Maurice Savoie, Marcelle Ferron, and Laure Major.

In the mid-1960s, Lapierre's architecture became decidedly modern, and more adventurous. The Église Saint-Gaéтан in Montreal (now Première église évangélique arménienne), which was designed in 1965 and completed in 1967, featured a boldly-shaped concrete roof.

Two churches by Lapierre are included in the inventory of the *Répertoire du patrimoine culturel du Québec*: Mission Sainte-Catherine (1969), in Amos, Abitibi-Témiscamingue; and the above-mentioned Église Saint-Gaéтан (completed in 1967) in Montreal.

Lapierre's modern approach to design was not only evident in his architecture, but the architect employed an IBM computer to produce the critical path diagram, a planning tool, during the design and construction of the Union du Canada Building, a further illustration of his experimental and forward-thinking approach to architecture.

From 1975 to 1991, Louis J. Lapierre worked for the federal department of Public Works. In 1978, Lapierre obtained a Masters of Urban Planning from the Université de Montréal.

Louis J. Lapierre is now enjoying his retirement from architectural practice and from the federal government in Montreal.

TIMELINE

Biography - Louis J. Lapierre

- 1924 Born in Chicago, Illinois, February 11th
- 1952 Bachelors of Architecture, McGill University
- 1954 Began private practice as an architect in Montreal
- 1975 Began work for the Department of Public Works
- 1978 Obtained a Masters in Urban Planning from the Université de Montréal

Buildings:

- 1950s Chapel for the Oblates of Mary Immaculate (Ottawa)
- 1957 École Jeanne-LeBer (Montreal)
- 1958 École Saint-Bernardin (Montreal)
- 1959 Centre de loisirs Monseigneur-Pigeon (Montreal)
- 1959 Caisse d'économie des employés d'avionnerie de Canadair (Ville Saint-Laurent)
- 1961 St Joseph Industrial School (Alfred, Ontario)
- 1962 Centre récréatif Saint-Charles (Montreal)
- 1962 Pensionnat Mont Saint-Joseph (Ottawa)
- 1963 Gymnasium du Noviciat des Frères Saint-Gabriel (Pierrefonds)
- 1963 Caisse d'économie des employés du Canadien National, now the Caisse d'économie du Rail (Montreal)
- 1964 Caisse d'Économie des Pompiers de Montréal (Montreal)
- 1965 Église Saint-Gaétan now Première église évangélique arménienne (Montreal)
- 1966 Union du Canada Building drawings (Ottawa)
- 1968 Union du Canada Building inaugurated (Ottawa)
- 1968 Église Mission Sainte-Catherine (Amos, Abitibi-Temiscaming)
- 1968 Part of a consortium (MLM / Martineau, Lapierre, Murray and Murray) assembled to develop the University of Ottawa's Master Plan, and to build the Morisset Library and the Engineering Building.

His work also included several other projects:

Laboratoire Ovto (Montreal)

École Jean XXIII (Gatineau)

Caisse Populaire St-Joseph de Bordeaux (Montreal)

Fédération Caisse d'économie du Québec (Montreal)

Académie de-la-Salle (Ottawa)

Caisse d'économie des policiers de Montréal (Montreal)

Piscine Mont-de-la-Salle (Laval des Rapides)

Publications by Louis J. Lapierre:

Lapierre, Louis J. *Béton et maçonnerie au service de l'artiste*, 1961

Lapierre, Louis J. *L'identification du degré de complexité du mandat de l'architecte*, 1978

Publications on the work of Louis J. Lapierre:

Allied Arts Catalogue, Royal Architectural Institute of Canada, 1968

Exhibition catalogue *Laure Major Peintre Muraliste*, 1969

In addition, numerous projects of Lapierre were featured in publications of the Royal Architectural Institute of Canada.

Exhibitions:

1965 Lapierre's work is featured in the exhibition *Arts et architecture*, at the Montreal Museum of Contemporary Arts

1969 Lapierre's work is featured in an exhibition of the artist Laure Major, who, in collaboration with Louis J. Lapierre, produced several murals for buildings designed by Lapierre.

In addition, numerous projects of Lapierre were featured in exhibitions of the Royal Architectural Institute of Canada.

ANNEX IV

Community and City Evaluations of Union du Canada

	Community	City
Date	March 2013	March 2013
Name	Union du Canada	Union du Canada
Proposal	Recommendation to conserve and designate the building under Part IV of the Ontario Heritage Act.	Application to Demolish all exterior elements, to reclad and reconfigure and to increase height
Historical Associative Value	<p>The existing building is directly associated with the francophone community of the Byward Market and Lowertown area. Its value also extends to the wider Ontario francophone population and to groups advocating for the interests of French-speaking minorities outside Quebec.</p> <p>In March 1863 (150 years ago) twelve men put their thirty dollars into a mutual aid insurance society called the Union St Joseph du Canada. The society had a broad mandate: assist members materially and financially, develop the moral and intellectual education of members, and work towards the propagation of the French language.</p> <p>The names of the early builders and supporters of the organization - Guigues, Duhamel, Bordeleau, Fois, Rochon, Valade, etc. - still resound through Lowertown. Trophies, medals and other awards from the Union for French language studies are still treasured by former students and their families. The Assembly of Francophones of Ontario continues to acknowledge the role of the Union in its foundation and growth. The building was the site of festivities during annual francophone week celebrations.</p>	<p>The Union St-Joseph d'Ottawa was a Franco-Ontarian mutual aid society founded in 1863 in Ottawa to offer benefits such as health insurance and policies to cover the cost of funerals</p> <p>The Union du Canada was classified as a Category 4 building as part of the 1990 Byward Market HCD ("negligible or no heritage value but located in a heritage district")</p> <p>This building was the last associated building the Union du Canada built in Ottawa.</p>

	<p>Built during Canada’s centennial year, the Union du Canada Vie Assurance building was a monument to the continued success of the organization. Constructed on the same site as an earlier Noffke/Turgeon building, it represented the organization’s own 100 year anniversary in Lowertown. As its corporate report noted: “L’année 1967 a été pour l’Union du Canada une année prospère. La principale marque de prospérité a été l’érection de notre nouveau Siège Sociale.”</p>	
<p>Architectural Significance</p>	<p>The Byward Market HCD is a mix of architectural styles, and the Union du Canada building confirms the evolution in this historic commercial area as observed in the 1990 study. It is reflective of the acknowledged trend up to the 1970s and as such represents one of the last protected layers of history.</p> <p>This 1966 building designed by the notable Montreal architect, Louis J. Lapierre, is a unique example of an early modern building in Lowertown. Its location in the central area of Ottawa reflected a significant design trend of the period and as such, it shares a place along with the National Arts Centre (designed by Labensold) as well as other buildings such as the National Library of Canada erected in the late 1960s.</p> <p>The collaborative work with the Quebec artist, Laure Major, led to the exterior “climatological curtain” with its four different styles of mirrored windows and its interior “sculptured wall” with geometric plaster forms.</p> <p>The Union du Canada building was designed with a ground floor set back to give the building a pedestrian scale and a street presence. It also created a sense of</p>	<p>1990 HCD study...Their enormous vertical and horizontal dimension, their siting and their materials and detailing, have in many cases destroyed the continuity that existed earlier. Examples are the Union du Canada building at York and Dalhousie Streets, the St. George Tower and various apartment buildings</p> <p>The proposed design resulting lower floors, separated from the upper floors by a strong horizontal</p>

	<p>earlier storefronts consistent with the use of Dalhousie Street as a main street.</p> <p>The Claridge proposal destroys the character defining elements of the original building and results in a more commonplace building typical of many office towers. The proposed building increases the amount of reflective glass, and uses it in a much more traditional way than in the Union du Canada. The proposal replaces some of the concrete panels with solid bands - bands which are typically made of lightweight precast concrete. The concrete panels used in the Union du Canada are textured, adding interest to the facade. Beyond aesthetics, the unaltered condition of the Union du Canada building exterior points to the good quality materials used in its construction.</p> <p>The current solid “pediment” of the building (built to conceal mechanical equipment) became a billboard to clearly identify the client – the “Union du Canada Assurance Vie”. The illuminated blue letters have been part of the Ottawa skyline for over 45 years.</p>	<p>band and divided into smaller components by vertical piers that descend to the ground, brings the building into closer conformity with the Guidelines than the existing structure and the initial proposal, as the windows created by the vertical piers evoke the spacing of earlier storefronts</p> <p>The proposal will improve the aesthetic quality of the building by replacing its concrete cladding, and improving its relationship to the street.</p>
<p>Architect Credentials</p>	<p>From 1954 to 1974, Louis J. Lapierre designed over 20 buildings, mostly in Montreal and Ottawa. The range included schools, banks, churches and institutional buildings. Where his early work demonstrated a rational yet experimental approach to architecture, by the mid-1960s, Lapierre’s architecture became decidedly modern and more adventurous. Two of his churches - Saint-Gaetan and Mission Sainte-Catherine - designed at the same time as the Union du Canada are included in the Quebec inventory of cultural heritage. The Saint-Gaetan church was also the subject of a National Film Board production.</p>	<p>...designed by Louis-Joseph LaPierre, a Quebec architect... designed a number of concrete churches throughout Quebec and was the architect of the 1957 chapel at Deschatelets Building, a concrete structure recently included in the designation of that building.</p>

	<p>His collaborative work with significant Quebec artists – Savoie, Ferron, Major, Trudeau, etc. – and the integration of sculptural and other murals in his building design gave him a special place in the architectural lexicon, one that was acknowledged in scholarly articles and exhibitions including the one at the Montreal Museum of Contemporary art where 9 of the 35 examples were of Lapierre’s work.</p> <p>On the Union du Canada, Louis J. Lapierre collaborated with Laure Major. Her influence is seen in the rhythmic bands of undulating glass that animate the building’s exterior, described as a “climatological curtain” and also the original configuration of the lobby with its geometric mural or “sculptured wall” treatment.</p>	
<p>Craftsmanship, artistic merit quality of materials and finishes</p>	<p>The Union du Canada building embodies the best of modernism in its emphasis on function and utility, sculptural form, honesty in materials, and the use of modern materials and technology. It is unique in Lowertown where the rhythmic modulation of the mirrored glass windows makes for an iconic presence.</p> <p>The description from the 1990 HCD study still applies and can now almost 25 years later be seen in a positive light. The Union du Canada has stood the test of time and is an unaltered eclectic modern building of precast concrete, metal and glass and with an elaborately detailed contemporary commercial design.</p> <p>Louis J. Lapierre in collaboration with the artist Laure Major designed four different styles of angled windows separated by slender columns of cast concrete. He envisioned the "rythmic modulation" of the mirrored windows as creating a "climatological curtain".</p>	<p>1990 HCD study described as an unaltered eclectic modern building of precast concrete, metal and glass and with an elaborately detailed contemporary commercial design</p> <p>2012 Claridge CHIS described as commonplace commercial with unique window configurations and a cantilevered stairs flanking the main entrance.</p> <p>2013 Report to Built Heritage described as a high rise building, clad in grey concrete, built in 1966-68 for Union du Canada, Vie Assurance</p>

	<p>Two elegant cantilevered staircases, visible behind the glass walls, flank the main entrance and draw the eyes of pedestrians up to the second floor. Here, the buildings' angled windows recede in and out in a continuous rhythm, creating bands of undulating lightness between the concrete panels and structural grid.</p>	
<p>History of the building</p>	<p>The Union du Canada was built to celebrate 100 years of financial success serving francophones. It replaced an earlier monumental building designed by Noffke (with J.O. Turgeon) for the Union Saint-Joseph du Canada at Dalhousie and York.</p> <p>The current building stands on the same location that the Union Saint-Joseph occupied in the 1880s. Over the years, this site has been associated with the historic trends of Ottawa and the Byward Market, with the people honoured by Ottawa and the Lowertown community, and with events that sustained the francophone population in Ottawa and throughout Ontario.</p>	<p>This building was the last associated building the Union du Canada built in Ottawa. The firm went bankrupt in 2012</p>
<p>Contextual Value</p>	<p>As an institutional building representative of francophone commerce and culture in Lowertown and Ontario, the Union du Canada building takes on a landmark role consistent with its function and also as major contributor to the heritage value of the commercial market character.</p> <p>The building provides an outstanding example of the evolution, diversity, and layering that characterized the area within the Byward Market HCD up to the 1970s. It is one of the few architecturally designed buildings in the area To allow this unique building to be altered as proposed would be destructive of a layer</p>	<p>The Byward Market HCD was the first commercial HCD in the province. There is no Guideline that addresses the treatment of existing highrises.</p> <p>Redevelopment involving rehabilitation of an existing but visually incompatible building has no impact on the District's core heritage values</p>

	<p>of the area’s historic fabric.</p> <p>The historic Union du Canada building, designed as a monument to 100 successful years of a Lowertown self help society is justifiably on a site occupied by the same organization since the 1880s. The message of the 1990 HCD study about height clearly rejects any efforts to add further buildings with “enormous vertical and horizontal dimension” that destroy the existing continuity of the area.</p>	<p>The current proposal, at 15-storeys, is four storeys higher than the existing building. This increase in height is not consistent with Guideline 5, however, the existing building is much higher than its neighbours and exceeds the heights recommended for the HCD</p>
Recommendation	<p>Recommend that BHSC/Planning Council refuse the proposed changes to the Union du Canada building at 325 Dalhousie; accept the adaptive reuse as a hotel; protect the current building design and height through HCD or individual designation and restore the exterior including windows and the mural and stairs in the interior</p>	<p>Recommend that an interpretive panel, describing the history of the Union du Canada from its origins as a Roman Catholic mutual-aid society for Ottawa’s Francophone population, be installed in a prominent place in the hotel lobby because of the site’s long association with that organization.</p>
References	<p>Union du Canada Constitution Union du Canada, Annual Report, 1967 Galerie Denise Delrue, Laure Major and Louis J. Lapierre Exposition, 1969 LCA Appendices to Submission</p>	<p>Byward Market HCD 1990 Claridge CHIS 2012 Report to Built Heritage Subcommittee 2013</p>

ANNEX V

Precedents Established for Modern Architecture (OHA Part IV and V)

Date	February 2012	June 2011
Name	187 Lansdowne – Loeb	175 Main St. – Deschâtelets
Proposal	Application for Demolition of building to build new residence	Application for Designation
Historical Associative Values	<p>As an extant example of 1960s construction, the existing house contributes to this urban tableau.</p> <p>The demolition of the existing house would also have a moderate affect on the historical associations of the district because it is associated with Bertram Loeb, a prominent local business man who was a notable philanthropist in the region</p>	<p>...reflects the history of the Oblates of Mary Immaculate, a missionary order that played a critical role establishing the Roman Catholic Church not only in Ottawa but also in the north and west of the country in the 19th century. Their influence continued into the 20th century as they established schools in Canada's most remote corners. As such, the building meets the criteria that states that a cultural heritage resource is significant if...</p>
Architectural Significance	<p>This [1964] building is an example of mid 20th century development in Rockcliffe. It is architecturally related to similar buildings constructed during this time period throughout the neighbourhood. It is an excellent example of modernist suburban housing associated with a well-known Canadian architect, Fred Lebensold</p> <p>It is very important to retain good examples from each building period in Rockcliffe because the heritage district developed gradually over 150 years, encompassing many different styles.</p>	<p>... in 1950 another Montreal firm Louis-J Lapierre, undertook the changes that resulted in the building's current configuration as a four-storey structure with a 1950 chapel to the rear. The two firms associated with the 20th century additions were noteworthy designers of religious architecture in Quebec.</p>

<p>Architect Credentials</p>	<p>To date, no evidence has shown that the Loeb house was built to architectural plans or specifications provided by a licensed architect.</p>	<p>Louis- J LaPierre was born in Montreal in 1924 and practiced architecture into the 1960s. Best known for his innovative contemporary buildings such as the Eglise Mission Sainte-Catherine, designed to evoke a tipi, his 1950 addition to the scholasticate was quite conservative, perhaps because he believed he had to match the 1926 addition. The Chapel, however, shows his interest in modern forms and his ease with concrete, often used for post-war church construction. ...the building is associated with architects: Monsieur Albert Mesnard, Donat-Arthur Gascon and Louis Parant, Louis-J Lapierre, who are significant to the community, and thus meets the third criteria of historical or associative value as it “demonstrates the work or ideas of an architect ... significant to a community.”</p>
<p>Craftsmanship, artistic merit quality of materials and finishes</p>	<p>.. changes in the construction to lower cost may have been a factor in the design and construction of the Loeb house. ... use of an asphalt shingle roof rather than covering the roof in cedar shakes, vinyl trim, oak parquet flooring, use of painted plywood rather than hardwood exterior trim, exposed concrete block foundation</p> <p>... lacks elements that would be expected of good designs of its period and style, such as more carefully crafted finishes and more attention paid to the quality and textures of materials.</p>	<p>The Deschatelets building is a well crafted-stone building. Of particular note is the former chapel, constructed in 1950, which is of concrete construction.</p>
<p>History of the building</p>		<p>The first building was designed by Monsieur Albert Mesnard of Quebec, about whom very little is known. In 1926, the Montreal firm of Donat-Arthur Gascon and Louis Parant added two wings. ... in 1950 another Montreal firm Louis-J Lapierre, undertook the changes that resulted in the building’s current configuration as a four-storey structure with</p>

		a 1950 chapel to the rear. The two firms associated with the 20th century additions were noteworthy designers of religious architecture in Quebec
Recommendation	that Council refuse the application to demolish the building located at 187 Lansdowne Road and refuse the amended application for new construction based on revised plans submitted by Julian Jacobs Architect on February 21, 2012	that Planning Committee recommend that Council approve the designation of 175 Main Street, under Part IV of the Ontario Heritage Act according to revised Statement of Cultural Heritage Value included as Document 4.
References	Revised Cultural Impact Statement Rockcliffe Residents	Heritage Survey and Evaluation Form, Feb 2012 Ottawa Built Heritage Advisory Committee Report

ANNEX VI

Union du Canada: Association with Trends, People and Events

- **Trends in Ottawa (1960 to 1970)**

In the 1960s, a transformation was taking place in the city. Ottawa took a key part in the national Centennial extravaganza. Politicians hosted leaders from around the world. The National Capital Commission planned a remake of the city, aiming for a truly National Capital as a symbol for all Canada. And plans for Expo'67 showed Canadians everywhere the endless possibilities for modern architecture.

Francophones in Ottawa saw a different future for their institutions when Prime Minister Pearson established the Royal Commission on Bilingualism and Biculturalism in 1963. Bilingualism became more evident in Ottawa as increased numbers of francophones from across Canada joined the public service.

The 1960s was an era when many national cultural institutions were built and most reflected recent trends in modern architecture. The National Library opened in 1967 and was described as an imposing structure of granite, marble, glass and steel. The National Arts Centre, described as Brutalist and constructed of poured concrete, opened in 1969 and is now designated as a national historic site.

- **Trends in Lowertown (1960 to 1970)**

The Byward Market area was continuing to evolve. Always an area of fluidity and change, it was adapting to the increasingly cosmopolitan nature of downtown Ottawa. New buildings like the Union du Canada reflected trends in Canadian society as a whole but still pronounced the dominance of the francophone population in the area. For longtime francophone residents, this was a time of optimism. At this time, there were still almost 10,000 residents in the area and the majority was Francophone. The buildings housing their institutions – churches, schools, societies – were indicators of their long established place in Lowertown.

In 1963 when the Union du Canada decided to build its new monumental edifice in commemoration of 100 years of financial success, the Lowertown urban renewal destruction had not begun. A few years earlier, the Institut canadien –français had celebrated its 100th anniversary and moved to its current building at the corner of Dalhousie and York across from the Union du Canada. Further down Dalhousie, the Desjardins Pharmacy had just completed its enlarged and modernized building under architect, Roger Thibault.

In many ways, the Union du Canada building is a reflection of the pinnacle of French-Canadian success in Ottawa and Canada. As a minority in this country and city, this community, probably more than any other in Ottawa demonstrated its ability to support its own. By 1970 the acquisition and demolition of residential and commercial properties and the negative impact on the community saw the exodus of families and business. Many of the institutional buildings that demonstrated the vitality and strength of the French-Canadian community began to close.

- **People**

The Union du Canada grew out of a meeting organized by Cuthbert Bordeleau on a Murray Street classroom in March 1863. When incorporated in 1864, as the L'Union Saint-Joseph d'Ottawa, Bordeleau was listed along with others whose names continue to resound in Lowertown lore. In working class history Bordeleau is known as the shoemaker who founded the most important francophone mutual benefit society of the 19th century. Of the twelve people listed as founders, Lowertown is the proud home to the designated workers cottage of Alexis Foisy, a tinsmith living with his family on St. Andrew Street. By 1868, Foisy had become the president of the Union Saint-Joseph with Flavien Rochon as Secretary. The now designated humble home of Flavien Rochon, master carpenter at the Basilica Notre Dame on St. Patrick Street, sits directly across the street from the church.

Of the others identified in 1864, Dr. Francois-Xavier Valade was one of six doctors engaged by the Union Saint-Joseph to assess insurance claims. His stone house on St. Patrick Street (now designated) was completed shortly afterward and he lived there from 1866 to 1918. His fame grew when he was called to report on the sanity of Metis champion Louis Riel. Of the three doctors, only Dr. Valade concluded that Riel was insane, stating that he was unable to distinguish between right and wrong on political and religious subjects.

The support of the Catholic church and especially Ottawa's first two bishops, Guigues and Duhamel, was crucial to the early success of the Union St Joseph. Bishop Guigues, known as a friend of the poor and forsaken, encouraged the Union Saint-Joseph as well as the Institut Canadien-Français, the St Vincent de Paul Society and other self-help organizations. In the 1890s, Bishop Duhamel "was instrumental in consolidating the Union Saint-Joseph d'Ottawa as the premier national society in the province." Largely as a result of Duhamel's unconditional support, it expanded rapidly across the province and by the time of his death it had more than 150 branches representing the majority of the French Catholic population.

In 1975 when Aime Arvisais died, his obituary revealed the vital links that any president of the Union du Canada continued to have with Ottawa's francophone culture. In addition to having been President of the Union du Canada at the time the new building was erected, he was Secretary-Treasurer in the school board, former President of the Association canadienne-française de l'Ontario (Association of French Canadians of Ontario) and founding member of the Richelieu Club.

- **Events**

The historical significance of this building relates directly to participation by the members in events of local, national and even international significance. At the local level, members regularly participated in the numerous processions that moved through the Lowertown streets for Corpus Christi, Saint Jean Baptiste and other celebrations. On the 60th anniversary of the Union Saint-Joseph and the inauguration of the new Noffke/Turgeon building in 1907, thousands assembled at the corner of York and Dalhousie to hear the speeches of Bishop Duhamel and other religious and civic leaders.

In late 1908, a room at the then newly constructed Union Saint Joseph du Canada was the site of a major provincial event for francophones. A meeting here led two years later to the founding of the Association canadienne-française d'Éducation de l'Ontario, now the Assembly of Francophones of Ontario. In 1968, shortly after the current building was inaugurated, the Conseil de la Vie Française en Amérique, an organization advocating for the interests of French-speaking minorities outside of Quebec, met in the Union offices. Describing the building as “princely” and “magnificent,” the members in Ottawa for the Semaine Française recognized that it was tribute to its francophone founders and supporters,