



# Heritage Ottawa NEWSLETTER

**Dedicated to Preserving Our Built Heritage**

August 2020 Volume 47, No. 3

SOCIAL  
DISTANCING  
**WALKING  
TOURS**

[www.heritageottawa.org](http://www.heritageottawa.org)

## **Our Walking Tours are back with a new look!**

In order to meet current safety standards, we are limiting the number of participants and strongly encouraging mask-wearing.

**Note:** Online registration and payment in advance of each tour is required. Our social-distancing tours begin in August and run through to October.

Join our experienced guides for a fun and safe way to enjoy the outdoors while learning about Ottawa's heritage.

Walking Tours are \$5 for members and \$10 for non-members.

Visit our website for tour information and how to register online: [heritageottawa.org/heritage-ottawa-walking-tours](http://heritageottawa.org/heritage-ottawa-walking-tours)

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## **Keep Heritage Ottawa Strong – Renew your Membership**

### *Message from the President*

Greetings to members of Heritage Ottawa. Like you and so many of our neighbours and friends, Heritage Ottawa has had to adjust to the reality of COVID-19, which has meant the unavoidable postponement of a range of activities that encourage membership renewals. We have missed these occasions to meet and talk with many of you.

Still, with exception of social distancing, it has been a spectacular year for Heritage Ottawa – our profile and success in advocacy have never been higher.

Our work of encouraging the preservation of our city's historic buildings and neighbourhoods continues, despite the pandemic. As we know all too well, when these special places are gone, our heritage goes with them. That is as true today as it was before the current crisis. Help us by renewing your annual membership when it comes due.

and click JOIN US followed by RENEW YOUR MEMBERSHIP to complete the process by credit card.

If you prefer to send a cheque, please complete the membership form on the back page of this Newsletter and mail it to 2 Daly Avenue, Ottawa, ON K1N 6E8.

### **Important New initiative**

We have also created a new Working Group on Membership and Fundraising to help build our membership base and generate more revenue to support our important work. We are looking for members with experience in membership development and retention, and fundraising, to assist us. The group is just getting started so if you are interested, please contact Gilles Séguin at [gseguin@outlook.com](mailto:gseguin@outlook.com) or 819-431-7603.

We appreciate your continued support. Please take care and stay safe!

### **How to renew**

Renewals are easy on our secure website. Visit [heritageottawa.org](http://heritageottawa.org)

*Richard Belliveau  
President, Heritage Ottawa*

# Heritage Ottawa NEWSLETTER

*Heritage Ottawa is a non-profit organization dedicated to the preservation of Ottawa's built heritage.*

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*Heritage Ottawa acknowledges the financial support of the City of Ottawa and the Ontario Ministry of Culture*

## Ottawa Built Heritage Sub-Committee

*By Rawlson King*

Earlier this year, Council selected me as the new Chair of the Built Heritage Sub-Committee, for which I am grateful.

I would like to acknowledge the past Chair of this Sub-committee, Stittsville Councillor Glen Gower, who served during a period when the Subcommittee was considering difficult files. His depth and breadth of thoughtfulness concerning heritage and the application of policies, by-laws and ensuring that the public were fairly consulted was deeply appreciated and will continue to be highly valued.

I also want to applaud our professional City staff and all Subcommittee Members for their past, current and continued efforts. Serving in this position along with other Subcommittee members provides a unique opportunity to actively protect built heritage of a unique and distinct nature in our City, including buildings that represent a combination of aesthetic, historical, cultural and social importance and significance. Our objective is the protection of Ottawa's historic places for present and future generations.

Indeed, this position is important because it provides a unique opportunity to actively protect built heritage across the City, including in Ward 13, which includes Rockcliffe Park, which we know is the only 'park neighbourhood' in Canada.

As Martha Edmond so eloquently noted in her book *"Rockcliffe Park: A History of the Village"*: "The physical characteristics of Rockcliffe have played a role in determining how the community would develop over time. The topography has influenced the siting of houses, the choice of construction materials, and

has provided a distinct and defining character to the Village."

I believe that the distinct and defining character of this neighbourhood must be protected. Rockcliffe Park is Ottawa's largest conservation district, and the only one that was once self-governing.

That is why I am pleased to announce that by-law amendments to restore pre-amalgamation setbacks in Rockcliffe Park will occur in 2020.

Based on advocacy of the Rockcliffe Park Residents Association, City staff have agreed to restore the setback for accessory buildings to five feet.

I am also looking forward to bringing consistency to street signage in Rockcliffe and repairs to the erosion of the Dogwalk, which represents an important part of this Nation's military history, as it was once used for funeral processions to Beechwood Cemetery, and further represents a key example, of how landscaping around and between homes, is as important, as the Village's built heritage.

Over the course of this term of Council, I'll work with the Rockcliffe Park Resident Association's Heritage Committee to preserve the park-like nature of Rockcliffe through examination of my office's approach to community input concerning heritage permit applications, and our approach towards heritage preservation generally.

I understand that this community, along with many other neighbourhoods and associations across the City, including Heritage Ottawa, takes the role of being the guardians of heritage very seriously, and I support this effort.

*Rawlson King is the City Councillor for Rideau-Rockcliffe and Chair of the Built Heritage Sub-Committee.*

# Minto Square – A Heritage Gem in the Golden Triangle

By Carolyn Quinn

Photos: Hillary Quinn-Austin



*Formed by two narrow lots, Minto Park's original design divides the rectangular landscape into semi-circular paths that intersect at three points where planting beds are located.*

The Minto Park Heritage Conservation District (HCD) is one of the City's smallest. It comprises a 1.5-acre urban park surrounded by a collection of 16 houses and duplexes, and a historic church dating from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

It was the local community who spearheaded Minto Park's heritage designation in 1988. They wanted to not just protect the historic residences, but to reserve its function as a popular neighbourhood green space. That the impetus for designation came from within the community is most fitting as the park's creation resulted from a May 9, 1898 petition signed by 76 citizens and presented to the City of Ottawa Board of Park Management - an early instance of public participation in the city's planning process.

Located in Centretown's Golden Triangle, the park is bounded by Elgin and Cartier streets on its west and east sides, and Gilmour and Lewis streets to the north and south, creating an enclosed rectangular urban residential "square."

The City purchased the vacant land in 1898 for \$7,500 from prominent lumber baron and land owner J.R. Booth. The name Minto Square was chosen to honour Canada's then Governor General, the Earl of Minto.

Minto Square was designed for leisure rather than recreational activities, with interwoven paths and circular patterns of planting beds and trees interspersed with benches on which citizens could rest and admire the surroundings.



*View across the park to the Macdonald Club at 153 Gilmour Street. Built in 1906 as a private residence, this substantial house anchors the corner of Gilmour and Cartier streets and reflects the increase in property values that followed the establishment of the park. The Women's Monument is visible in the foreground.*





*Mature shade trees, park benches, and meandering paths make Minto Park a popular and pleasant destination in the Golden Triangle.*

The design of the park coincided with the establishment of the Ottawa Improvement Commission (OIC) in 1899, created, in short, for the purpose of developing public parks and driveways to beautify the capital. The OIC's early landscape projects followed the more informal, naturalistic design approach popularized by renowned American landscape architect Frederick Law Olmstead. And although the designer of Minto Square is unknown, the influence of this trend implemented on a small scale is evident in the park's layout and ornamentation.

Thomas Payment, one of the OIC's four original commissioners, was also the Mayor of Ottawa and chair of the city's Board of Park Management, which oversaw the development of Minto Square.

Over the years, the more common word "park" replaced the site-specific English term "square." New additions to the park included the installation in 1973 of a bronze bust of General José de San Martín (1778-1850), liberator of Argentina,

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*Built between 1892 and 1906, the houses and duplexes facing Minto Park present consistent streetscapes comprising excellent examples of popular architectural styles of the period.*

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Chile and Peru, that was gifted by the ambassador of Argentina. In 1992, the Women's Monument Against Violence, designed by local artist, cj fleury, was created and installed at the other end of the park.

An important part of the Minto Park HCD designation is the park's residential periphery. Built between 1892 and 1906, the houses and duplexes facing Minto Park present consistent streetscapes comprising excellent examples of popular architectural styles of the period.

The development of new HCD Plans was mandated in amendments to the *Ontario Heritage Act* in 2005. As well as identifying what is of cultural heritage value or interest in Minto Park HCD, and describing its

heritage attributes, the new plan will explain the objectives to be achieved by having created the heritage district, and the guidelines for achieving those objectives and managing future changes. The recently released *Centretown Heritage Inventory* report will help inform the HCD Plan.

Commissioned by the City in 2018, the Centretown Inventory includes new classifications for some 3,000 properties within the study area. Heritage contributing properties are classified as either Significant, Character-Defining, or Character-Supporting resources. The findings for properties in Minto Park HCD include 5 Significant, 12 Character-Defining and 2 Character-Supporting resources.

A walk through the park will quickly reveal to the visitor that Minto Square is perhaps the most charming and clearly loved small neighbourhood park in the centre of Ottawa.

*Carolyn Quinn is a member of the Heritage Ottawa board and Vice-chair of the City's Built Heritage Sub-committee*



# A Hidden Mosaic Gem Restored

By Kelly Caldwell

Commissioned in 1927, the Beaux-Arts styled Metropolitan Life Insurance Building, designed by architects D. Everett Waid (New York) and J.A. Ewart (Ottawa), houses an excellent example of a unique Art Deco ceiling mosaic in a modern Byzantine style. The mosaic design was created by renowned mural artist Barry Faulkner, with work completed by the Ravenna Mosaic Company, a well-known highly-skilled glass mosaic firm, established in St. Louis, Missouri and New York City, New York. The suspended barrel-vaulted ceiling mosaic intricately depicts various scenes of disasters and protection,

by the female personification of the company vanquishing mythical beasts, healing the sick, giving out pensions, and replacing people's houses after they had been burned down. The scale and minute detail of the mosaic stand as a unique example of mosaic artistry in Canada.

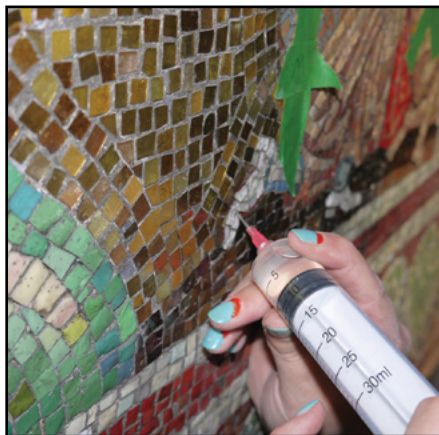
The elaborately coloured mosaic, ranging from multiple shades of gold to neon, is located in the north entrance vestibule of the Wellington Building at 180 Wellington Street in Ottawa, Ontario. The mosaic began its recent revitalization story as part of an ambitious multi-year rehabilitation project of Public Services and Procurement Canada to seismically reinforce the building and to convert it for use by Parliament's House of Commons. The overall aim of this project was to ensure the stability of the mosaic and sub-structures and to maintain the aesthetic integrity

and heritage values. This project was successfully completed in 2016.

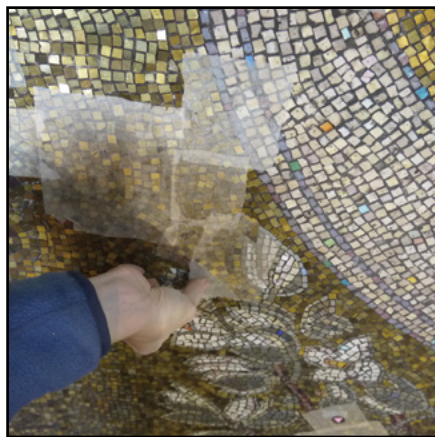
The collaborative efforts of the multidisciplinary team of conservators, conservation scientists, and architects culminated in the protection and preservation of this vulnerable mosaic throughout the various phases of the rehabilitation project. This work included consultation and research with the Getty Conservation institute and mosaic specialists, heritage recording, materials analysis, vibration monitoring, and the resulting conservation treatments. A range of treatments were completed to stabilize and repair the mosaics. These included removal of protective facing paper, cleaning, consolidating areas of loose or detached tesserae, and replacing missing glass tesserae and mortar.

*Kelly Caldwell, Director of Conservation, Evergreene Architectural Arts, Brooklyn USA*

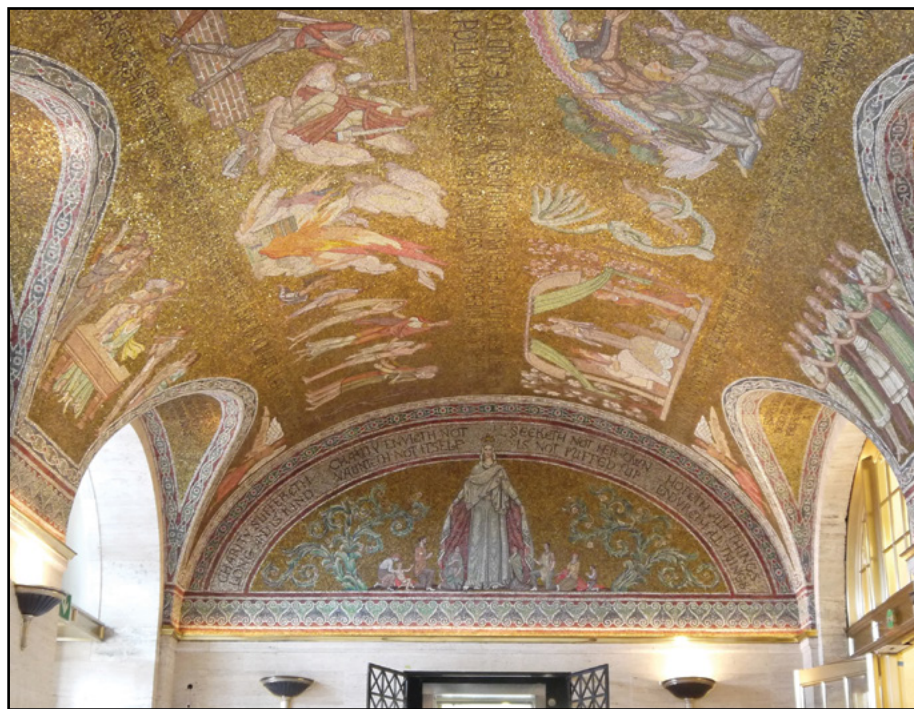
Photos: Kelly Caldwell



*Consolidation of delaminated area.*



*Facing paper removal.*



*Entire barrel vault east elevation overall, after treatment.*



# An Enigma Wrapped in Familiarity

By Barry Padolsky B.Arch., M.Sc. Urban Design OAA, FRAIC, RCA, CAHP

Photos: Hunter McGill



*Strathcona Park Fountain.*

One of Ottawa's much-admired monuments is the Strathcona Park fountain, located on Laurier Avenue East in Ottawa's historic Sandy Hill neighbourhood. Unveiled 1 July 1909, this elegant, familiar, but somewhat mysterious landmark is set in a small plaza, artfully positioned at the top of a flight of 42 steps leading up from the park's Victorian landscape and popular Rideau River promenade. The fountain is a destination for runners, walkers, lovers, and children with boxes of detergent.

The fountain was donated to the City of Ottawa by Lord Strathcona, after whom the park was named. But while we are able to establish

many facts about the fountain, much remains to be discovered, and this article invites you to be part of the research.

The fountain was a gift of Lord Strathcona (Donald Alexander Smith), a powerful, wealthy, Canadian businessman, politician, diplomat, and philanthropist. It was he who drove the "last spike" at Craigellachie, British Columbia, to signal the completion of Canada's CPR railroad in 1885. And we know that the fountain's material is cast iron. But there's more.

The creator of the Strathcona Fountain was renowned French

sculptor, Mathurin Moreau (1822-1912). Born in Dijon, France into a family of celebrated artists, Moreau's career was launched when he won a gold medal at the Paris Universal Exposition of 1855. His works include the allegorical statue *L'Océanie* (Musée d'Orsay) and sculptures at the Paris Opera, Tuileries, Trocadero, Hôtel de Ville, and Gare du Nord. He was the creator of the City of Bordeaux's monumental *Fontaine de Tourny*, donated and relocated to Québec City to celebrate Québec's 400th anniversary in 2008.

Mathurin Moreau was also an astute entrepreneur. He became the administrator of the Val d'Osne



foundry which cast most of his works. Auguste Rodin (1840-1917) was said to have been inspired by Moreau's works.

The Strathcona Fountain was cast at the Fonderies d'Art Val d'Osne in Paris sometime after 1866. This foundry was a prolific manufacturer of fountains, sculpture, streetlights, gates, benches, and garden rollers. They produced beautifully engraved catalogues illustrating their artistic product lines. Ottawa's Strathcona Fountain appears meticulously rendered in the foundry's catalogue (Volume 2, Plate 552, Vasque 37) at a scale of 1:20.

On a visit to Buenos Aires in 1994, as the Canadian delegate to the *Congreso Internacional de Rehabilitación del Patrimonio Arquitectónico*, I was stunned to encounter "Ottawa's" Strathcona Fountain on a walk through the city. It is located at the intersection of Avenida 9 de Julio and Avenida de Mayo. The Strathcona Fountain has a twin! Upon reflection we should not be surprised. The Val d'Osne foundry

in Paris was a commercial enterprise. Are there more Strathcona Fountains?

The Strathcona Fountain is a beautifully composed and executed landmark, typical of the decorative nineteenth-century monuments designed in the "beaux-arts" tradition. Mathurin Moreau has given us a quartet of elegantly posed cherubs or "putti" supporting a basin (*vasque*) decorated with an "egg and dart" motif and eight lion head spouts. A central, ornamental spout with four fish rises above the upper basin, sending streams of water that finally spill into a larger cast stone basin below the cherubs. The cherubs stand on a festooned base ornamented with seashells and the Lord Strathcona coat of arms.

My research, to date, has not uncovered any documentary evidence that identifies the theme that inspired Mathurin Moreau's fountain. It may be that Moreau has given us a most remarkable, esoteric, romantic, allegorical gift.

The fountain may represent the "Allegory of the Four Continents."

This theme was popular among European mannerist and baroque artists in the 16<sup>th</sup> to 19<sup>th</sup> centuries. The theme emerged after the European "discovery" of the Americas at the end of the 15<sup>th</sup> century. Indeed, a close inspection of the four cherubs clearly reveals their secret identities looking clockwise: Europe, Asia, America, and Africa. I will let the reader discover the hidden and not so hidden clues that suggest the allegory. They are all there.

This fountain was donated by Lord Strathcona to embellish Canada's capital city and inspire national pride. But did he also provide Mathurin Moreau's "Allegory of the Four Continents" to inspire us to think more globally?

This essay is dedicated to my friend Chuck Dalfen who recently and unexpectedly died and whose curiosity and opinions on the significance and meaning of such things as an ornamental fountain I will now never hear. Many thanks to those who have helped me with this project.



*Fountain detail, "Allegory of the Four Continents".*

# Grand Beaux-Arts Laboratories: A Nod to Canada's Pride in Our Scientific Achievements

*By Allison Margot Smith*

The National Research Council (NRC) of Canada building at 100 Sussex Drive in Ottawa was purpose-built to house NRC's headquarters and laboratories. The federal government of the day recognized the growing importance of scientific research to our national economy. But its bronze and marble, its sandstone and granite, and its Beaux-Arts classicism collectively speak to the pride of Canada, and of Canadians, in the scientific achievements happening inside.

The NRC began as a volunteer organization that sought funding to support research for Canadian industry. The first NRC research project, in 1917, helped develop a fuel briquette industry using lignite from Saskatchewan. The success of the fuel briquette project demonstrated the value of publicly-funded research to support the growth of Canadian industry.

Eight years after the founding of the NRC, then President Henry Marshall Tory hired the Council's first full-time scientific researcher, Frank E. Lathe. Mr. Lathe researched magnesite, which was being used in a profitable Quebec industry. This industry was facing fierce competition from its Austrian counterpart after the end of World War I. The project was successful, motivating Parliament to approve funding, in 1927, to build the NRC headquarters and laboratories at 100 Sussex Street (now Sussex Drive).

In 1928, the NRC also hired Margaret Gill to be the first librarian.

Until then, records had been kept in the Parliamentary Library. The new NRC library was open to the public. Patrons requested items which were brought out for study in the NRC reading room. Eventually, this library became a part of the Industrial Research Assistance Program (IRAP).

Designed by architects Sproatt & Rolph, the NRC building was completed in 1932. However, the Great Depression of the early 1930s led the NRC to defer any further hiring of scientists.

By the end of World War II, the NRC was working on nuclear power. Its Atomic Energy project was partially carried out at the Chalk River, Ontario, plant. Research moved entirely to Atomic Energy of Canada Limited (AECL) in 1952.

The NRC logged many achievements through its history. In 1971, Dr. Gerhard Herzberg, an engineer who ran the physics division, won the Nobel prize for chemistry. Herzberg specialized in molecular spectroscopy, studying the relationship between matter and electromagnetic radiation. He was awarded the prize for his work on the electronic structure and geometry of molecules.

By 1977, another NRC scientist, Dr. Saran Narang was synthesizing human genes faster than anyone else in the world. Dr. Narang subsequently produced the first synthetic pro-insulin.

From the 1950s to the 1980s, the NRC's research focused on pure science before reverting, in the 1990s

to projects that had specific practical links to industry, the environment, the economy and public interests. Throughout this more recent history, the NRC developed, among other things, cost-effective methods for processing industrial waste for re-use and environmental protection.

In 1988, this NRC building was designated a "Classified Federal Heritage Building." It has retained its outward appearance, including its squared, figure-eight plan, and grand Beaux-Arts style. The sandstone and granite exterior has a number of classical elements including the Roman Doric columns, the entrance pavilions, and the entablature and pediments. Its symmetry, horizontal elevations, and elongated façade all accentuate its monumentality. The Beaux-Arts style, continued in the steel casement windows, with multiple panes and fine lines, enhance the building's beauty and classical form. And contrary to current rumour, the building's design was not based on Buckingham Palace!

The two internal courtyards formed by the figure-eight layout were intended to offer a place of repose. They originally contained grassy lawns and flower gardens, and indeed, there was even a period, in the 1930s, when a goat was kept in the courtyards. The courtyards are now filled in with offices. Parks Canada suggests that the removal of these 'temporary' structures would return the courtyards to their original purpose, but they are silent on the subject of the goat!





*In 1988, this NRC building was designated a "Classified Federal Heritage Building."*

The interior of this special building has two distinct characters: its grand public spaces, and its utilitarian, safety-oriented scientific laboratories. The public spaces include the front entrance, main hall, President's office and boardroom, auditorium and library/reading room. There were also exhibition spaces located in the basement, now converted to a cafeteria and a computer server room. These public spaces are notable for their beautiful Travertine walls, and lovely coffered and painted ceilings.

The laboratories, on the other hand, are industrial in style, and built to accommodate changing research requirements and maintain safety.

While the exhibit spaces no longer exist, the NRC's interest in showcasing Canada's scientific

advancements for the public has not diminished. The Canadian museums of Science and Technology, Aviation and Space, and Agriculture and Food, located in Ottawa, all stemmed from NRC's initial plan to reach out to the public.

As well as its historical and architectural value, this NRC building is also recognized for its park-like site qualities. Its appearance complements the post-1950s formal nature of its surroundings.

Although only the footprint of the building is included in the formal designation, Parks Canada recommends that the neighbouring heat plant and power house also be preserved. Together, this collection of buildings is consistent in materials, design and proportion.

While the NRC building at 100 Sussex Drive is no longer the headquarters, that role having moved to the newer NRC buildings on Montreal Road, it remains an active laboratory facility where scientific research continues. Current research involves advanced, non-linear optical imaging and microscopy for oil and gas, material science, manufacturing, cosmetics, food science and pharmaceuticals. As well, there is a human health therapeutics research facility and microbial fermentation pilot plant for biotechnology and biopharmaceutical research. Finally, there is a printable electronics lab for digital manufacturing.

*Allison Margot Smith is an historian and historical documentary filmmaker. She is a member of Heritage Ottawa.*

# First Avenue Public School: A Glimpse Into the Past

*By Erica Waugh*

Since its construction, First Avenue has been an academic institution, providing an education to thousands of children. Whilst some parts of the building have been renovated and additions have been added, the school maintains its historical character to this day. It was built to accommodate the growing population of the Glebe, which was expanding at a rapid pace in the late 1890s and today the school still works to accommodate its surrounding community. It's a great example of how heritage buildings can still be used in everyday life without detaching from their original designs and styles.

Built in 1898, First Avenue was designed by Edgar L. Horwood. It was designed in the Richardsonian Romanesque style, which is particularly evident in the arched front doorway, and in the terracotta

detailing on either side of it. Despite its beautiful design, in 1907 additions were made to keep up with the demand for public education as the Glebe population grew. A third story was added containing another eight classrooms, an assembly hall and a new ventilation system. These modifications didn't alter the appearance of the building dramatically and served to maintain the school's functionality. Over the next few decades small adjustments were made in order to keep the school safe and practical. However, in 1980 the Ottawa Board of Education decided to close the school. The community that the school had served so loyally for many years, rallied to protect it and the history it represented. In the end, the board did not close the school, and a new gymnasium and library were added to the back of the school in the

following year. The majority of First Avenue has maintained its authentic design and details extremely well and even though it has been modified over the years, presently it looks almost as it did in 1907.

First Avenue's heritage has a profound impact on the students that continue to learn within its walls. Students who grow up learning in historic buildings get a unique insight into the history they are learning about in class and are naturally encouraged to develop a greater appreciation for their own heritage and older buildings around them. First Avenue has a rich history which is worth conserving for future generations, especially since currently many schools lack the craftsmanship and architectural beauty that First Avenue possesses in abundance. A lot of schools that have been constructed in the last few decades simply do not have the same atmosphere that is so advantageous for learning as First Avenue. As a graduate of First Avenue I can confirm that the time I spent in this school has strengthened my appreciation for my own heritage and that of my city's as well. In conclusion, the atmosphere and history that First Avenue provides to young people today cannot be adequately replaced by just any building, First Avenue is something truly unique and worth keeping around for a long time to come.

*Erica Waugh is a graduate of First Avenue School and a student at Glebe High School.*



*Photo: Hunter McGill*

*First Avenue has a rich history which is worth conserving for future generations.*



# Le Haut Commissariat de l'Ouganda, 231 ave. Cobourg, Côte de sable

Par François Bregha

Photo: Bill Blackstone

Entre 1954 et 1958, Lester B. Pearson a habité dans un modeste duplexe situé au 231 ave Cobourg dans la Côte de sable. Pearson était à l'époque Secrétaire d'état aux affaires étrangères et c'est sous son impulsion que, selon plusieurs, la politique étrangère du Canada a connu sa plus grande gloire. Pearson habitait à cette adresse lorsqu'il s'est vu attribué le Prix Nobel de la Paix pour avoir désamorcer la crise de Suez.

Cette maison de deux étages en brique rouge de style fédéral, sans grand attrait architectural mais avec un historique remarquable, sera démolie pour être remplacée par un édifice de trois étages qui servira de bureaux au Haut Commissariat de l'Ouganda. La façon dont la décision a été prise nous en dit long sur les difficultés auxquelles font face les défenseurs du patrimoine bâti à Ottawa.

L'histoire commence avec des craquements dans la fondation de la maison qui appartient au Haut Commissariat depuis les années 80 et un mauvais entretien. Le Vérificateur général de l'Ouganda remarque cette lacune dans son rapport de 2015 malgré le fait que de l'argent avait été mis de côté pour des réparations. L'état de la maison continuant de se dégrader, le Haut Commissariat demande à la Ville en 2017 une autorisation pour la démolir et la remplacer par un édifice à bureaux plus convenable à ses besoins. Il faut souligner que la maison se trouve dans un district de conservation du patrimoine et est jugée comme contribuant à ce patrimoine malgré sa simplicité architecturale. La maison aurait sans doute reçu une plus haute



cote de la Ville si celle-ci avait connu son passé historique mais il semble que les agents de la Ville l'aient ignoré. Ils ont donc recommandé l'acceptation de la demande du Haut Commissariat.

Le Sous-comité sur le patrimoine bâti du Conseil municipal s'est penché deux fois sur le dossier. Ses membres n'étaient pas convaincus que la maison devait être démolie, une action qui d'ailleurs est découragée dans le plan de gestion du district de conservation. Ils ont donc demandé aux agents de la Ville d'étudier la possibilité de préserver une partie de la maison dans tout nouveau développement. Malgré cette volonté claire, les agents de la Ville ont utilisé une ambiguïté dans la motion du Sous-comité pour passer à côté de la question et conclure que les réparations seraient trop coûteuses. Éventuellement, en 2018, le Conseil municipal a entériné la recommandation de ses fonctionnaires et approuvé la démolition de la maison.

Action Côte de sable a ensuite porté appel au Tribunal d'appel de l'aménagement local (Local Planning Appeal Tribunal en anglais). Cependant, parce que la démolition avait été approuvée selon la Loi sur le patrimoine de l'Ontario et non selon

la Loi sur l'urbanisme, le Tribunal n'avait pas droit de regard sur la décision de démolition, seulement sur le changement de zonage qui y était rattaché. Action Côte de sable a fait valoir le fait que l'article 60 du règlement général sur le zonage de la Ville prévoit que «lorsqu'un bâtiment situé dans un secteur désigné à valeur patrimoniale est détruit ou enlevé, il doit être reconstruit en respectant le caractère, l'échelle, la masse, le volume et la surface de plancher originaux et être situé au même endroit qu'avant sa destruction ou son enlèvement.» En vain. En février dernier, le Tribunal a statué en faveur de la Ville.

Cet épisode démontre comment notre patrimoine souvent se perd suite à une dérive progressive plutôt que par des gestes flagrants. Un propriétaire néglige de s'occuper de sa maison; les agents de la Ville ne font pas leurs devoirs et ignorent la vraie valeur de cette maison; ils démontrent par la suite des réflexes d'accommodement au développement plutôt que de préservation; la décision d'approuver un nouveau bâtiment suit une approche réductionniste qui complique tout appel possible. Le processus s'étale sur plusieurs années et décourage une action soutenue des citoyens.

231 Cobourg n'est qu'une adresse parmi d'autres mais elle a beaucoup de leçons à nous offrir sur les lacunes actuelles de notre régime de protection du patrimoine bâti.

*François Bregha a été impliqué avec Action Côte de sable dans la lutte pour préserver la maison.*

# October 28 for the AGM

## Message from the President

As you recall, we announced in April that we would postpone the Annual General Meeting of Heritage Ottawa from its usual May time-slot until October. The prospective date has now been fixed for Wednesday, October 28 at 7:00 pm. The location will be at the recently renovated Bayview Yards, at 7 Bayview Station Road.

Our rationale for holding a late AGM rather than try to convene an earlier meeting online is the belief that a key function of the AGM is the gathering of the Heritage Ottawa family in person, in an agreeable environment, to review the year's activities, refresh acquaintances and revive enthusiasm for the heritage mission, and to enjoy the presentation of a stimulating guest speaker. This opportunity seemed particularly important this year, of all years, as long as public health standards allowed for it.

Because the Glebe Community Centre, which had been booked for our meeting in May, was not able

to accept an autumn booking until it could assess the circumstances, we took the opportunity to look elsewhere. Indeed, in former years, HO moved around frequently, holding its AGM in a variety of heritage venues in different parts of the city.

Many of you may not yet be familiar with Bayview Yards. The property was formerly part of a City of Ottawa works and construction centre, built between 1941-47 on Bayview Road on the edge of Hintonburg. Building #4, which still exists, is a designated heritage site and has been refitted and refurbished by the city. It formerly housed key operational and storage facilities, and is now operated, with City support, as a "business-acceleration" facility supporting the growth of new and innovative businesses.

Our meeting will take place in the RBC Foundry room, which is an agreeable gathering space that will allow larger groups to spread out

safely for meetings. This will be a good opportunity for us to see what has been done with adaptive reuse of the building and to visit a site that featured in Ottawa's relatively recent municipal history.

We have a special guest speaker lined up for the evening as well. Johanna Mizgala is the Curator of the House of Commons Collection, has published extensively on museology, architecture and art, and is well known in areas of heritage and culture advocacy. She will be a very engaging speaker.

So that is our plan. Of course, it will depend on a positive evolution of the loosening of restrictions on public gatherings in the city between now and October. But we are hoping for the best because we really want to come together again with our friends and partners in the heritage conservation game. It has been too long already.

Visit [heritageottawa.org/annual-general-meeting](http://heritageottawa.org/annual-general-meeting) for more information.

*Richard Belliveau*  
President, Heritage Ottawa

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