

CHÂTEAU LAURIER PROPOSED ADDITION

# CULTURAL HERITAGE IMPACT STATEMENT



CAPITAL HOLDINGS LTD.  
JANUARY 2017







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PROPOSED ADDITION  
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IMPACT STATEMENT**

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This Cultural Heritage Impact Statement was prepared as part of satisfying the City of Ottawa requirements for Site Plan Approval submissions. The Site Plan Approval is occurring after a number of pre-submission meetings and presentations including:

- Initial Heritage Roundtable - various agencies
- 2 Pre-submission Presentations to NCC ACPDR
- 2 Pre-submission Presentations to City of Ottawa UDRP
- Multiple Pre-submission City of Ottawa and NCC Staff Meetings
- 2 Public Presentations

**IMAGE CREDITS** All images ©MTBA Associates Inc. unless otherwise noted.

**COVER** Looking northeast from the Plaza Bridge towards the proposed addition with the existing Château Laurier in the foreground. *architectsAlliance*

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# 01 GENERAL INFORMATION

## PROPERTY ADDRESS

1 RIDEAU STREET, OTTAWA, ON

**OWNER** CAPITAL HOLDINGS LTD.

## HISTORIC RECOGNITION

DESIGNATED UNDER PART IV OF THE  
ONTARIO HERITAGE ACT

IDENTIFIED AS A CATEGORY 1  
RESOURCE FOR THE BYWARD  
MARKET HERITAGE CONSERVATION  
DISTRICT (OUTSIDE DISTRICT  
BOUNDARY)

NATIONAL HISTORIC SITE OF  
CANADA

LOCATED ADJACENT TO A UNESCO  
WORLD HERITAGE SITE, OTHER  
NATIONAL HISTORIC SITES OF  
CANADA, FHBRO RECOGNIZED/  
CLASSIFIED BUILDINGS

This Cultural Heritage Impact Study (CHIS) is required under the Ontario Heritage Act by the City of Ottawa to evaluate the impact of the proposed replacement of the Château Laurier's 5-storey, above grade parking garage with an 11-12 storey two-wing extension/addition. The two wings are connected via a three storey podium, while below-grade parking is limited to below the proposed addition. The subject property is located at the corner of Rideau Street and Mackenzie Avenue; however, the proposed project will primarily affect the north end of the site, bordering Major's Hill Park to the north and Rideau Canal to the west.

This CHIS is intended to evaluate the impact of the proposed modifications to the Château Laurier, including the removal of the existing parking garage and the construction of the new addition, in a manner consistent with the City of Ottawa Official Plan section 4.6.1. To do this, the study commences with an

**RIGHT** Looking northeast through  
Confederation Square with the  
Château Laurier visible in the  
background.



analysis of where value lies. The study includes: a description of the property, its surroundings, the affected heritage asset and surrounding heritage assets; a description of the proposed modifications; an evaluation of the anticipated impacts associated with the proposed changes to the existing property, the adjacent Heritage Conservation District, the nearby FHBRO-Classified building and National Historic Sites of Canada; potential opportunities to improve the responsiveness to heritage character; and a conclusion. Full descriptions of the CHIS requirements, approved by Ottawa City Council on Feb. 22, 2012, are available at <http://ottawa.ca/en/city-hall/planning-and-development/how-develop-property/guide-preparing-cultural-heritage-impact>. The City of Ottawa CHIS requirements are based on the Province of Ontario Cultural Heritage and Archaeology Policies (2005), section 2.6: Heritage Impact Assessments and Conservation Plan for Heritage Resources in the Land Use Planning Process.





# 02 CURRENT CONDITIONS

**FOR ADDITIONAL INFORMATION ON THE SURROUNDING CONTEXT AND ITS NATIONAL AND LOCAL HISTORIC SIGNIFICANCE, REFER TO APPENDIX A: HERITAGE INVENTORY AND CONTEXT REVIEW. THIS DOCUMENT WAS PREPARED AS A BACKGROUND DOCUMENT TO SUPPORT PRE-CONSULTATION EFFORTS AND A GREATER UNDERSTANDING OF THE EXISTING BUILDING AND THE SIGNIFICANT SURROUNDING CONTEXT FOR THE DESIGN TEAM AND OTHERS.**

The Château Laurier is located within one of the most nationally significant, historically-sensitive contexts in the Nation's Capital at the Rideau Canada and along Confederation Boulevard. It is the lone privately-held property to be specifically identified in planning documentation associated with Parliament Hill.

## 02.1 HISTORICALLY-SIGNIFICANT IMMEDIATE CONTEXT

The hotel's immediate context includes a range of historically recognized sites and buildings including Confederation Square to the south of the hotel with the War Memorial, and the Rideau Canal to the west with its UNESCO World Heritage Site designation. The following are short summary descriptions:

### RIDEAU CANAL UNESECO WORLD HERITAGE SITE

Originally constructed for military purposes in case of further conflict with the United States after the War of 1812 and completed in 1832, the Rideau Canal and its 202 km length extending from Kingston, Ontario to Ottawa is a largely intact example of a slack water canal from this period. While it was not used for its originally constructed purpose, it was and remains an asset to the various cities and towns along its length, including Ottawa. Over its history, it has been primarily used for commercial and pleasure boating. The Canal was designated as a National Historic Site of Canada in 1926 and a UNESCO World Heritage Site in 2007. It is the oldest continuously operating canal in North America and its construction predates Ottawa's elevation to the National Capital, which occurred in 1857.



Located immediately west of the Château Laurier, the first eight locks of the Canal, with their limestone basins, accommodate a total elevation difference of 24.1m. These locks continue to use the same technology for operating the lock doors via a system of pulleys and winches that are manually operated by canal attendants during the Canal's summer operating season. While there are a number of buildings, landscapes and other cultural elements that exist



**OPPOSITE** Looking south towards the initial eight flights of the Rideau Canal from the Ottawa River with the Château Laurier on the left.

**BELOW TOP** Detail of one of the lock doors in operation.

**BELOW BOTTOM** Looking north over the final few locks of the Rideau Canal towards the Ottawa River.

within the protected zone associated with the Canal's UNESCO World Heritage Designation, of specific relevance to the current review are the FHBRO-Classified Commissariat Building (currently the Bytown Museum - constructed 1827) and the FHBRO-Recognized Lock Office (constructed 1884).

The northern mouth of the Rideau Canal is part of one of the most recognizable views of Parliament Hill and its context, both historically and currently. Refer to Section 2.3 below. Refer to Appendix A for addition, information on the Rideau Canal and its Statement of Universal Value.

## RELEVANT PARKS CANADA RIDEAU CANAL MANAGEMENT PLAN GUIDING PRINCIPALS



The historic values, natural features, scenic beauty and diversity of cultural landscapes of the Canal corridor constitute its unique heritage character and should be respected by government, commercial interests and private residents.

□ Through-navigation is a valued means by which to promote public understanding, appreciation and enjoyment of the heritage values of the Canal.

□ The Rideau Canal should contribute to tourism and recreation as a major component of the corridor economy.

□ The public and private sector shall co-operate to provide a range of high quality facilities and services for visitors.

□ **Development of the shore-land and on lands adjoining Canal lands should respect the historic and scenic character of the Canal landscape, and be environmentally sustainable and not conflict with navigation.**

## RIDEAU CORRIDOR LANDSCAPE STRATEGY

The Rideau Canal is a complex historic landscape that traverses many different landscape zones and jurisdictions. This makes a singular approach to preserving the historic character of it more challenging, requiring a responsive framework that is sufficiently flexible to the unique characteristics of each section and subsection, its history, and its existing built and natural character. As stated Parks Canada's Rideau Corridor Landscape Strategy, "It is important to note that the experience of the Rideau Corridor is extremely diverse and what is valued in the landscape may be valued for a combination of historic, recreational, economic, cultural, social, or other considerations."<sup>1</sup> To this end, Parks Canada commissioned the Rideau Corridor Landscape Strategy in 2012 to review the landscape character of each of the sections and provide a path forward for implementing a legislative framework that responds to the Parks Canada Rideau Canal Management Plan and the UNESCO World Heritage designation. The information included herein is a summary of content contained in the Rideau Corridor Landscape Strategy that is relevant to evaluating the impact of the proposed addition to the Château Laurier.

The Château Laurier is located within Sector 1: Rideau Canal - Ottawa Locks to Hogs Back Locks, more specifically at Subsector 1a Ottawa Locks (Locks 1-8). The Landscape Strategy identifies the following relevant landscape values or values, views and visual relationships "for this subsection of the Rideau Canal:

- the excavated channel and Canal within an urban, historic context;
- the flight of Ottawa Locks and associated heritage buildings, views to the Parliament Buildings and Château Laurier;
- the Rideau Canal Pathway, Colonel By Drive, and associated greenspace;
- the bridges and views to the Canal from the Rideau Skateway and Winterlude.

In addition to being located within Subsection 1a, the lands on which the Château rests are identified as C1 Urban landscape type. Within each of the landscape types, the underlying character informs how the landscape can accept a proposed development. The Landscape Strategy refers to this as "landscape character sensitivities". To define what is meant by the term landscape character sensitivity, the Strategy provides the following: "The sensitivity of the landscape depends on the ability of the landscape to absorb visual change, and there are two ways that change can occur:

**OPPOSITE** Excerpt of map from Rideau Corridor Landscape Strategy (Appendix A Map 1)

1 Parks Canada, "Rideau Canal Landscape Strategy," *Rideau Corridor Landscape Strategy*, Last updated 2012. [http://www.rcls-sacr.ca/en\\_report.html](http://www.rcls-sacr.ca/en_report.html), p. 9.

1. Change from a less developed landscape character unit to more developed landscape character...
2. Change within a landscape unit, for example:
  - A high-rise apartment building in a C1 Urban landscape unit..."<sup>2</sup>

Lands within a C1 Urban landscape type are considered to have a high sensitivity based on likely change within a character unit. However, this

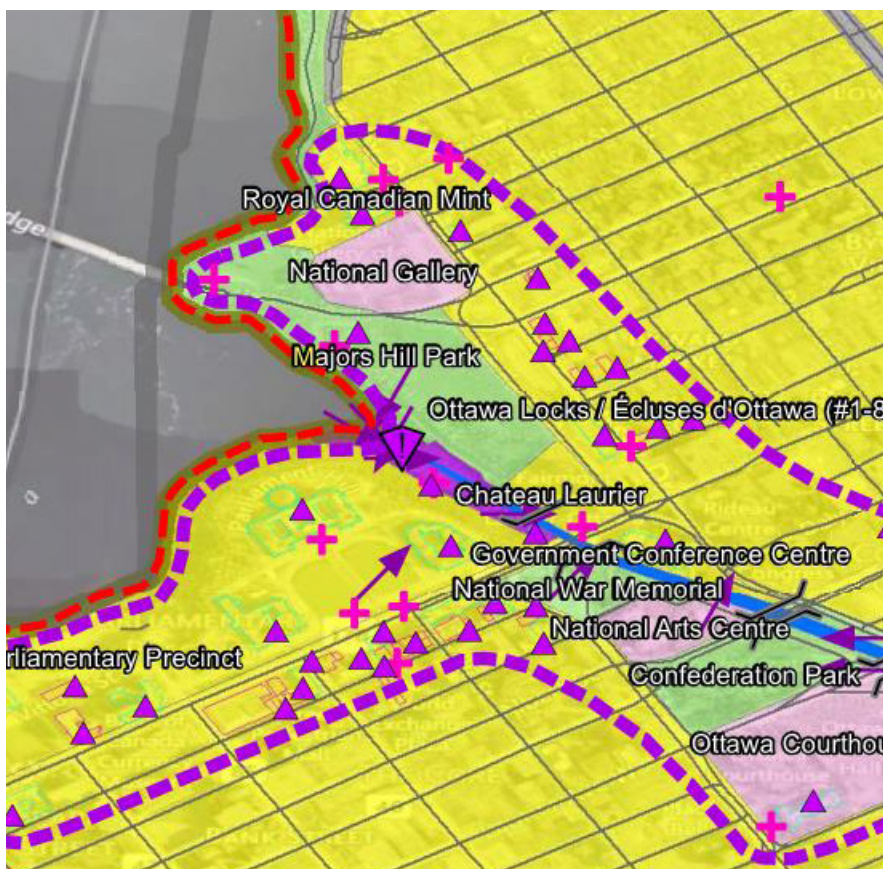
sensitivity "varies depending on the scale of (re)development being proposed"<sup>3</sup>. The Château Laurier addition is a redevelopment of land currently occupied by an above-ground parking garage at the north end of the main portion of the historic hotel that rests to the south of Major's Hill Park and on the east promontory of the Ottawa Locks.

In total, the Rideau Corridor Landscape Strategy identifies three different viewpoints that may potentially be impacted by the proposed Château Laurier addition and only one of those three views is specifically associated with the Château Laurier. The other two are views within which the Château Laurier participates in - views at the mouth of the Ottawa locks.

Therefore the majority of any concern with an addition to the Château Laurier from the Rideau Corridor Landscape Strategy perspective, is that of 3 different views of the canal with the hotel in the view. Our view is that the mitigation for these concerns would be as per all the other mitigation measures recommended.

2 Ibid. p. 25.

3 Ibid. p. 27.



Rideau Canal Canal Rideau	Settlements Villages	Waterway Features Caractéristiques de la voie navigable	Heritage Features Traits caractéristiques patrimoniaux
Landscape Character Area Sites de caractérisation du paysage	Pop. < 1000	Boat Launch Rampes de lancement	Designated Heritage Structure / Property
Major Roads Routes principales	Pop. 1000 - 10,000	Marina	Listed Heritage Structure / Property
Watershed Boundary Frontières délimitant le bassin hydrographique	Pop. > 10,000	Bridges & Crossings	Heritage Plaque Location Emplacement d'une plaque patrimoniale
Municipal Boundary Frontières délimitant la municipalité		Locks (Historic Feature) Écluses	Historic Site / Landscape Emplacement d'une plaque patrimoniale
		Rideau Canal Viewpoints Rideau Points de Vue du Canal	Historic Urban Centre (Concentration of Heritage Features)



## KEY MAP

**NHS:** National Historic Site of Canada

**WHS:** World Heritage Site (UNESCO)

**HCD:** Heritage Conservation District  
(Part V, Ontario Heritage Act).

**FHBRO:** Federal Heritage Buildings  
Review Office

Confederation Boulevard

**CL.** Château Laurier NHS

**A.** Parliament Hill NHS

**B.** Centre Block, FHBRO Classified

**C.** East Block, FHBRO Classified

**D.** West Block, FHBRO Classified

**E.** Library of Parliament, FHBRO Classified

**F.** Rideau Canal WHS, NHS

**G.** Major's Hill Park

**H.** Connaught Building NHS

**I.** Byward Market HCD

**J.** Notre-Dame Cathedral Basilica NHS

**K.** La Salle Academy, FHBRO Classified

**L.** Confederation Square

**M.** Sparks Street HCD

**N.** Langevin Block NHS

**O.** Lowertown West HCD

**P.** Lock Office, FHBRO Recognized

**Q.** Former Union Station, FHBRO Classified

**R.** Supreme Court of Canada, FHBRO  
Classified

**S.** Justice Building, FHBRO Recognized

**T.** Confederation Building, FHBRO  
Classified

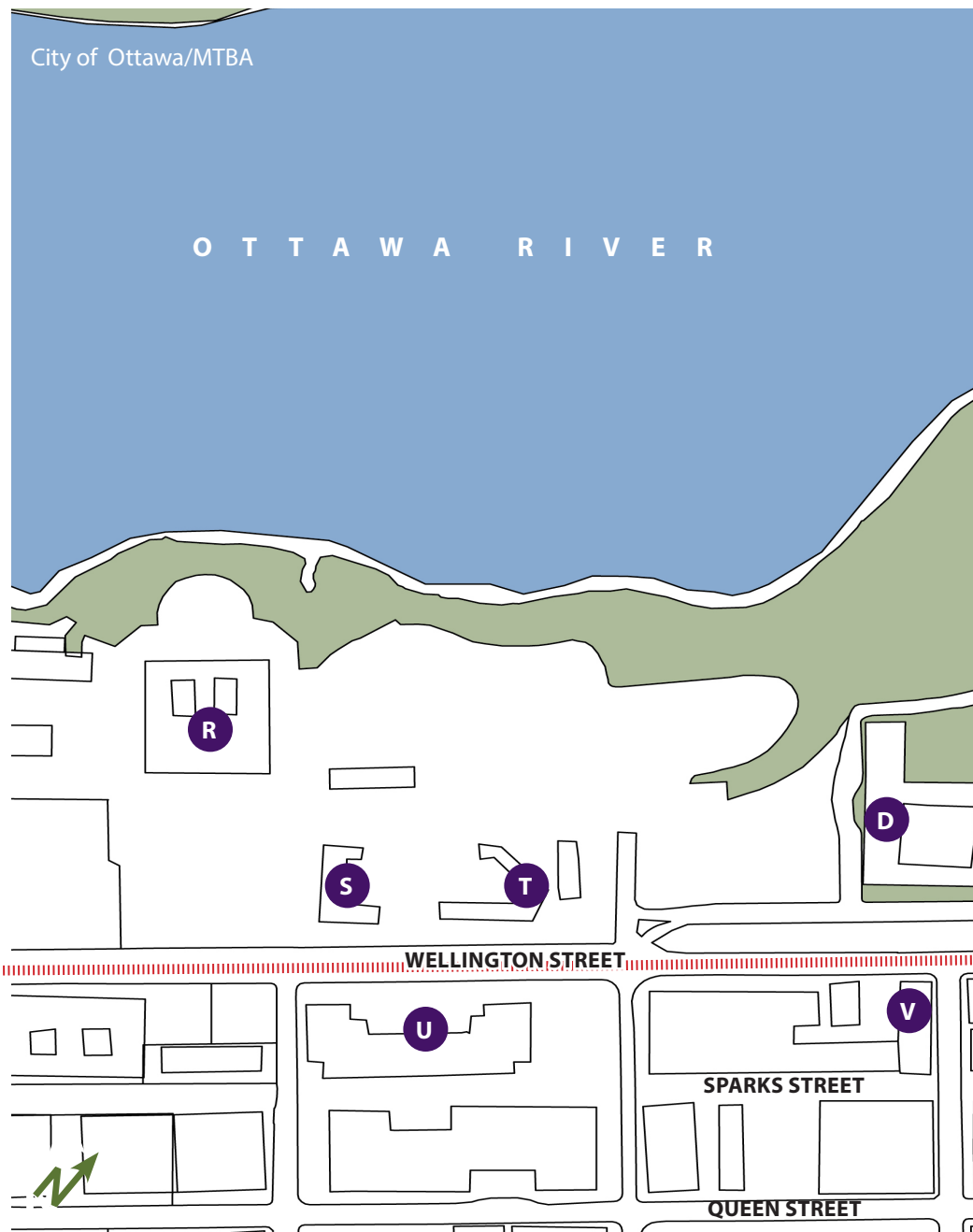
**U.** Bank of Canada (not designated)

**V.** Sir John A. Macdonald Building, FHBRO  
Classified

**W.** Commissariat Building, FHBRO  
Classified

**X.** Maintenance Building (Former Potting  
Shed), FHBRO Recognized

**Y.** National Arts Centre NHS





**NATIONAL HISTORIC SITE OF CANADA**

**LOCATION** WELLINGTON STREET AND ELGIN STREET

**COMPLETED** 1939

**ARTIST** VERNON MARCH  
(NATIONAL WAR MEMORIAL)

**CONFEDERATION SQUARE NATIONAL HISTORIC SITE OF CANADA**

Completed well after the construction of the Château Laurier, Confederation Square was created to provide a dignified home for the National War Memorial within the core of the Nation's Capital. Its construction, which began in 1938, required the removal of Connaught Square and the removal of a number of city blocks to accommodate its size and surrounding roadways. Confederation Square is a true urban square where surrounding buildings serve to define it. Its western flank takes advantage of a pre-existing bend in Elgin Street that allows for some of the best views of Parliament Hill and reinforces it's original Gothic nature that is best viewed on an oblique angle. The western edge is also the most well-defined with Langevin Block, Central Post Office, Scottish Chambers and Central Chambers Buildings occupying this edge. Other notable buildings include the former Union Station, the National Arts Centre and the Château Laurier. For the hotel, the Statement of Significance identifies the following: "... its footprint with its Château style design, original exterior materials and decoration, original design and materials of major public spaces, and use as a hotel."

Confederation Square, itself, is a large triangular-shaped public space at the confluence of Wellington Street and Elgin Street with Elgin's directional flow being split along each edge. The central portion of the square is finished in hardscaping materials including different types of granite, while the edges are softened with landscaping including trees and grass that also help to contain views for visitors within the space. Elements within the square include the National War Memorial and the Tomb of the Unknown Soldier.

Refer to Appendix A for additional information on Confederation Square including its heritage character elements.



**LEFT** North edge of Confederation Square looking south highlighting the National War Memorial.



**FHBRO-CLASSIFIED BUILDING**  
**LOCATION** 2 RIDEAU STREET  
**COMPLETED** 1912  
**ARCHITECT** ROSS AND  
MACFARLANE

## GOVERNMENT CONFERENCE CENTRE (FORMER UNION STATION)

Originally constructed as Ottawa's main railway terminal and at the same time as the Château Laurier, the Government Conference Centre is a noteworthy Beaux-Arts classical edifice that reflects the dominant architectural style for this type of building during the early 20th century. The main elevation possesses a tripartite design set within a symmetrical arrangement with its centrally-placed main entry denoted by a large canopy. To provide visual weight and add to the impressiveness of the building, the design features three stacked elements: a solid base (broken primarily by the main entrance), a centre with large columns, and a recessed multi-storey curtain wall behind to provide depth, all of which are capped by a large entablature. This arrangement is present on both of the primary elevations (north and west). The building is finished in Indiana limestone, matching the primary cladding of the Château Laurier. Unlike the more fanciful roofscape of the hotel opposite it, the Conference Centre features a flat roof that originally included a centrally-placed dome. Its location on Confederation Square, its design quality, and its prominent former use all contribute to its heritage value. For additional information on the Government Conference Centre refer to Appendix A.



**RIGHT** North elevation of the Government Conference Centre with a portion of the west elevation obliquely visible.

**NATIONAL HISTORIC SITE OF CANADA**  
**FHBRO-CLASSIFIED BUILDING**  
**LOCATION** 550 SUSSEX DRIVE  
**COMPLETED** 1916  
**ARCHITECT** DAVID EWART

## CONNAUGHT BUILDING

Completed in 1916 for use by Canada Customs as a customs examination warehouse, it is now the headquarters of the Canada Revenue Agency. The 7-8 storey building is designed in the Tudor Gothic style, similar to the nearby Royal Canadian Mint and former War Museum, by David Ewart, Chief Architect for Public Works at the time. Its embellishments are primarily focused on the upper portion of the building and include a crenelated roofline and turrets.

Other design features include buttresses, dressed accent stonework, ogee arched entrance and a variety of windows types. The building's exterior finishes include sandstone and granite. For more information on the Connaught Building refer to Appendix A.



## BYWARD MARKET HERITAGE CONSERVATION DISTRICT

The Byward Market was initially established during the late 1820s and early 1830s during the period that Colonel By developed Bytown as part of the efforts to construct the Rideau Canal. It served as the main downtown core for the burgeoning town, with a range of commercial services and residential uses comingling to create a dense and

vibrant area. The boundaries of the Byward Market Heritage Conservation District (HCD) extend from St. Patrick Street (north) to the south side of George Street (south), and from MacKenzie Avenue (west) to the east side of Dalhousie Street (east). As an active mixed-use area, the Byward Market has seen a high level of evolutionary change to its social, usage and architectural character over its history resulting in rich vernacular character reinforced by a range of architectural styles present within residential, commercial and mixed-use forms. This mixture of periods, architectural styles and uses are considered vital to the heritage character and continued health of the area and the evolution. Architecturally, the buildings are most commonly lower scale with heights not

**ABOVE** Connaught Building, Mackenzie Avenue elevation looking northeast.

## HERITAGE CONSERVATION DISTRICT

**LOCATION** OTTAWA'S LOWERTOWN  
**COMPLETED** ONGOING, INITIALLY  
ESTABLISHED 1820's  
**ARCHITECT** VARIES



**TOP** Looking north on Dalhousie Street at York Street.

**BOTTOM** Looking west on George Street from Byward Market Square with the Château Laurier visible in the background.

generally exceeding 4 storeys. Combined with the mixed character, the area possesses a pedestrian scale, structured to allow for visual interaction at the speed of a pedestrian.

Located at the heart of the HCD, the Byward Market Building (1926- ), the fifth market building constructed, was built to provide additional space for the existing stone market that was located to its immediate north. This red brick market building, with its gable roof and clerestory windows, continues to serve its original function. It is the fifth market building to be constructed in the area and is individually designated under Part IV of the Ontario Heritage Act. The fourth market building, located immediately north, survived until 1949 when it was demolished to make way for surface parking.

At the district's edge or just beyond its borders there are a few larger buildings that influence the character of the Byward Market including the Connaught Building, the Château Laurier and the Notre Dame Cathedral.

The general principles and design guidelines included in the HCD Study focus on the predominant building stock of the district. They also indicate that larger institutional buildings are the exception and serve a landmark role.

## RELEVANT GUIDELINES

### *General Principles*

3. The evolution, diversity, and layering that characterize the landscape are also the most important qualities of the building stock.
4. That diversity has within it certain elements of continuity, of which the most important are building scale and height. The exception to the rule has traditionally been institutional buildings which take on a landmark role consistent with their function.
6. New work in an area like this must respect the existing scale, material, and form of the district. However, it should be of its own time, designed in a contemporary vernacular consistent with the traditions of the area.

### *Rehabilitation and Adaptive Reuse*

7. New work should be of its own time, but subservient to the heritage character of the existing property. It should take its form and direction from the history of the property itself.

For more information on the Byward Market Heritage Conservation District refer to Appendix A.



## 02.2 OTHER IMMEDIATE CONTEXT

While the primary focus of the Cultural Heritage Impact Study is to determine the impact of a proposed development on immediate and adjacent recognized historic resources, the character of the area surrounding the Château Laurier contains noteworthy elements that do not possess heritage recognition. These elements are included within this document for information to allow the reader to develop a fuller understanding of the context; however, given the absence of heritage recognition, the impact on these elements is beyond the scope of this document.

### MAJOR'S HILL PARK

Located immediately north of the Château Laurier's parking garage, Major's Hill Park is a large 5.06 ha greenspace, located in Ottawa's Lowertown area, created by the City of Ottawa at a time when there was no such space available within the area. This area was originally selected and occupied by Colonel By where he constructed his home high above the canal mouth and Ottawa River below. The house would remain one of the few built structures on what was government ordinance land until its destruction by fire in 1848. After a number





of attempts by the local government to petition the Dominion Government to use the land for parkspace, the Dominion Government leased the land to the City in 1874. The City wasted little time and commenced regrading and landscaping of the park in 1875. Major's Hill Park would not remain under the purview of the City for very long as it returned the land to the Dominion Government in 1885. Generally, the landscape has been a passive one, largely occupied by greenspace, trees and various plantings. It is interesting to note that historical photographs highlight the shift from trees located throughout the park to trees being isolated to the park edges and its north end.

In 1909, the Dominion Government sold a plot at the south end of the park to the Grand Trunk Railway to accommodate the construction of the Château Laurier hotel. This sale is said to have been signed off by Prime Minister Laurier and included conditions requiring compatibility with the Parliament Buildings. Over time, the area occupied by the hotel would grow to include an east wing and a north parking lot that would eventually evolve into the current above ground parking garage. Currently, the edge of the parking garage is screened by trees with stairs on the west edge used to access the public terrace along the edge of 1 Wellington Street, overlooking the Rideau Canal.

The park is one of the most prominent green spaces in Ottawa. It serves as a primary space for festivals and provides key views out towards the Ottawa River and the Rideau Canal, while at the same time being part of a view of Parliament Hill and the Rideau Canal from Gatineau and from the Ottawa River.

For additional information on Major's Hill Park, refer to Appendix A.

**OPPOSITE** Looking south near the centre of Major's Hill Park towards the Château Laurier.

**ABOVE** Looking north from the roof the Château Laurier over Major's Hill Park.

**BELOW** Looking south on Mackenzie Avenue with the Embassy of the United States on the left and Major's Hill Park on the left.

## MACKENZIE AVENUE / CONFEDERATION BOULEVARD

Mackenzie Avenue is part of the National Capital's Confederation Boulevard, a key route that connects many of the area's major institutions together. The street is paired with Sussex Drive and connects the Alexandra Bridge to Rideau Street. It's edges are occupied by Major's Hill Park and the Château Laurier on the west and the Peacekeeping Monument, the Embassy of the United States, the Connaught Building and the 700 Sussex mixed use condominium on the east. All of the buildings except 700 Sussex and the Château are generally associated with institutional uses and possess differing levels of landmark qualities. With the Peacekeeping Memorial and Major's Hill Park providing open space, there is sufficient area to effectively appreciate the collection of landmark-type buildings along this avenue. Terminating the northern vista of Mackenzie Avenue is another significant landmark: the National Gallery of Canada.

Currently, the street's design is heavily biased towards automobile traffic and security for the embassy. However, there is a carefully controlled 2-tier promenade along the Park Side, providing a transitional edge in the Confederation Boulevard landscape 'language' and a bicycle lane is currently being installed on the east side. The 2-block long continuous tinted glass facade of the Embassy is a visually dominating feature of the street, further affecting the street's character with its multi-layered security perimeter.

For additional information on Mackenzie Avenue refer to Appendix A.





## 02.3 HISTORICALLY-SIGNIFICANT SURROUNDING CONTEXT

The spaces and buildings included under this heading possess some level of heritage recognition, but are beyond the boundary established for evaluating the impact of the proposed development on adjacent resources. They are included to provide the reader with a fuller understanding of the broader context within which the Château Laurier exists.

### THE HISTORIC PLACE WITHIN THE CAPITAL CORE CULTURAL LANDSCAPE

Although there is no specific legislation or official recognition for a wider cultural landscape, among the most important of these surroundings is the unique broader landscape that the Château sits within. This is a landscape like no other, dramatic with its rugged terrain, its blend of rushing water, steep embankments, natural and cultural elements including globally significant ones such as the Rideau Canal, Canada's Parliamentary Precinct and the mighty and historic Ottawa River. It can be called The Capital Core Cultural Landscape. This context-place is mentally mapped in most Canadians' minds. In an era when the word "iconic" is becoming over-used, this landscape is something that is truly iconic.

#### DEFINITION

The Standards and Guidelines for the Conservation of Historic Places in Canada (SGCHPC) define a cultural landscape as any "...geographical area that has been modified, influenced or given special cultural meaning by people, and that has been formally recognized for its heritage value. Cultural landscapes are often dynamic, living entities that continually change because of natural and human-influenced social, economic and cultural processes."

#### COMPONENTS

The Guidelines for Cultural Landscapes are divided into 11 subsections: evidence of land use; evidence of traditional practices; land patterns; spatial organization; visual relationships; circulation; ecological features; vegetation; landforms; water features; and built features. These guidelines pertain to the elements of a cultural landscape and/or to the spatial or visual relationships between them. The elements may have been introduced or transformed by

**OPPOSITE TOP** An NCC “tourist map” showing Confederation Boulevard in red. One way to perceive the Capital Core Cultural Landscape (CCCL) boundary is to presume everything inside Confederation Boulevard. Another, perhaps more accurate, way to perceive the CCCL is shown here in dashed lines - a West Core and an East Core. The Château Laurier is a part of the Capital East Core Cultural Heritage Landscape.

people or may be natural with a recognized heritage value.

### INTEGRATION OF ELEMENTS

These elements are usually interrelated, and many cultural landscapes have value due to the integration of elements over time. Therefore, when establishing value or evaluating impact of an intervention, or when conserving a cultural landscape, it is important to refer to other relevant guidelines to ensure that all character-defining elements are protected, and the heritage value of the historic place is preserved.

### SETTING

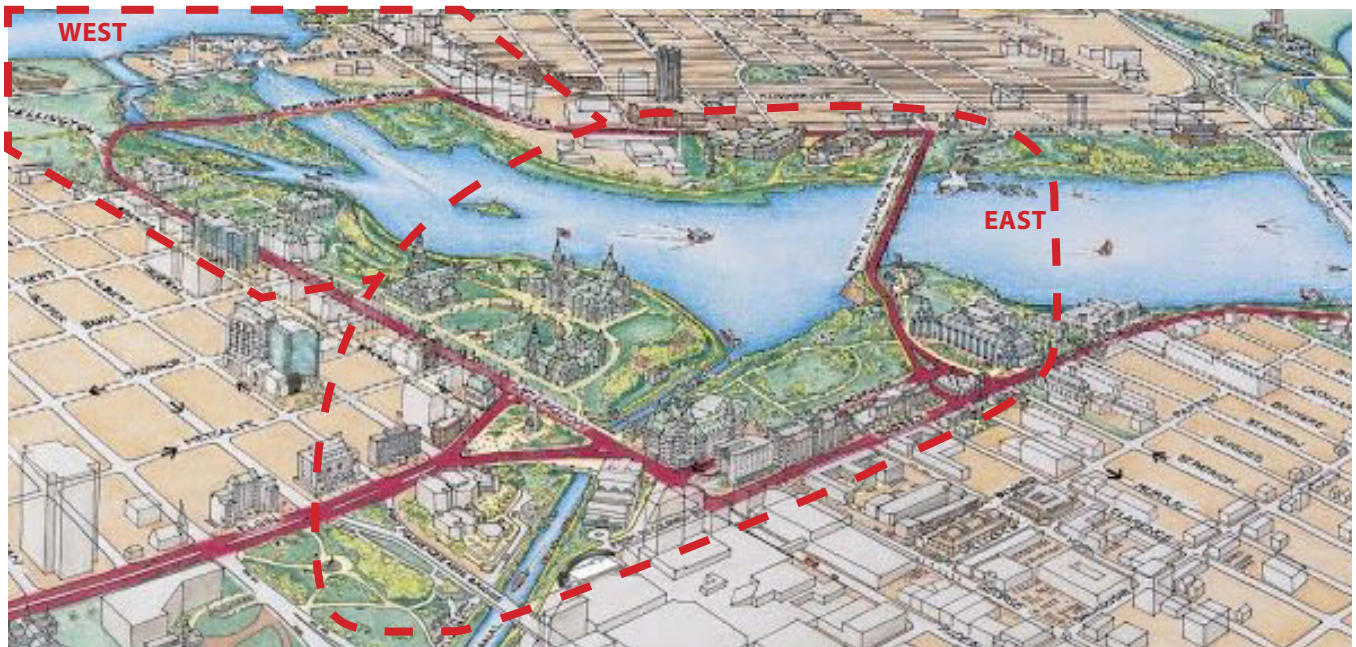
The setting often contributes to the significance of a historic place or cultural landscape and may help explain its origins and subsequent development and evolution. The International Council on Monuments and Sites (ICOMOS) defines the setting of a heritage structure, site or area as “... the immediate and extended environment that is part of, or contributes to, its significance and distinctive character...”

*(ICOMOS, Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas, 22 November 2005, p. 2).*

In a cultural landscape, the setting often corresponds to the visible boundaries (whether natural or human-made) that encompass the site. In most cases, the setting goes beyond the boundaries of the historic place and understandably, interventions within the broader setting, can, if done insensitively, affect its heritage value.

### PRESERVING THE HISTORIC PLACE'S SETTING

A good strategy for the preservation of the setting of an historic place is to ensure that stakeholders, the broader community and adjacent property owners are all aware of its heritage value and how interventions on the property could affect that value. The 2008 NCC document “Château Laurier Urban Design Guidance” which outlines protection based upon key view-scapes and specific elements of the historic place is an example of employing that strategy, with respect to the Château Laurier within the Capital Core Cultural Landscape. The proponent's design team was provided with that 2008 document to review for this project.



**RIGHT** Looking North toward the Capital East Core Cultural Landscape (as imagined by DTAH) including Parliament Hill, Confederation Square, Rideau Canal, Château Laurier and Major's Hill Park. Although the private Château is more a component of "Town", there is a perception of it being part of the "Crown", "pavilions in the park" landscape. Proposed addition location shown in dashed red line on right side of image. *DTAH base image*







**ABOVE** Panoramic view (2016) of the Capital East Core Cultural Landscape from the northwest, looking towards the mouth of the canal, with the Alexandra Bridge on the left and Parliament Hill on the right. The Château Laurier is partially visible behind Parliament Hill.

## TYPE OF CULTURAL LANDSCAPE

The Capital Core cultural landscape sits in unceded ancestral territory of the Algonquin First Nation. It incorporates both natural elements (i.e. river; bluffs) and cultural elements (i.e. buildings, infrastructure, activities). Based upon UNESCO's framework for cultural landscapes (Operational Guidelines for the Implementation of the World Heritage Convention, 2008), the Capital Core is a designed and associative cultural landscape.

- A designed cultural landscape is created intentionally by man, constructed for aesthetic or other cultural reasons;
- An associative cultural landscape incorporates cultural associations of natural elements rather than material cultural evidence.

## CHARACTER-DEFINING COMPONENTS

Although the Capital Core is not a designated historic place and therefore does not have a written character statement with listed character-defining elements, there are key components that help us define the character that contributes to its historic value and its symbolic value to the region and the country.

With a national landmark of this significance, the first step in conceiving an addition is to consider the character and underlying orders of this powerful and memorable surrounding cultural landscape such as (including but not limited to, and not an official list of character-defining elements):

- The Parliament Buildings with their overall presence as a series of "pavilions in the park"; their full display of picturesque massing, structural ornament, and careful manipulation of texture and colour for surface effect; their various towers that are visible within the surrounding contexts at a variety of scales; their role as the seat of the Federal Government; their considered response to the substantially varied surrounding context; their integration and response to the surrounding natural and designed landscape;
- The Parliamentary Precinct and Confederation Boulevard with their roles in connecting various institutions and landscapes of National significance within the core of the National Capital Region (Ottawa-Gatineau) and in connecting the two sides of the Ottawa River; their consistency in finishes; their integration of buildings and sites from various periods; their on-going management and enhancement for use by the local population, all Canadian citizens and visitors from other countries;
- The bluffs of Parliament Hill - the forested cliffs - with their dramatic



IN BOTH VIEWS OF THE CAPITAL EAST CORE CULTURAL LANDSCAPE, NATURAL ELEMENTS (WATER, CLIFFS, TREES, SKY) PLAY A LARGE ROLE IN DEFINING THE CULTURAL LANDSCAPE, WITH BUILT CULTURAL ELEMENTS (INSTITUTIONS, OFFICE BUILDINGS, INFRASTRUCTURE) FORMING AN APPLIED LAYER TO THE NATURAL LANDSCAPE.

**BELOW** Panoramic view (2016) of the Capital East Core Cultural Landscape from the northeast, looking toward the mouth of the Canal (from the Alexandra Bridge, “View 6” in the 2008 NCC document) we see more of the Château and Parliament Hill, neighbours across the Rideau Canal.

siting overlooking the Ottawa River; their role within the larger 9-hectare, Picturesque style landscape (rising from Wellington Street and falling sharply behind the Library) that bounds the river; their overall integrity and natural abundance, including the mature trees and shrubs and the cliff-side environment;

- The Ottawa River with its large size and various water and shoreline features; its relationship to surrounding built and natural landscape elements; the views to and from the river and the surrounding elements; its role in presented in many iconic views of the Capital precinct; its relationship with the Rideau Canal and other connecting water bodies;
- The Rideau Canal and Locks, with its dramatic mouth setting at the Ottawa River below Wellington Street; its period engineering accomplishments including the cascade of manually-operated locks that traverse the significant grade difference to arrive at the Ottawa River; its canal bed; its various built structures including the former Commissariat Building (Bytown Museum) and Lock Office; its connections to the surrounding environment; its on-going seasonal operation;
- Nepean Point with its setting atop the banks of the Ottawa River; its relationship with the Alexandra Bridge; its panoramic views to Parliament Hill and the overall Capital Core Cultural Landscape; its role in the early colonization and discovery of the Ottawa region;
- Major’s Hill Park with its setting overlooking Parliament Hill, the Rideau Canal and Ottawa River; its large open green space and various landscape treatments; its urban edge along Mackenzie Avenue; its views both within the park and views to and from outside the park; its physical and visual relationship to the Château Laurier located at its south boundary (on land that was formerly part of the park’s land holdings), and with the National



- Gallery of Canada on its north flank;
- The Château Laurier itself, with its romantic setting atop, and overlooking the Rideau Canal; its proximity to Parliament Hill and to other federal government buildings in the Ottawa downtown core; its picturesque silhouette, created by a broad range of interpreted “medieval” details.

#### **CULTURAL LANDSCAPES IN THE STANDARDS AND GUIDELINES FOR THE CONSERVATION OF HISTORIC PLACES IN CANADA (SGCHPC)**

Key portions from the SGCHPC chapter on Cultural Landscapes (Section 4.1) that pertain to the proposed addition to the Château Laurier include:

1. **LAND USE** Design a new feature, when required for a new use, that is compatible with the past or continuing land use;
2. **TRADITIONAL PRACTICES** Design a new feature, when required by a new use, that does not obscure, damage or destroy other features that are also important to traditional practices;
3. **SPATIAL ORGANIZATION** Design a new feature, when required for a new use, that is compatible with the character-defining spatial organization;
4. **VISUAL RELATIONSHIPS** Design a new feature, when required for a new use, that respects the historic visual relationships in the cultural landscape. This can include matching established proportions and densities, such as maintaining overall ratio of open space to building mass in an urban heritage district when designing an infill building;
5. **CIRCULATION** Design a new circulation feature, when required for a new use, that is compatible with the heritage value of the historic place, including controlling and limiting new access points...;
6. **ECOLOGICAL FEATURES** Introduce a new element, when required by a new use, that does not have a negative impact on the heritage value and condition of the ecological features;
7. **VEGETATION** Introduce new vegetation, when required by a new use, to ensure that the heritage value of the cultural landscape is preserved...;
8. **LANDFORMS** Design a new feature, when required for a new use, that is compatible with the character-defining landform.

**BELOW** Looking northwest on Elgin Street at Sparks Street towards Parliament Hill with East Block in the foreground.

## PARLIAMENT HILL

Parliament Hill, formerly known as Barrack's Hill, was a strategically located military base, ideally placed to protect the northern mouth of the Rideau Canal, a waterway constructed in response to hostilities between the British and their American neighbours to the south. As relations improved and thoughts shifted towards establishing a well placed capital for the United Provinces of Canada, Queen Victoria selected Ottawa to be the capital in 1858. Shortly after the selection of Ottawa as the capital, Public Works began the process of selecting a design for the new seat of Parliament by hosting a design competition with the winners being announced in 1859. Thomas Fuller and Chilion Jones were responsible for the design of the original Centre Block, while the architects of the East and West Blocks were Thomas Stent and Augustus Laver. Each of the three buildings was designed in a high Victorian style that was seen as being responsive to the surrounding wilderness. The three original pavilion buildings were largely complete by 1865, but it would take many more years for the surrounding landscape to be completed to the designs of noted landscape architect Calvert Vaux. During construction of the buildings, their role would shift from the seat of government for two united provinces to the seat for the Dominion Government, with Dominion of Canada being formed in 1867.



Over the course of its history there have been a number of changes to Parliament Hill, the most significant of which was a fire in 1916 that destroyed the original Centre Block. Construction of the new Centre Block, designed by John A. Pearson of Pearson and Darling (in collaboration with J.O. Marchand), would begin in 1917 in front of the Library of Parliament, the lone element of the original Centre Block to survive the fire. The building, designed in a new Modern Gothic style, reflected new technologies with the use of an internal steel structure and featured a more streamlined interpretation of Gothic architecture. Its stonework and detailing was less fanciful than the East and West Block and always





featured a sloped copper roof. The use of copper roofing did not appear on Parliament Hill until the 1890s when a fire destroyed the roof of West Block. Originally, the three pavilions all featured coloured slate roofs, adding an additional layer of colour that is no longer present on the Hill except for the use of coloured paint on the ornamental metalwork on the recently rehabilitated Library of Parliament.

The current Centre Block was completed in 1927 with the Peace Tower establishing the dominant place within the composition. This presence fundamentally changed the largely equal weighting relationship between the three pavilions. Regardless, the preferred view of the complex is obliquely from Elgin Street looking north with the East Block in the foreground.



East Block is the most historically intact building within the complex. Experientially, the Parliament Hill Complex, including its buildings, structures and landscapes deftly handles the duality of its context: on one side a highly urban context, while on the other a highly natural one, both equally important.

For additional information on Parliament Hill and its buildings and landscape refer to Appendix A.



**OPPOSITE TOP** South elevation of Centre Block.

**OPPOSITE BOTTOM** South and east elevations of West Block. *PSPC*

**RIGHT** West elevation of East Block.



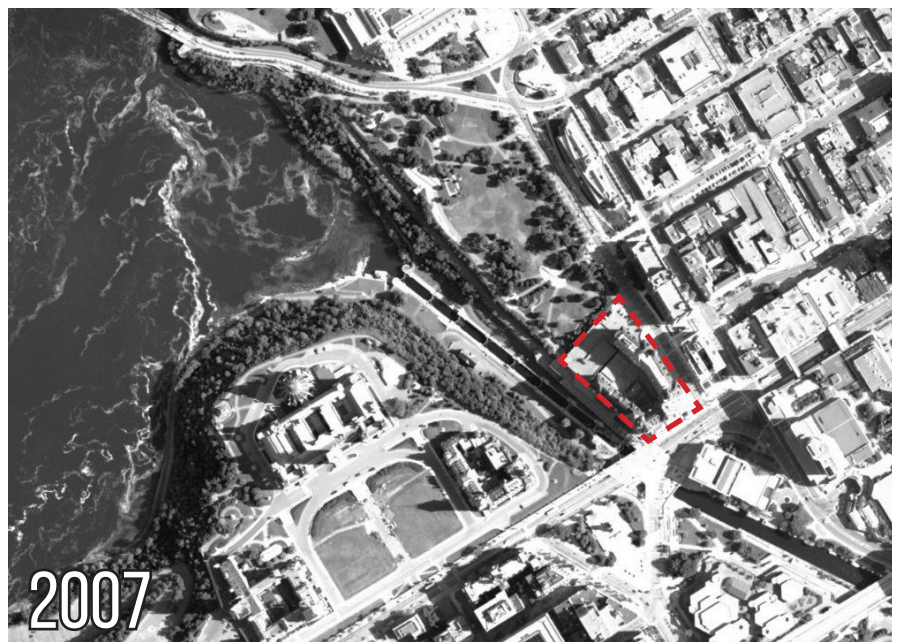
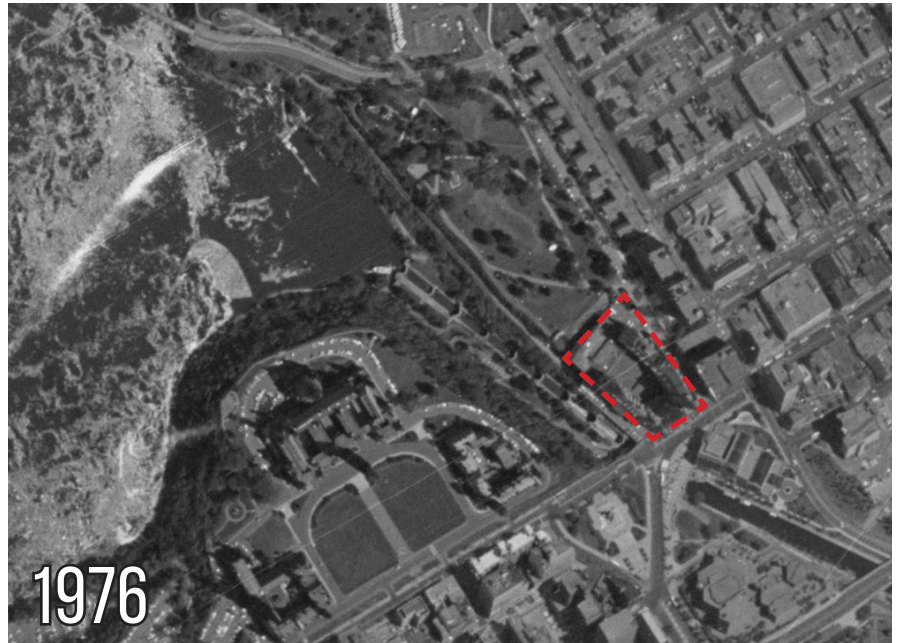
## OTHER BUILDINGS

For information on other historically significant buildings in the surrounding context, refer to Appendix A.

## 02.4 EVOLUTION OF THE SURROUNDING CONTEXT

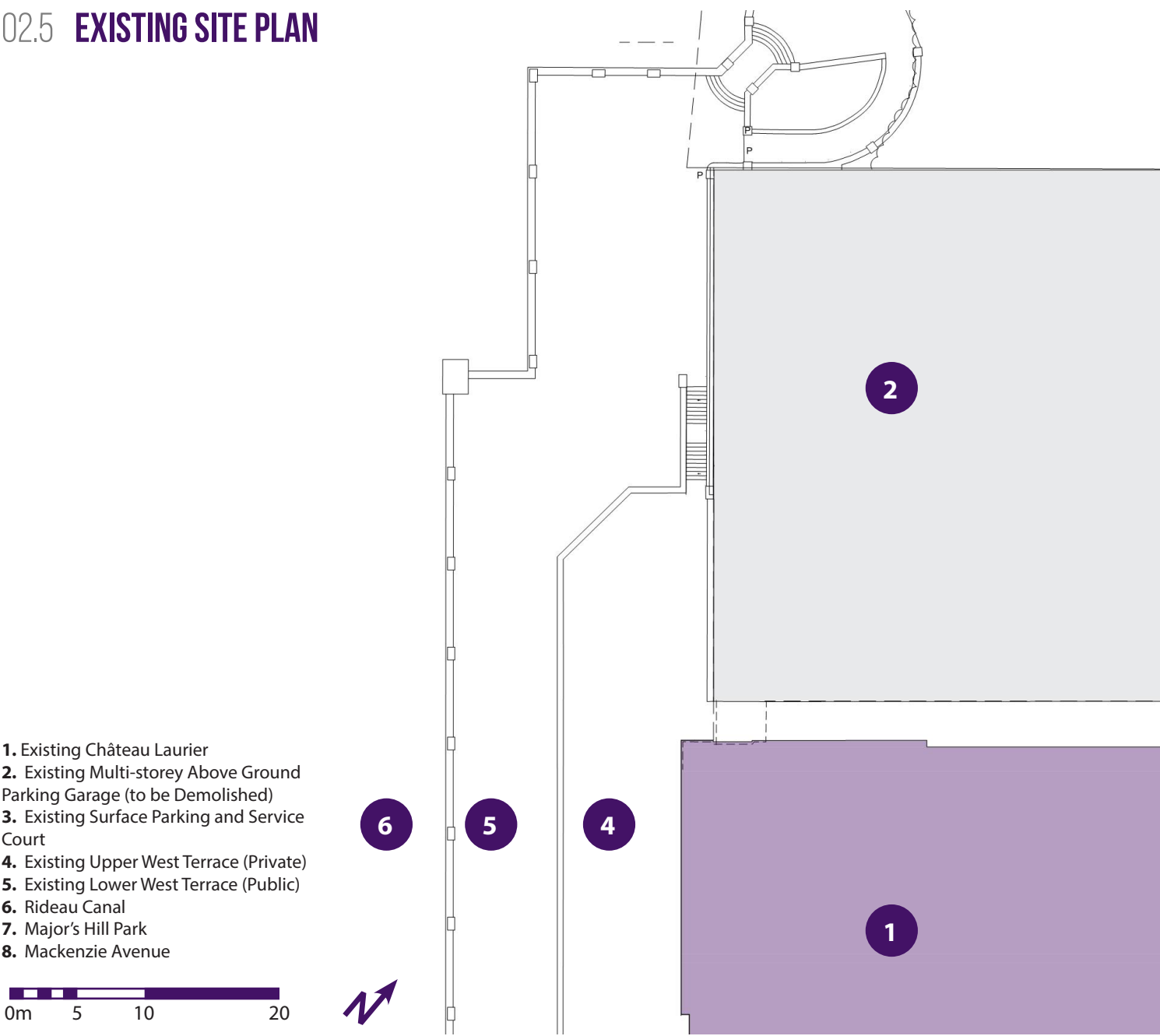
**Note:** Historical aerial photographs are sourced from [maps.ottawa.ca/geoottawa/](https://maps.ottawa.ca/geoottawa/). The subject property is denoted by a red dotted line.



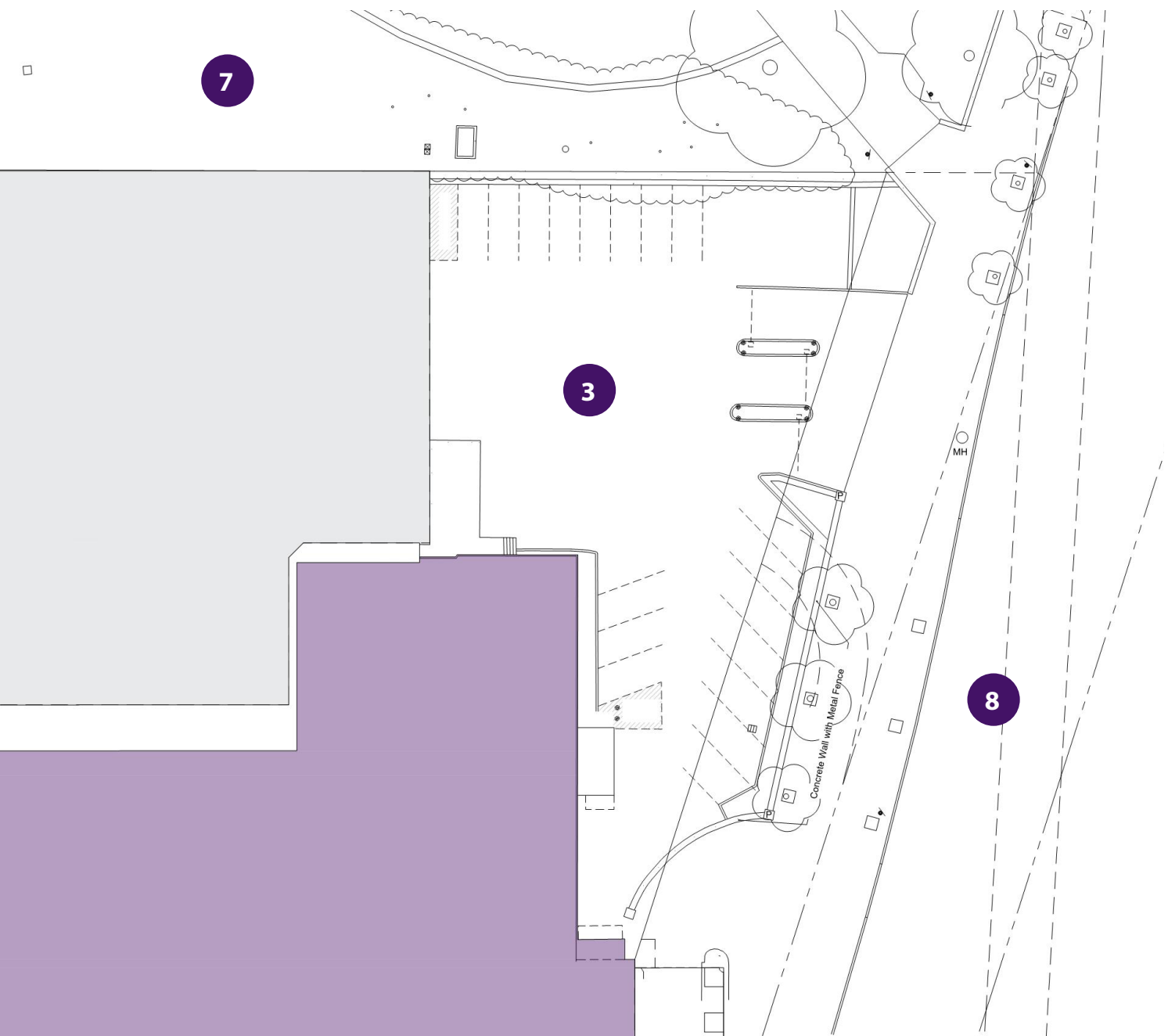




# 02.5 EXISTING SITE PLAN







# 03 PROPERTY HISTORY & ANALYSIS

**BELOW** Looking towards the southwest corner of the Château Laurier from Confederation Square.

The subject property, located at 1 Rideau Street, Ottawa (Fairmont Château Laurier Hotel) is designated under Part 4 of the Ontario Heritage Act, is identified as a Category 1 Historic Resource for the Byward Market Heritage Conservation District (although it is located outside of the District's Boundary) and is a National Historic Site of Canada. With three separate heritage designations applying to property, the Château Laurier is one of, if not the most historically-significant, privately-owned buildings in the National Capital Region. It is a building that befits its nationally-significant location on Confederation Square, immediately west of the Rideau Canal World Heritage Site and west of Parliament Hill, on the opposite bank of the Canal.

## 03.1 BRIEF HISTORY

The Château Laurier was originally constructed by the Grand Trunk Railway as one of their earliest attempts to provide deluxe hotels associated with their railway stations across the country, similar in stature to those provided by the competing Canadian Pacific Railway. Eventually, the network of grand hotels associated with railway stations would include the hotels originally constructed by the Canadian Pacific Railway in Victoria, Vancouver, Banff,

Lake Louise, Toronto, Montreal and Quebec City. As part of its efforts to compete with the Canadian Pacific Railway, the Grand Trunk Railway also constructed grand railway hotels in Ottawa, Winnipeg, and Edmonton. The last of the grand railway hotels was constructed by the Canadian National Railway in Montreal. In 1920, the Grand Trunk Railway was integrated into the Canadian National Railway. While these grand hotels were constructed by different railway operators they all generally shared the same Château architectural style. The style was seen as being ideally suited to creating grand buildings and relating to both majestic natural settings and urban locations.

The Château Laurier was constructed



between 1908 and 1912, concurrently with the Union Station across Wellington Street. Situated adjacent to the Parliamentary Precinct and on land originally belonging to the government (Major's Hill Park), the construction created a great deal of controversy locally, especially with an architectural style that deviated from the Gothic Revival style that characterized government buildings in the area. Requiring compatibility with these Parliamentary Precinct buildings, the Château style was agreed-upon as an acceptable alternative. It is fortunate for the constructors that Wilfred Laurier, Prime Minister of Canada at the time when the hotel was being considered, was very interested in improving the conditions of the capital, to reflect the growing nation and its seat of government. A deluxe railway hotel, appropriate for visitors, dignitaries and politicians, was seen as a highly desirable element by Laurier, so much so that he personally championed its construction.

## **BUILDING EVOLUTION OVER TIME**

The original portion of the hotel includes the west and south wings, with 350 rooms, along with a series of banquet and social spaces. It is interesting to note that the hotel did occupy land within the park, but its open L-shape was restricted to the edge, allowing the park to continue into this area (Refer to the Historic Images section below).

A 240-room addition, fronting onto Mackenzie Avenue, provided an east wing along with convention and ballroom space situated within the resulting U-shaped plan on the lower levels. Along with these elements the hotel also gained another notable feature, an indoor pool and therapeutic spa finished in an Art Deco style. The last major addition occurred during the 1960s with the construction of the structured parking garage at the north end of the hotel's site. The 1980s saw some minor adjustments to the south front of the hotel and ground level.

## **NOTABLE OCCUPANTS**

Over time, the hotel has been home to a range of notable figures including Prime Ministers R.B. Bennett and Pierre Elliot Trudeau, internationally noted portrait photographer Yousef Karsh and a CBC Radio studio.

Centrally located within Ottawa's downtown core, at a key location where "Town and Crown" intersect, the Château Laurier has played host to a "who's who" of ceremonies, celebrations and guests over the years. It is common to encounter parliamentarians or those on government business in the halls of the hotel or in one of the restaurants. With its impressive banquet spaces, the hotel is also a sought-after location for a range of events, all of which adds to the building's place, role and legend within the city.



## 03.2 HERITAGE CHARACTER SUMMARY

The Château Laurier National Historic Site was constructed as Ottawa's premier hotel. It is the most visible of a handful of four-star hotels in Ottawa and is well-equipped to host a wide range of accommodations, social events and public gatherings. This historic place is much more than just an iconic hotel and its heritage. Its place within its significant surrounding context and its public-at-large recognition all reflect a broader role within the nation's capital.

From the start, the building has served an important function in the National Capital Region and is a key contributor to the heritage character of its context. It originally possessed and has developed a range of key heritage character elements that contribute to making the Château Laurier historically significant.

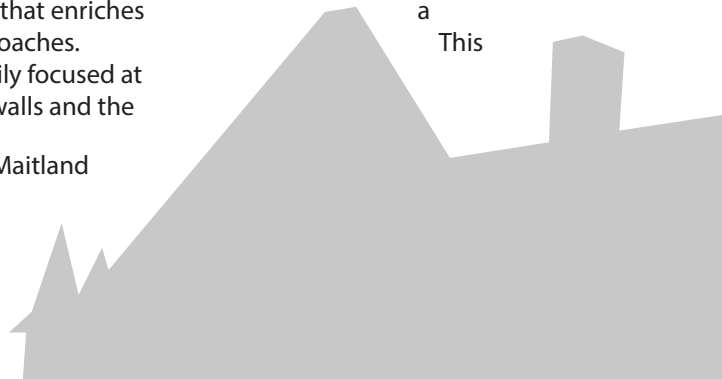
### DESIGN

#### CHÂTEAU STYLE FORM

##### INTRODUCTION

The Château style is identifiable by the use of a range of architectural devices including asymmetry and mixed element elevations, typically with steeply pitched copper roofs resting on walls of stone (commonly smooth but sometimes rusticated). To add architectural interest, Château style buildings often include a mixture of "dormers, gables, conical towers, tourelles, finials, and iron cresting, piled on like the decoration on a particularly elaborate wedding cake."<sup>1</sup> These elements infiltrate the composition at a building level with further detailing enriching the building at a smaller scale, adding visual texture that enriches a building as the viewer approaches. This additional detailing, primarily focused at the interface between the walls and the

1 Shannon Ricketts, Leslie Maitland and Jacqueline Hucker, *A Guide to Canadian Architectural Styles, 2nd Edition* (Peterborough: Broadview Press, 2004), 99.



roof, aided by the contrast between the stone and copper, was most effective when lighter stone was employed. By placing the detailing at this location an intermediary zone or interstitial layer was created in the elevation, softening the intersection between the walls and roof, while guiding a viewer's gaze up through the lesser articulated stone walls towards the more fanciful and visually active eave line. It also created more fanciful roof lines, generating an even more picturesque silhouette.

#### CHÂTEAU LAURIER

Sharing a stylistic relationship with other railway hotels built during this period, the Château Laurier is massed and detailed using predominantly a "Château" style. Common elements of the "Château" style found here include an irregular silhouette, significant scale, steeply-pitched roofs, notable gable and dormer material two main and west

for

significant scale, steeply-pitched roofs, notable gable and detailing, towers, turrets and a high level of durable finishes. All of these elements are deployed across the portions of the building, including the original south wings and the later east wing. The flexibility of the architectural approach is illustrated in the ability the overall composition to accept subtle modifications to the detailing from the original section to the later addition. This is accomplished by employing the same stone and overall geometries to create an integrated composition while adding subtle distinctions.

The use of the Château style is not slavish.



There are also Gothic Revival and Mannerist elements that add texture to the architectural composition. Grounding the composition is the building's main volume, which is largely left unadorned, accentuating the attention and importance of the roofscape and associated eaves.

### **MATERIAL FINISHES**

Indiana limestone, used in the construction of many high quality and notable institutional buildings of the period (and in continued use today), was used to finish the exterior walls of the Château Laurier. The limestone matches the stone of the Neoclassical former Union Station directly across Wellington Street, which was built at the same time as, and directly connected to, the hotel. By matching stone type, the hotel responds to the Station, while the copper roofscape responds to its more picturesque neo-Gothic neighbours on Parliament Hill. Grounding the Château Laurier's roof are decorative eaves, projecting upper storeys complete with corbeling and vertical elements all of which feature the Indiana limestone.

### **CONTEXTUAL**

#### **RELATIONSHIP WITH THE OTTAWA RIVER AND RIDEAU CANAL**

The Château Laurier rests atop the east wall of the flight of the Rideau Canal's gateway locks, occupying







**OPPOSITE TOP** Detail of the hotel's roofscape with portions of the west north and east wings visible.

**OPPOSITE BOTTOM** Looking up the Rideau Canal from the Ottawa River towards the Château Laurier with the entrance to the initial flight of locks in the foreground.

**TOP** Looking north towards Ottawa from the Alexandra Bridge with Parliament Hill on the right and the Château Laurier on the left. ("View 6" in NCC documentation)

a significant position and "romantic setting" above the Ottawa River. The landscape of Major's Hill Park and the hotel's relative height exposes the building's open north end toward the mouth of the Rideau Canal and the Ottawa River below. These river views are some of the most powerful views of the Parliamentary Precinct including its buildings, landscape and silhouette, with Major's Hill Park, the Château Laurier and mouth of the Rideau Canal each contributing to Parliament's east setting. In fact, this is one of the most picturesque and significant combinations of natural and built landscapes in Canada. Refer to Section 2.3 for a thorough discussion of the cultural landscape that the Château is a part of.

## RELATIONSHIP WITH PARLIAMENT HILL AND NEARBY FEDERAL BUILDINGS

The picturesque quality of the Château Laurier's Château style roofscape relates well to the Gothic Revival roofscape and pavilions of Parliament Hill. Although its facades are less articulated than those of Parliament Hill, the hotel's honed Indiana limestone walls, copper roofing, and silhouette variation (as it meets the sky and separation of the building from Parliament Hill by the Canal cut) allow the two compositions to relate to each other across the gap, contributing



**ABOVE TOP** Southeast corner of the Confederation Building located west of Parliament Hill. *PSPC*

**ABOVE BOTTOM** Bank of Canada with the original building nestled between 1970s glass “wings” complete with a new copper “Château-style” roof. *capitalmodern.ca*

to a larger iconic landscape view.

The role of the Château Laurier in influencing subsequent Federal architecture located in the Parliamentary Precinct is noted in a number of sources including the Château Laurier’s own National Historic Sites of Canada Statement of significance, which goes so far as to suggest that the Château style was adopted by the federal government as its preferred architectural style from 1916-1950. Buildings potentially influenced by the Château style during this period include the Confederation and Justice Buildings and the Supreme Court Building. While the distinctive silhouette is present in each of these buildings, they are all missing some of the most significant elements of the Château style, especially the extreme variation and articulation of the eave line. Arguably, the Confederation and Justice Buildings, while possessing some eave articulation and elevational arrangements found in Château style buildings, do not demonstrate the same level of affinity to the style as the hotel, aligning more closely to the Victorian Gothic styling of Parliament Hill to its east. Continuing west on Wellington Street, the Supreme Court possesses a large Château-style copper roof that suggests an affinity for the style; however, the building is more in keeping with Art Deco. As well, a skillfully massed roof rests on top of the rest of the architectural composition, rather than being married to the remainder of the building, via roof eave articulation. This roof was added as an after-thought under a Prime Ministerial directive.

As a note, the use of a Château-style roof appeared in the more contemporary architectural assemblage at the nearby Bank of Canada. While the new roof skillfully accommodates the need for additional space above the original Bank of Canada Building, it creates a false history and misrepresents the true origins of the banking temple as an Art Deco edifice. The use and mixture of architectural styles, especially those with highly charged contextual references, should be employed with the utmost care to ensure the legibility of historically significant structures remains, while at the same time, accommodating the requirements of improving a building’s functionality or adapting it to a new use, so as to encourage continued and meaningful uses that are in keeping with a building’s heritage character.

## RELATIONSHIP WITH CONFEDERATION SQUARE AND GOVERNMENT CONFERENCE CENTRE (FORMER UNION STATION)

### CONNECTIONS TO THE GOVERNMENT CONFERENCE CENTRE

With facing primary elevations and main entries, the Château Laurier is



contextually and historically related to the Government Conference Centre (GCC - Former Union Station Ottawa). The same Indiana limestone is used as the primary exterior wall cladding material with both buildings featuring similar levels of articulation within the main field areas. The use of the same stone is one of the main factors that allows the different styles of the hotel (Château) and the GCC (Neoclassical) to comfortably co-exist.



Functionally, the Château Laurier was constructed in service to the former Train Station as a means of providing dignified accommodations for visitors arriving by train, thereby heightening the respectability of train travel, which at times could be a dirty affair. Additionally, the placement of the train station and hotel provided a much improved setting in this part of Ottawa at the intersection of "Town and Crown."

#### *CONNECTIONS TO CONFEDERATION SQUARE*

**ABOVE TOP** Looking north on axis through Confederation Square with the Château Laurier on the right and East Block (Parliament Hill) on the left.

**ABOVE BOTTOM** Looking northeast from the upper terrace of the NAC towards the west elevation of the Government Conference Centre and the Château Laurier.

Confederation Square is a National Historic Site of Canada located in the heart of Ottawa and is one of its largest hardscaped open spaces in the city. As an urban open space the square relies on the buildings that occupy its edges (and the iconic War Memorial at its center) to define it spatially and contribute to it architecturally. Situated at the northeast corner of the triangular-shaped square, the hotel participates in some of the most important viewscapes both approaching the square from the south and within the square. The Château Laurier's role in the character of the square is significant enough for the square's Statement of Significance to identify the hotel's "footprint with its Château style design, original exterior materials and decoration, original design and materials of major public spaces, and use as a hotel." Both the south and west elevations of the hotel contribute to the character of Confederation Square.





## SILHOUETTE

Like other Chateau and Gothic style buildings, the hotel's silhouette is a critical element of the building's character. The silhouette is ideally suited to the different types of contextual environments that the building relates to, including the landscape of Major's Hill Park, the Rideau Canal and Ottawa River, and the more urban environs of Wellington Street and Mackenzie Avenue. Architecturally, the Chateau's silhouette is the result of the use of a wide range of medieval-inspired detailing including turrets, machicolations, and finialed and crocketed gables, in addition to a varied and steep copper clad roof.

## ASSOCIATIVE

### THE CHÂTEAU STYLE POSSESSES A PAN-CANADIAN RECOGNITION

#### BROADER SIGNIFICANCE OF THE CHÂTEAU STYLE

Identified by many as a significant architectural style deployed across Canada, it is most closely associated with railway hotels that were constructed by the Canadian Pacific Railway and the Grand Trunk Railway during the late 19th century and early 20th century. "It became the style of choice for luxurious country retreats both private and commercial, chosen for its freedom of planning, picturesque qualities, and evocation of Canada's French and Scottish roots."<sup>2</sup> With its use within the design of these landmark buildings along with the fantastical associations with châteaux, this architectural style possesses a high level of recognition across the country, be it in more natural environments or in more urban environments. While regional variations are present within the various buildings, even those designed in service of the railways, the strength of the eave and roof lines contributes to the visual appeal of these buildings and reinforces the connection between buildings across Canada of this type.

<sup>2</sup> Ibid. 102.



## OCCUPANTS AND EVENTS

Over time, the hotel has been home to a range of notable figures including Prime Ministers R.B. Bennett and Pierre Elliot Trudeau, internationally noted portrait photographer Yousef Karsh and a CBC Radio studio. As the hotel possessed some of the most advanced technical equipment in the city, the hotel hosted Ottawa's first radio station on its seventh floor. In fact, both of CBC's English and French language radio stations continued in the seventh and eighth floor until 2004. The occupancy of Yousef Karsh continues to be marked by the Karsh suite displaying a selection of the photographer's work within the hotel. To highlight the history of the Château Laurier, historic photographs are displayed in various public

locations throughout the hotel.

Along with these notable occupants, the hotel has played host to countless nationally and internationally-known patrons and royalty, and served as the backdrop to locally and nationally-significant events reflecting its role as the premier hotel in Ottawa during most of its lifetime.

The combination of design, context and association have resulted in the Château Laurier occupying a unique and special place in the collective memory of people in the National Capital Region, making it one of the most significant privately-held heritage buildings in Ottawa.

**OPPOSITE** West elevation  
roofscape.

**ABOVE** Ballroom. *Fairmont*

## THE RISE OF CAR CULTURE AND RESPONDING TO ACCOMMODATION CHALLENGES

### 03.3 PARKING GARAGE

Constructed during the 1960s, a period of shifting transportation and access priorities in downtown including the removal of passenger and freight rail traffic from downtown as part of implementing the Greber Plan, the above-ground parking garage reflects the rapid rise of car use within North American culture. In response to the impending loss and on-going challenges associated with accommodating patrons arriving by car, the hotel chose to replace and enlarge its existing surface lot immediately north of the hotel with a 5-storey above ground parkade. Aerial photography from 1965 highlights the presence of cars in the immediate vicinity of the Château Laurier, with parking clearly visible on the hotel's west terrace, north surface parking lot and northeast service court. **The parking garage is not part of the National Historic Site of Canada designation and is not specifically referenced in the Provincial designation.**

The above-ground parking garage is finished in the same Indiana limestone as the rest of the hotel and its height matches the lowest string course on the hotel, marking the top of the building's mezzanine level. This masonry course is an important marker as it identifies the junction between the base of the

Château Laurier with its restaurants, ballrooms, meeting space and ancillary spaces and the hotel rooms that rise from this base and extend to the underside of the high-pitched copper roof. To allow natural light into the hotel's main ballroom, the parking garage is set back from the north wall by a lightwell; however, windows that once looked onto Major's Hill Park currently look towards a concrete block wall, and are typically closed.

When constructed, this ballroom would have had impressive views towards Major's Hill Park, the loss of which changed the character of the space, which nevertheless is still impressive.





**OPPOSITE** East elevation of the parking garage facing in the Mackenzie service court.

**BELOW** Looking north along the Rideau Canal with the parking garage's west elevation visibly continuing the base of the remainder of the hotel.

Walking along Mackenzie Avenue, the parking garage is set well back from the street to provide a surface parking forecourt and delivery marshalling area adjacent to the parking garage.

Along the north elevation of the structured parking garage there is a three-and-one-half storey (5 parking storeys) high continuous wall of limestone with inset stone arches, facing visitors in Major's Hill Park. While the wall is finished in the same material as the rest of the hotel, it provides an interface that is very abrupt, eliminating the opportunity for the hotel to interact with the park. This is somewhat mitigated by heavy landscaping along this edge.

Facing the UNESCO World Heritage Site Rideau Canal, the parking garage, while functionally necessary, and fitting reasonably well, is not a use that takes advantage of its noble site. Its impact is mitigated by the multi-level terraces on the western edge of the hotel along the Rideau Canal, marking the presence of the former location of the railway tracks leading to Gatineau.

A fifth elevation that is often overlooked is the roof of the parking garage, presenting open parking to those with views from above including from the hotel and from Parliament Hill. Open parking, similar to the unadorned roof of the banquet and service spaces, is not considered to be in keeping with the natural location and dignified character of the Château and its surroundings.

The current parking garage has arch-topped openings on the west and east sides (echoed by similar but bas-relief, arches currently shrouded by park vegetation on the north side) that provides a comfortable visual relationship, especially on the west with the Canal. Finally, the public connection between Major's Hill Park and the lower west terrace is a key existing element that is intimately connected to the parking garage location.



**RIGHT** Looking east from the West Terrace toward the public connection to Major's Hill Park, located at the northwest corner of the parking garage.







**TOP** Looking south towards the rear of the Château Laurier from Major's Hill Park with the existing parking garage in the foreground.

**BOTTOM** Looking southwest towards the Château Laurier on Mackenzie Avenue from the Embassy of the United States of America.





## 03.4 BUILDING DEVELOPMENT HISTORY

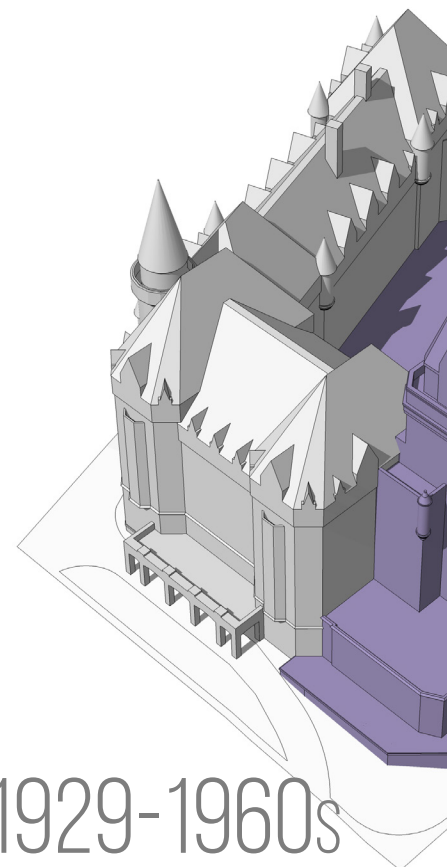
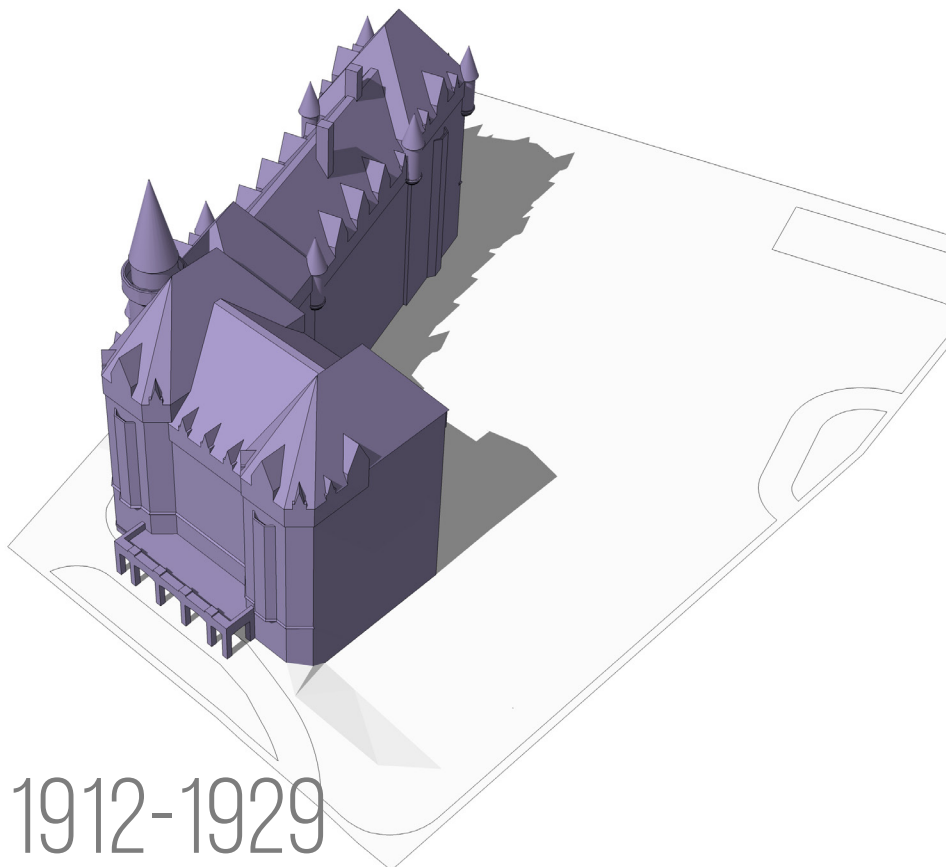


### SOUTH & WEST WINGS

**CONSTRUCTED** 1908-1912

**ARCHITECTS**

Ross and MacFarlane



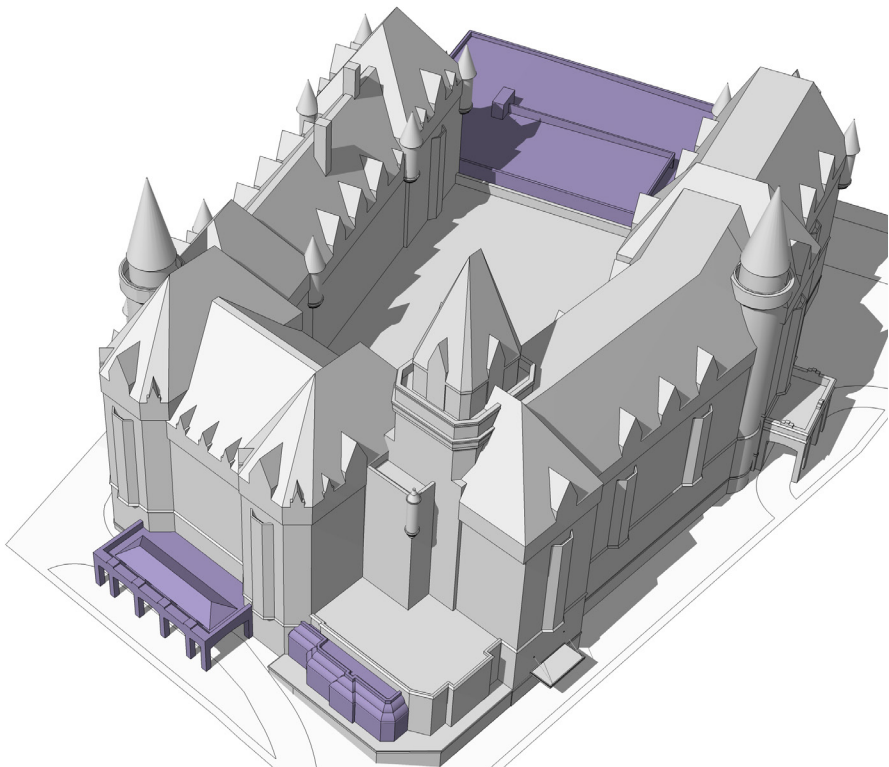
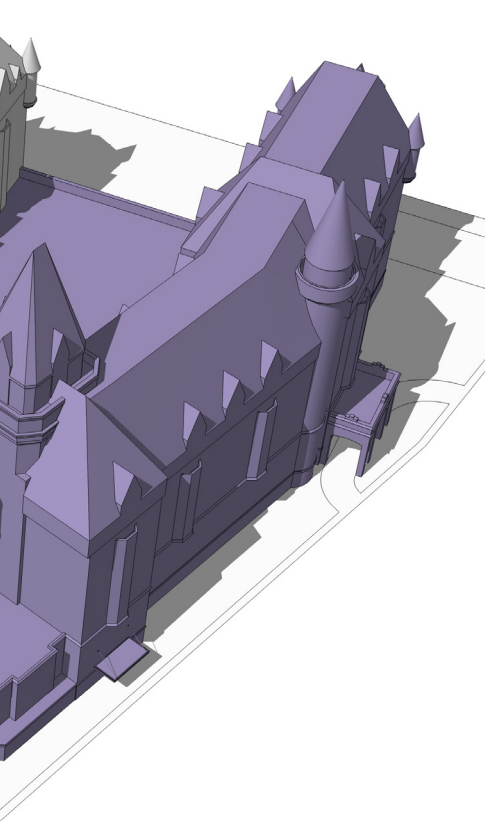
# EAST WING

CONSTRUCTED 1927-1929  
ARCHITECTS  
John S. Archibald & John Schofield



# PARKING GARAGE

CONSTRUCTED 1960s  
The 1980s saw a new porte cochère entry and conservatory addition (1985) to the south side.



1960s - PRESENT

Illustrations by MTBA

## COMPLETION OF THE ORIGINAL SOUTH AND WEST WINGS OF THE HOTEL

While the Château Laurier presents a reasonably consistent architectural presence, it has continuously evolved allowing the hotel to adapt to the changing needs and expectations of its patrons, while maintaining its place as one of the premier hotels and landmark buildings within Ottawa's downtown core. The three main development periods for the hotel are primarily associated with significant additions to the building including the 1929 east wing and the 1960s above ground parking garage.

### 1912-1929

Construction of the original portion of the hotel completed in 1912 was comprised of its current south and west wings. "Of the 350 original bedrooms, 155 provided the luxury of a private bath. Another 104 rooms had washstands with hot and cold water connections."<sup>3</sup> Due to the arrangement of the hotel on its site, service and carriage access to the hotel was provided via a ramp at the east edge of the hotel to arrive under the main entrance portico. Set forward from the west wing, the symmetrical south elevation was originally connected to the street with a short portico featuring a vaulted ceiling. Unlike the current drop off, the portico did not accommodate vehicles with horse and carriages stopping within the drop-off zone immediately south of the portico. Along the west edge of the hotel, a terrace deck was constructed over the railway tracks adjacent to the Rideau Canal.

### RELATIONSHIP WITH MAJOR'S HILL PARK

Constructed on land at the south end of Major's Hill Park, the Château Laurier originally provided an urban edge for the park. While there was limited to no direct access from the hotel's inward-facing elevations the park continued into the open portion of the L-shaped plan and around the east edge of the hotel. This arrangement allowed the hotel to rest at the edge of the park rather than existing separate from it.

### 1929-1960

## CONSTRUCTION OF THE EAST WING AND ADDITIONAL BANQUET SPACES

Under the new ownership of the Canadian National Railway, the hotel was expanded in 1929 with the construction of the east wing along with banquet and other ancillary spaces. In total, 240 rooms were added to the Château

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3 Maria Cook, "An elegant palace, but not just for the city's elite", *Ottawa Citizen*, last updated June 3, 2012, <http://www.ottawacitizen.com/elegant+palace+just+city+elite/6679725/story.html>.





**TOP** Château Laurier with the Daly Building (demolished 1991) visible to the right of the image (circa 1915-1927).

*Library and Archives Canada  
MIKA 3325320*

**BOTTOM** Looking northwest towards the Château Laurier's original south wing that hugged the south edge of Major's Hill Park (circa 1912).

*Library and Archives Canada  
MIKA 3325297*





**TOP** Looking south from the Rideau Canal locks where they meet the Ottawa River, up towards the Château Laurier. By this point the railway tracks along the western edge of the hotel have been decked over (circa 1912). *Library and Archives Canada MIKA 3325297*

**BOTTOM** Château Laurier prior to the construction of the east wing, from Major's Hill Park. (circa 1916). *Library and Archives Canada MIKA 3325303*



Laurier connected to the existing south wing via a recessed chamfered square tower and low street-fronting mass at the corner. This addition included the construction of the ballroom, an important interior public space which has played host to a many significant events under its vaulted ceiling. Following shortly thereafter, the Art Deco pool opened in 1930. Architecturally, the 1929 addition is designed in the Château style with subtle and sympathetic differences from the Château style of the original wings.

#### **RELATIONSHIP WITH MAJOR'S HILL PARK**

Continuing to occupy land at the south end of Major's Hill Park, the construction of the 1929 addition resulted in a redefined edge of the park at the north end of the hotel. The park no longer bled around and into the zone occupied by the hotel with the edge being defined by the end of the two wings and the banquet spaces between. Set on a solid base of stone, this elevation was dominated by a row of large arch-topped windows associated with the banquet spaces to provide daylighting and views into the park from these spaces. Extending further north, the end of the new east wing did not include arc-topped windows on its north end.





**TOP** Looking northeast towards the Château Laurier with the former Post Office (demolished 1938) in the foreground (circa 1938).

*Library and Archives Canada  
MIKA 3319278*

**BOTTOM** Looking northwest at the Château Laurier with the interface between the new east wing and existing south wing (circa 1937).

*Library and Archives Canada  
MIKA 3353637*





**TOP** Aerial view of the Château Laurier with Parliament Hill's East Block in the foreground and Union Station and the associated industrial accouterments visible on the right side of the image (circa 1939).

*Library and Archives Canada  
MIKA 3358800*

**BOTTOM** Looking towards the north end of the Château Laurier from Parliament Hill, with a train car traveling along the tracks (since removed) located to the west of Major's Hill Park. The Château's upper west terrace is in place by this point decking over the railway tracks, while the lower west terrace is not. The newer East Wing is showing cleaner stone and less oxidized copper than the original West Wing. The Connaught Building is visible beyond the park (circa 1930).

*Library and Archives Canada  
MIKA 3325342*





## 1960S TO PRESENT

The continuing increase of automobile use and the loss of rail traffic in the downtown core necessitated the construction of the above-ground parking garage at the north end of the hotel. Enlarging the existing surface lot, the new garage took some pressure off the parking on the west terrace and reinforced the service uses at the northeast corner of the hotel. Other modifications included the replacement of the main portico with a enlarged automobile drop-off along Rideau Street and the construction of a new glass front for Zoe's Lounge in 1985.

### RELATIONSHIP WITH MAJOR'S HILL PARK

Occupying and enlarging the surface parking lot at the north end of the hotel, the parking garage served to directly sever all linkages between the hotel and the park. While the parking garage was finished in the same Indiana limestone as the rest of the hotel, the north edge of the parking garage is solid with an arrangement of gently inset areas and is screened by large trees. Rather than being a directly visible part of Major's Hill Park, the garage is designed to be hidden, increasing the role and presence of the building's roofscape from the north, especially from within the park.

**ABOVE** Looking up towards the Château Laurier from the adjacent Rideau Canal Locks

**OPPOSITE TOP LEFT** Looking northwest towards the Château Laurier with the Colonel By Drive slip ramp in the foreground.

**OPPOSITE TOP RIGHT** Looking east with East Block (Parliament Hill) in the foreground and the Château Laurier beyond.

**OPPOSITE BOTTOM** Upper portion and roofscape of the Château Laurier's east wing. Note the distinctive direction change in the wing that modulates the perceived length of the wing.





# 04 STATEMENT OF SIGNIFICANCE

**LOCATION** 1 RIDEAU STREET,  
OTTAWA  
**COMPLETED** 1912  
**ORIGINAL ARCHITECTS**  
ROSS AND MACFARLANE  
**CITY OF OTTAWA BY-LAW** 265-78  
**PLAQUE INSTALLED** 1982

The Château Laurier possesses two building-specific designations including a Provincial designation (1978) and a National Historic Site of Canada recognition (1980).

## 04.1 PROVINCIAL STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE (1978)

The Château Laurier, located at Rideau Street and MacKenzie Street, is recommended for designation as being of historical and architectural value. Erected 1908-1912 by the Grand Trunk Railway Company, and subsequently enlarged in keeping with the original architectural style, the hotel was built in the late Victorian French Château style, as designed by Montreal architects Ross and MacFarlane. This was in contrast to the initial Gothic Revival proposal. The romantic attractiveness of the Château Style became incorporated in a series of hotels across Canada. Sir Wilfred Laurier was the first to sign the register. From 1930-35 R. B. Bennett resided here. Over the years, the Château has served as a second home for many M.P.s and Senators, providing a dignified, hospitable and lively Ottawa residence.

## 04.2 NATIONAL HISTORIC SITE OF CANADA STATEMENT OF SIGNIFICANCE (1980)

The Château Laurier National Historic Site of Canada is an early-20th-century hotel located across from the Former Union Railway station in downtown Ottawa, Ontario. It sits atop the banks of the Ottawa River, overlooking both the river and the Rideau Canal. This picturesque hotel, constructed in the Château style is a commanding presence in Confederation Square, a national historic site of Canada encompassing some of the most recognizable historic buildings in the downtown core of the capital. Official recognition consists of the hotel building on the legal property on which it sat at the time of recognition.

### HERITAGE VALUE

The Château Laurier was designated a National Historic Site of Canada in 1980 because:

- It is a Château-style hotel, which is of national significance as an architectural type.

The Château Laurier, built between 1908 and 1912, was the first in a series of hotels constructed by the Grand Trunk Pacific Railway Company (GTPR) to encourage tourists to travel its transcontinental routes. From Quebec to Victoria, these Château-style hotels can be found near the railway stations in their urban environment, often in a dramatic location. The Château-style vocabulary used by the railway hotels evolved as a distinctly Canadian architectural type, and came to symbolize fine hotel accommodation. When the Château style began to evolve into a distinctly 'national' style of architecture, the physical proximity of the Château Laurier to the seat of the federal government led the hotel to serve as a model for the style. The constant reinforcement of this architectural image across the country provided a powerful visual expression of the bond that links these cities and regions of diverse cultural and geographic characters into a national unity.

The Montreal architectural firm Ross and MacFarlane designed the Château Laurier and based their plans on designs created by New York's Bradford Lee Gilbert. The pale Indiana limestone walls of the Château Laurier harmonized with the nearby Grand Trunk railway station, and the steep roof, turrets, and Gothic details of the structure ideally suited the character and climate of Canada. From 1916 to as late as the 1950s, the federal government insisted that all federal architecture in Ottawa conform in some way to this style. This is demonstrated in buildings such as the Confederation Building and the roof structure of the Supreme Court Building.

## CHARACTER-DEFINING ELEMENTS

Key elements that contribute to the heritage character of the site include:

- Its romantic setting atop the banks of the Ottawa River and overlooking the Rideau Canal;
- Its proximity to Parliament Hill and to other federal government buildings in the Ottawa downtown core;
- Its irregular L-shaped plan;
- Its elements which typify Château-style railway hotels, including its massive scale, irregular silhouette, steeply-pitched copper roofs, ornate gables and dormers, towers and turrets, high-quality materials, and dramatic setting;
- The smooth finish and pale tone of the exterior Indiana limestone walls, contrasting sharply with the ornate detailing above the eave-line;
- Its symmetrical front façade, defined by two octagonal pavilions, vertically accented by a strip of oriel windows;



**BELOW** Looking east highlighting the relationship between the Château Laurier and the Government Conference Centre prior to the creation of Confederation Square (circa 1936). *Library and Archives Canada MIKA 3348221*

- Its picturesque silhouette, created by a broad range of medieval detail, including turrets, machicolations, and finialed and crocketed gables;
- Its whimsical and delicate corner tower, inset deep into the wall;
- Its arcaded entrance loggia;
- Its close physical relationship with the former Ottawa Union Station, also constructed using pale, Indiana limestone, and its proximity and relationship with the Confederation Square National Historic Site of Canada and its affiliated buildings of national historic importance.

Sources: Historic Sites and Monuments Board of Canada, Minutes, June 1980, January 1981.



# 05 HERITAGE-RELATED PLANNING CONCERNS

## SECTION 4.6 CULTURAL HERITAGE RESOURCES OF THE CITY OF OTTAWA OFFICIAL PLAN IS AVAILABLE HERE

[HTTP://OTTAWA.CA/EN/OFFICIAL-PLAN-0/46-CULTURAL-HERITAGE-RESOURCES](http://ottawa.ca/en/official-plan/0/46-cultural-heritage-resources)

## 05.1 CITY OF OTTAWA OFFICIAL PLAN

### SECTION 4.6 CULTURAL HERITAGE RESOURCES

Section 4.6 of the City of Ottawa's Official Plan specifically identifies the reports and assessments that are required when a proposed development may affect a cultural heritage resource in Ottawa.

For the purposes of Section 4.6, cultural heritage resources include "buildings, structures, and sites; archaeological resources; rural and urban cultural heritage landscapes; heritage conservation districts, areas and environments that include river and canal corridors; Scenic-Entry Routes and Multi-Use Pathways."

For the proposed addition to the Château Laurier the existing building, Rideau Canal, Byward Market Heritage Conservation District along with a number of other individually designated properties form the menu of applicable heritage resources.

When analyzing the potential impact of a proposed development on surrounding properties with an individual designation or as part of a Heritage Conservation District, the City of Ottawa identifies a boundary of 35 metres for surroundings. Given the unique nature of the context within which the proposed addition is located this Cultural Heritage Impact Statement considers designated properties and districts within and visually beyond the 35 metre boundary requirement.

## 05.2 CITY OF OTTAWA ZONING BY-LAW

### SECTION 60 OF THE CITY OF OTTAWA ZONING BYLAW IS AVAILABLE HERE

[HTTP://OTTAWA.CA/EN/RESIDENTS/LAWS-LICENSES-AND-PERMITS/LAWS/CITY-OTTAWA-ZONING-LAW/ZONING-LAW-2008-250-CONSOLIDATION--6](http://ottawa.ca/en/residents/laws-licenses-and-permits/laws/city-ottawa-zoning-law/zoning-law-2008-250-consolidation--6)

### SECTION 60 HERITAGE OVERLAY

In addition to the requirements of the underlying zoning for the affected site, there are also considerations related to the Heritage Overlay within which the proposed addition rests. The goal of the heritage overlay is to protect an area's heritage character and encourage the retention of built resources that are considered to have heritage value individually or that are seen as contributing the heritage character of a larger area.

Of specific interest for the proposed addition to the Château Laurier is General Provision 1 that reads:

*“Where a building in an area to which an heritage overlay applies is removed or destroyed it must be rebuilt with the same character and at the same scale, massing, volume, floor area and in the same location as existed prior to its removal or destruction. (By-law 2014-289) (By-law 2015-281) (By-law 2014-289)”*  
*<http://ottawa.ca/en/residents/laws-licenses-and-permits/laws/city-ottawa-zoning-law/zoning-law-2008-250-consolidation--6>*

While the demolition of the existing parking garage is viewed in a positive light, the Heritage Overlay requirements apply to a heritage property as it was designated (which excludes the parking structure) and as defined by the boundaries of the applicable heritage overlay (which includes all aspects of the property), which in the case of the Château Laurier includes its parking. Therefore as currently proposed, the new addition does not meet the requirement of General Provision 1 of the City of Ottawa’s Heritage Overlay.

To address this, a minor variance is being sought for this specific item.

For additional planning-related information, refer to other documents contained within the Site Plan Approval submission.



# 06 DESCRIPTION OF PROPOSED DEVELOPMENT

## OVERALL

### GROSS FLOOR AREA - EXISTING

37,896.92 sq.m.

### GROSS FLOOR AREA - INCLUDING

ADDITION 52,662.61 sq.m.

## USE LONG-TERM STAY HOTEL

### EAST PAVILION

OVERALL HEIGHT 11 STOREYS

### SEPARATION BETWEEN EAST PAVILION (PROPOSED) AND EAST WING (EXISTING)

2.7m - 3.8m

### EAST PAVILION BASE CONNECTION

3 STOREY BASE IS SET FLUSH WITH THE EAST ELEVATION OF THE ADJACENT EXISTING ELEVATION

### CENTRE PAVILION

OVERALL HEIGHT 3 STOREYS

### WEST PAVILION

OVERALL HEIGHT 12 STOREYS

### SEPARATION BETWEEN WEST PAVILION (PROPOSED) AND WEST WING (EXISTING)

6.9m @ WEST ELEVATION

### WEST PAVILION BASE CONNECTION

3 STOREY TRANSPARENT BREEZEWAY SET AT 6.5m BACK FROM THE EXISTING WEST ELEVATION

To respond to evolving market demand, the proponent is proposing an addition to the north end of the hotel, largely located where the current above ground parking garage is located. The proposed addition will extend further east than the current parking garage, closer to the Mackenzie Avenue property line.

## 06.1 PRIMARY PROPOSAL ELEMENTS

The primary proposal elements are as follows:

1. Removal of the existing 5 storey above ground parking garage.
2. A new L-shaped east pavilion that is connected to the existing hotel via a slightly recessed 3 storey high loading zone. The height of the east pavilion is 11 storeys, 2 storeys of which are housed within the "roof structure".
3. A new Mackenzie Avenue forecourt.
4. A new 12 storey west pavilion, 2 storeys of which are housed within the "roof structure". The west pavilion is set back from the western edge of the existing hotel building and extends past the eastern extent of the existing west wing. This portion of the proposed development is planned to be connected to the existing building via a three storey fully glass link that maintains the line of the existing base.
5. A new 3 storey central pavilion that connects the two new pavilions and provides a more continuous edge to the adjacent Major's Hill Park.
6. A new landscaped courtyard between the new pavilions and the existing ballroom. This space would be accessible from the ballroom and from the ground floor units contained within the proposed development.
7. Modified openings in the north wall of the ballroom (removing the sills of the existing windows) to create doors to provide direct access to the new courtyard.
8. Five-level underground parking garage.

## 06.2 OVERALL

The architectural arrangement, specifically the elevations, of the proposed development located to the north of the Château Laurier hotel proper is positioned to reflect to the key lines of the existing building. These lines include the string course that marks the transition between the base and the mid-portion of the building and the relationship between the main portion of the building and the roof. Unlike the existing building, the proposed addition sets a consistent springing point for its roof as opposed to the varied roof eave



**TOP** Looking southeast from the west bank of the Rideau Canal, near the south end of the Ottawa Lockstation with the proposed addition shown within its context.  
*architectsAlliance*

**BOTTOM** Looking northeast from the Plaza Bridge above the Rideau Canal with the proposed addition shown within its context.  
*architectsAlliance*

**OPPOSITE** View of the Capital Core cultural heritage landscape looking south from the Alexandra Bridge.  
*architectsAlliance*



**THE ASSESSMENT OF IMPACT IS BASED ON THE INFORMATION PROVIDED BY architectsAlliance IN THE SITE PLAN APPROVAL DRAFT (DECEMBER 1, 2016), THE SITE PLAN APPROVAL SUBMISSION (DECEMBER 14, 2016) AND THE CAPITAL HOLDINGS LTD. PUBLIC PRESENTATION (NOVEMBER 17, 2016).**

of the existing building.

The new addition east and west volumes, set off from the existing east and wings by 2.7m to 6.9m, act more as pavilions than wing extensions. This report therefore refers to them as pavilions.

## PROPOSED MATERIALS

The proposed development is to be clad primarily in the same materials as the existing building, including Indiana limestone as the main wall cladding material with copper being used to clad the upper portion of the east and west pavilions. The use of copper or bronze is being considered for accent detailing. Completing the proposed addition's material palette is glass.

## MASSING APPROACH

The massing of the proposed development arranges the tallest pavilions (11 and 12 storeys) to the east and west edges of the site with a low central pavilion connecting the two together. This arrangement allows for the existing





northward views, from the existing inward-facing rooms, to be largely maintained. Enhancing these views is the introduction of new green roofs over the existing mezzanine where a more typical roof now resides. Adding the new green roof in this area is also consistent with the landscape approach for the courtyard and centre pavilion roof.

## ARCHITECTURAL APPROACH

In order to better respond to the expectations of today's hotel guest, the proponent has chosen to employ a clearly contemporary approach to the design of the proposed development. This approach is generally in keeping with other recent hotel developments in cities including Toronto (Four Seasons Hotel and Ritz Carleton) and Vancouver (Fairmont Pacific Rim) where architectural style employed clearly reflects the architectural approaches reflecting the time of their design. The challenge for the design team was to achieve a comfortable fit and balance between the contemporary language and the materiality, massing, silhouette and functional arrangement of the existing historic place.

**RIGHT** Looking northwest along Mackenzie Avenue towards the proposed entry and service court highlighting the relationship between the proposed east pavilion and existing east wing. *architectsAlliance*



The following analysis is organized by the fundamental components of the proposal's architecture.

### 06.3 COURTYARD

To enhance the views from the existing ballroom, improve views from inner room windows, provide exterior space for patrons occupying rooms in the proposed addition and as part of an effort to improve the availability of exterior space associated with the property, a new enclosed courtyard is proposed. This new space will be bordered by hotel rooms within the proposed development and the north wall of the ballroom. By removing the existing parking, garage views from the ballroom will change to be views of the landscaped courtyard and various pavilions of the proposed development. Opportunities to physically connect the ballroom to the proposed courtyard are being explored but will likely involve lowering the existing window sills to form doorways. When viewed from above, the greenspace within the courtyard will be visually connected to the existing internal low roofs, which will receive new green roof treatments, and the new centre pavilion roof, which will include amenity space for patrons. The roofs of the east and west pavilion will also include green roofs.



**RIGHT** Looking northwest within the proposed courtyard highlighting the courtyard finishes and the relationship between the west and central pavilions. *architectsAlliance*

## 06.4 BASE

Grounding the proposed development is a continuous base that is aligned to respond directly to the base of the existing Château Laurier. It is primarily composed of large three storey-high glazed areas surmounted and separated by Indiana limestone and delicately framed by bronze accents. At this height, the base of all three pavilions is set to match the height of the string course that divides the base and the centre portion of the existing building, a critical line in its geometry.

The base of the east pavilion is arranged to enclose the southern edge of the existing forecourt, extending to within 3.0m of the property line and is contiguous with the adjacent centre pavilion. It is physically connected, with limited setback, to the existing building over the full height of the base by a solid connection that is finished in bronze panels reflecting the location of new loading facilities. Situated to address Mackenzie Boulevard, the base includes the primary entrance for the hotel units contained in the proposed addition, along with new service facilities associated with the existing banquet space and access to the new underground parking. At grade, the proposed development is visually connected to the existing Château Laurier by a new landscaped forecourt that features extensive hardscaping, a water feature and various soft landscaping elements.

The base of the west pavilion demonstrates a similar architectural approach as the east pavilion with large bronze-framed openings surrounded by Indiana limestone, a three storey height and being contiguous with the centre pavilion. It provides the western flank of a new internal courtyard and has multiple levels that interact with adjacent grades. On its east and south sides, it interfaces with the new interior courtyard, while its west side grade is set lower along the Rideau Canal's western terrace with spaces associated with the underground parking occupying this edge. This condition generally continues the uses along this edge. Unlike the east pavilion, the proposed west pavilion is connected to the existing building via a transparent glass breezeway that is set back from the western edge of the existing building to provide a clear separation between the proposed addition and the existing building.

Joining the proposed east and west pavilions is a 3 storey centre pavilion topped with a flat roof and amenity space. Architecturally this pavilion is similar to the base of the other two pavilions with the exception of the architectural relationships within its north elevation that faces Major's Hill Park. There is a private colonnade that adds depth to this area with the outer line of columns

**OPPOSITE** Detail of the middle layer of the proposed west pavilion (north and west elevation).  
*architectsAlliance*



set in line with the adjacent wings. To delineate private uses from the adjacent public uses, the ground floor of the centre pavilion is set higher than the grade level of the park. All three levels of this pavilion are occupied by hotel suites.

## 06.5 MIDDLE

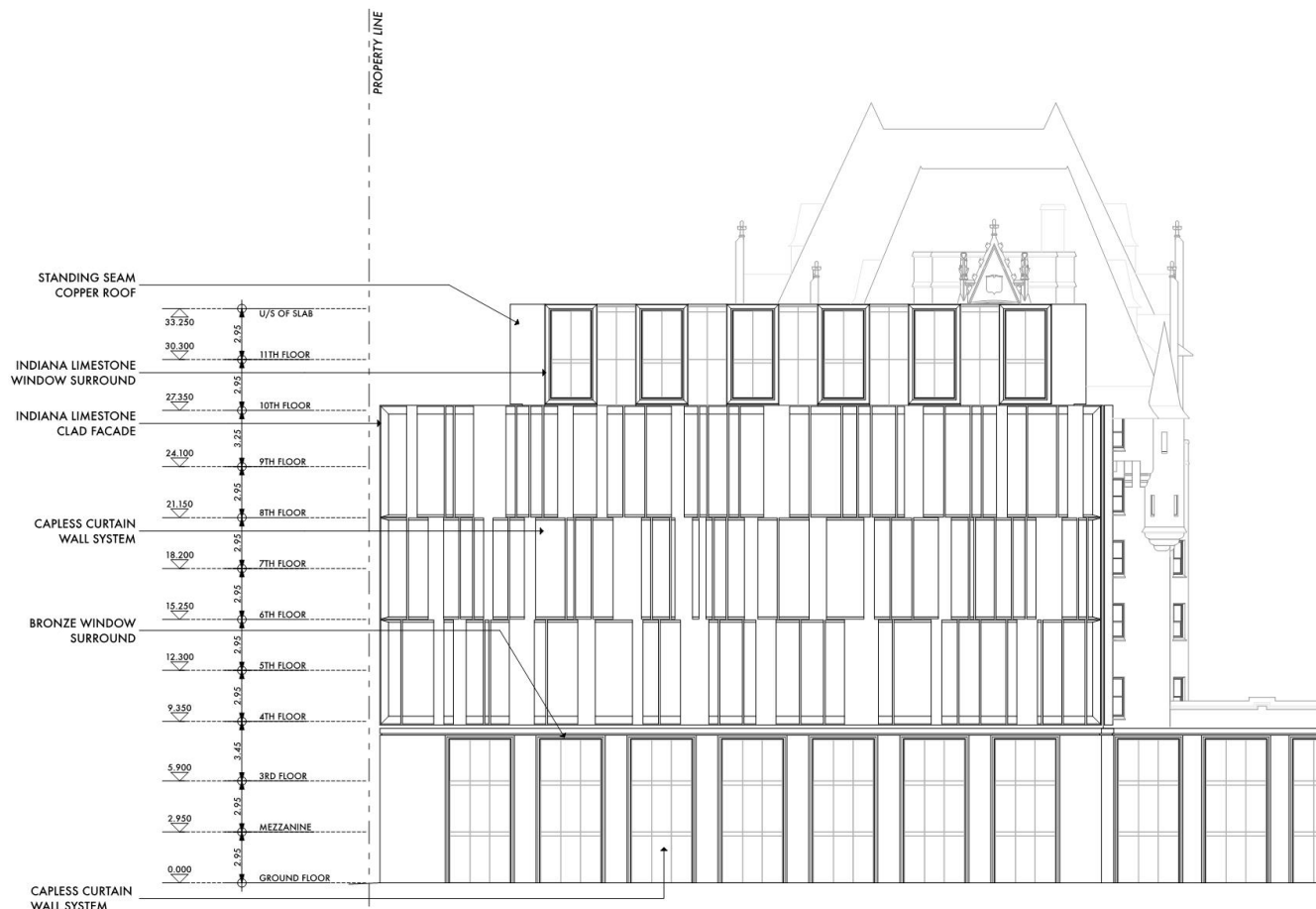
To generate a sense of mass within the middle portion of the proposed development, while presenting a contemporary extensively glazed idiom, this section within the two taller pavilions contains three sections of stone and glass areas with deeply set stones arranged in a varied pattern. By introducing variation and depth along with angular profiles into the proposed stone fins, an unusually high amount of visual depth is created and a shifting sense of mass is generated depending on the perspective of view. A goal of this portion of the proposed development is to present a more visually active architectural language that is in contrast with the regimentation of the existing building's honed limestone and punched windows. However, it does attempt to speak to the variation and delight contained with the eaveline and a key characteristic of the Château style.



**BELOW** Proposed addition north elevation (N.T.S.). *architectsAlliance*

Responding to the arrangement of the existing building's wings, the middle and roof portions of the proposed development are arranged as two tall pavilions resting on a continuous base. This arrangement allows for a greater sense of openness and views through into the central area of the hotel's north side. It also allows for continued views outward to the park from internally-facing hotel rooms.

Crowning the top of the two taller pavilions of the proposed development are two floors finished primarily in copper with a limited setback from the floors below. The top of the limestone portion is not specifically highlighted, marked by a horizontal band of stone similar to the other stacked vertical stone sections

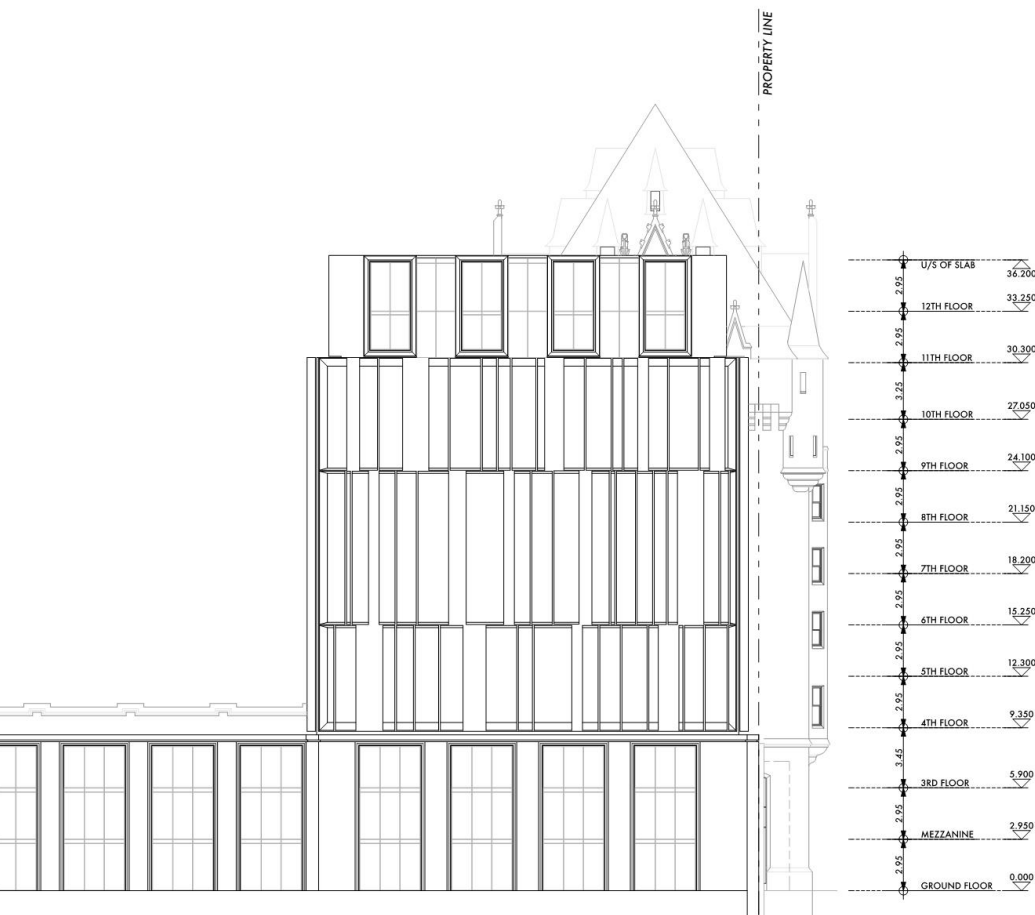


below. As such, the design relies on the contrast between the lightly-coloured limestone and the darker copper to provide a high level of distinction between middle and roof (upper two floors).

## 06.6 ROOF

Marking the top of the east and west pavilions are two set-back floors clad primarily in glass and copper, in response to the copper finish used for the pitched roof of the existing building. This area is occupied with hotel units similar to the floors below. Each roof elevation is articulated with large copper

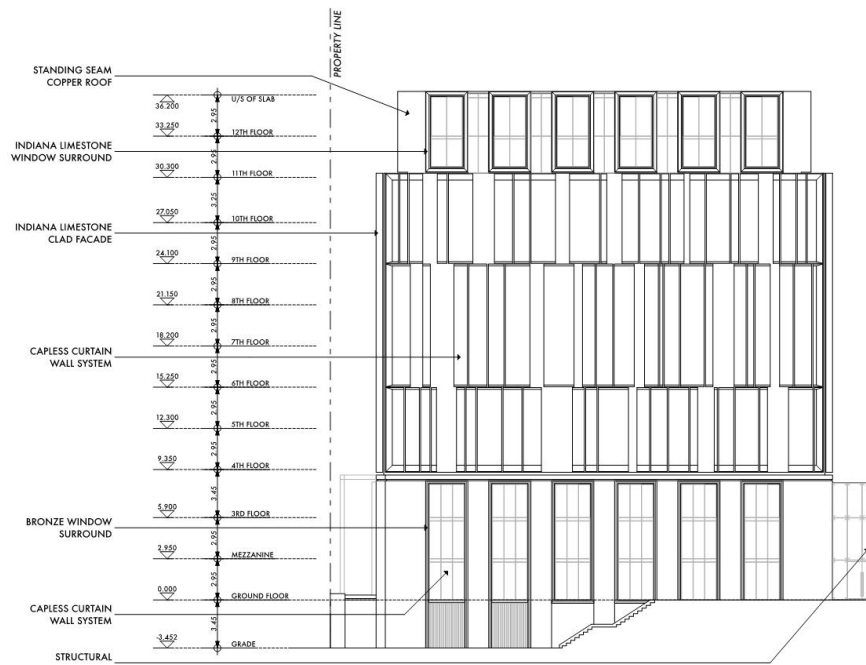
and stone-framed multi-storey glazed areas with additional inset glazed areas between these framed "dormer" areas. The forward framed glazed areas are set back from the edge of the floors below by approximately 1.5 metres on both the east and west proposed pavilions. The copper is restricted to a portion of the large frames and to the end portions of the roof elements. The roof of the west pavilion springs from a line that is aligned with the roof eave immediately adjacent on the Château's west wing. Similarly, the springing point of the east pavilion's roof is set level with the eave line of the immediately adjacent east wing. With these two existing roof eaves being set at different levels the result is the east pavilion is one storey shorter overall than the west pavilion. The top of east and west pavilions will both include green roofs.

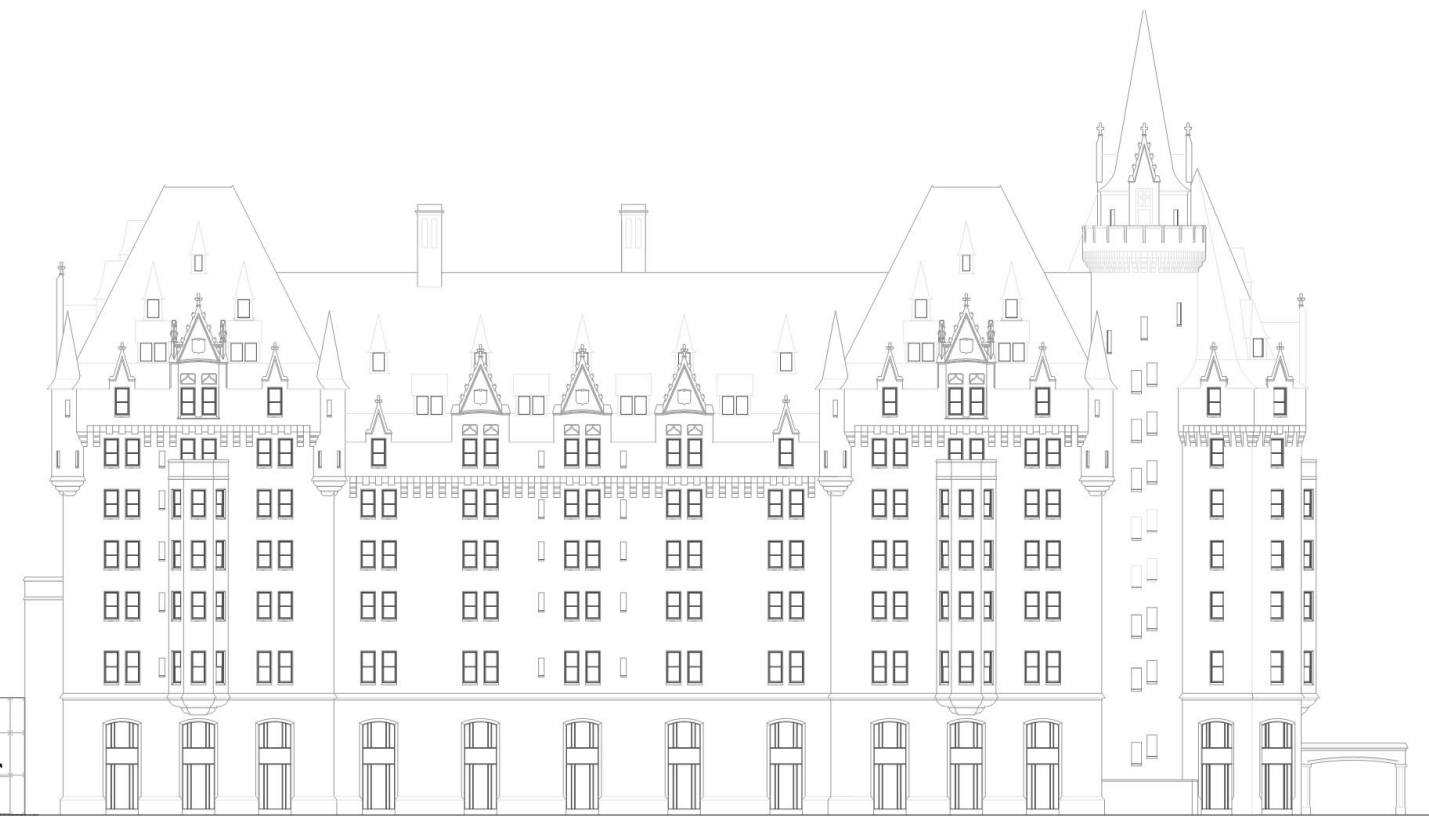




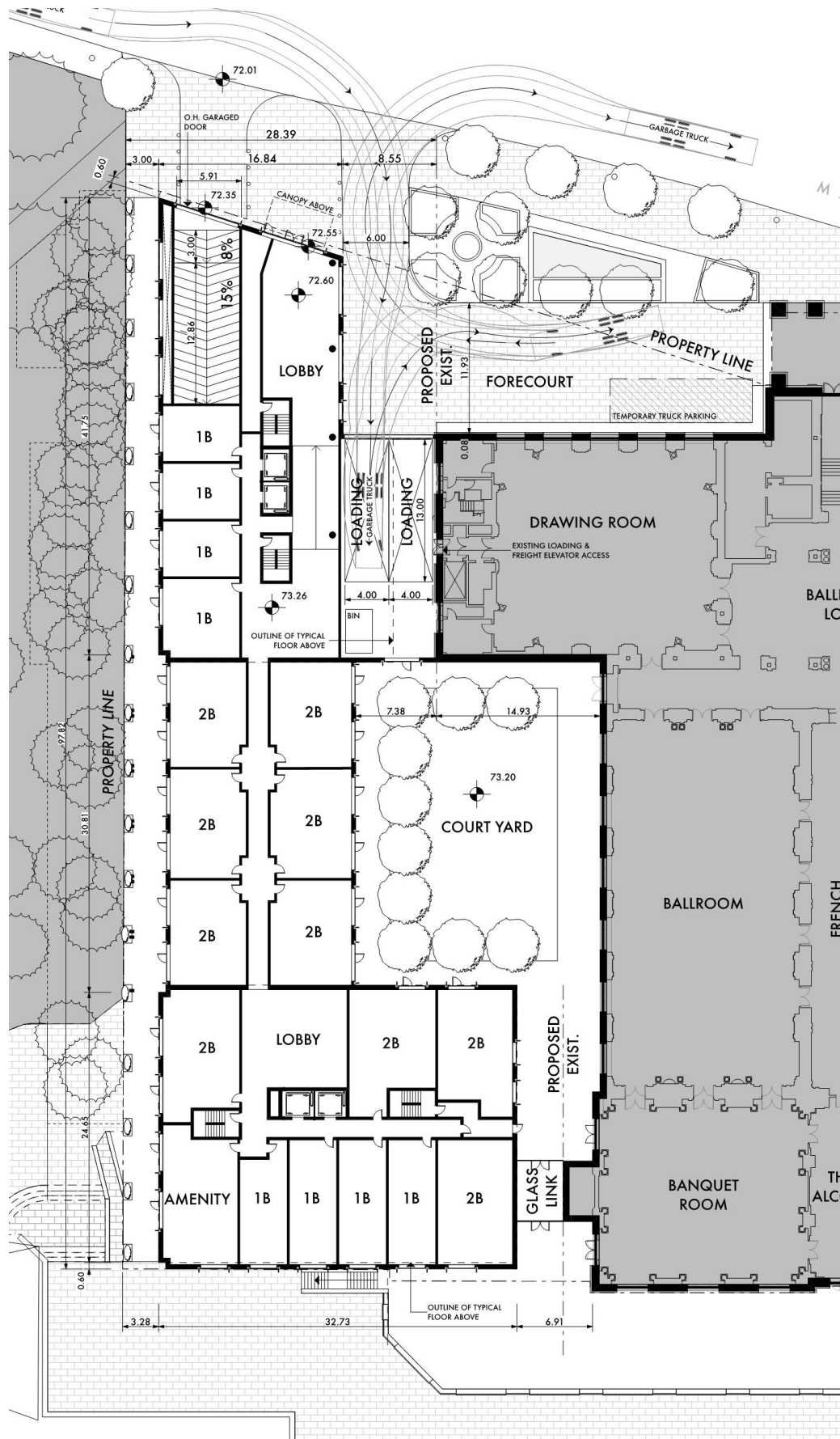
**RIGHT** Proposed addition west elevation (N.T.S.). *architectsAlliance*

**BELOW** Proposed addition east elevation (N.T.S.). *architectsAlliance*

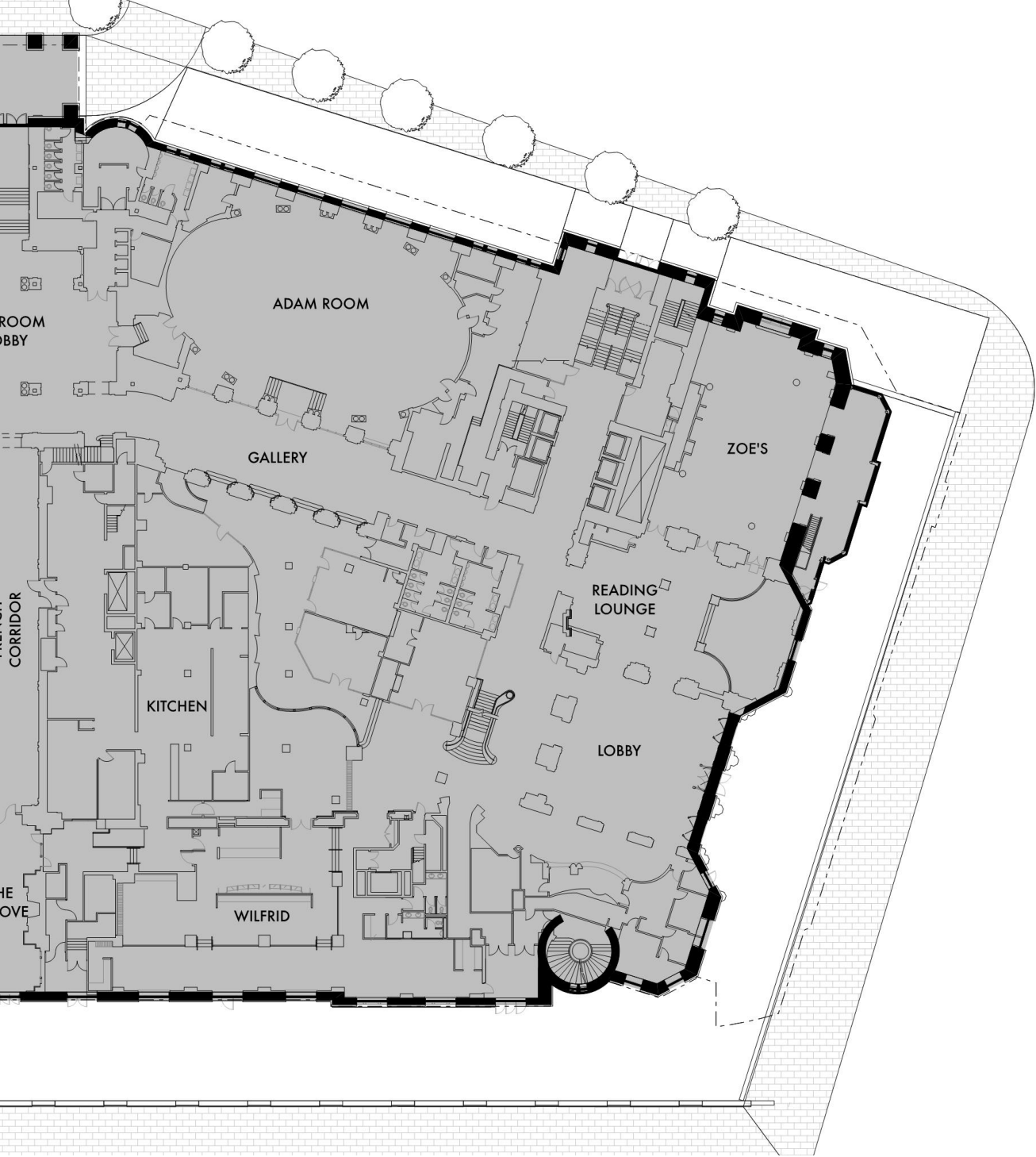




**RIGHT** Overall site/ground floor plan showing the existing Château Laurier (grey tone) with the proposed addition (N.T.S.). *architectsAlliance*



ACKENZIE AVE





## 06.7 **GENERALLY POSITIVE FUNDAMENTAL MOVES IN RESPONSE TO EXISTING HERITAGE CHARACTER**

The following items are included to identify positive approaches that are present within the proposed addition. These items do not speak to specific details as this discussion, where appropriate, occurs in the Mitigation Measures section following.

1. Matching the primary materials of the existing building.
2. The base of the addition and the height of the stone portion of each of the new pavilions (east and west) respond to key lines within the existing building's elevations.
3. Removal of the above-ground parking garage entirely from Mackenzie Avenue (Confederation Boulevard) and partially from the west elevation facing the Rideau Canal.
4. Enhancing the Ballroom by improving northward views and providing a new semi-private exterior courtyard space accessible from the Ballroom.
5. Breaking down the overall mass to a generally acceptable scale through the use of separated east and west "pavilions" which each relate somewhat to the east and west "wings" of the existing building and maintain the openness of the inner court area, and a connection to Major Hill's Park.
6. Making a legible attempt to be subordinate and deferential to the existing building.
7. Shielding loading and service-related functions associated with the banquet spaces.

# 07 IMPACT OF PROPOSED DEVELOPMENT

Evaluating the impact of the proposed development on applicable heritage resources is based on a thorough analysis of the proposed development, using the documentation provided by the proponent, and a historic and experiential understanding of the surrounding historic context and the associated identified heritage character of the area, its landscapes and individual resources. Due to the unique nature of the site, the surrounding area contains the highest concentration of heritage properties in Ottawa and as such the impact analysis undertaken within this section considers buildings and sites beyond the typical 35 metre adjacency boundary required by the City of Ottawa Official Plan for preparing a Cultural Heritage Impact Statement. This includes character-defining elements for OHA Part IV (individual), OHA Part V (District), FHBRO-Classified (individual), National Historic Sites of Canada and UNESCO World Heritage Sites buildings, sites and districts. In addition this section considers the impact more broadly on the accumulation of historic resources within their context which for the purposes of this document is entitled the “Capital Core Cultural Heritage Landscape.”

## 07.1 CAPITAL CORE CULTURAL HERITAGE LANDSCAPE

### INTRODUCTION

This evaluation of the potential impact of the proposed intervention into the historic place first looks at the nature and context of the historic place. Of course, “the historic place” is the Fairmont Château Laurier Hotel designated heritage property itself. But as we have seen throughout this report, the impact is potentially upon a range of heritage properties and elements surrounding this site. Refer to the Heritage Inventory Appendix for a more thorough review of surrounding historic places. Refer to Section 2.3 above for the defined significant context in the form of the cultural landscape in which the Château Laurier Hotel sits.

### CAPITAL EAST CORE CULTURAL HERITAGE LANDSCAPE

If we define the Capital East Core Cultural Heritage Landscape by its component parts as we did in Section 2.3 above, we can evaluate Cultural Landscape impact through evaluating impact upon those component parts:

- The Parliament Buildings
- The Parliamentary Precinct and Confederation Boulevard

“...MAKE THE NEW WORK PHYSICALLY AND VISUALLY COMPATIBLE WITH, SUBORDINATE TO AND DISTINGUISHABLE FROM THE HISTORIC PLACE.”

**-STANDARDS AND GUIDELINES FOR THE CONSERVATION OF HISTORIC PLACES IN CANADA; STANDARD 11**

- The Bluffs of Parliament Hill
- The Ottawa River
- The Rideau Canal and Locks
- Nepean Point
- Major's Hill Park
- Alexandra Bridge

Exclusions from this list simply implies that the impact on that resource is being considered separately.

Essentially, potential impact upon any of these components of the cultural landscape in which the Château sits (and contributes value to), are all related to the views of this iconic landscape from surrounding north and west points. The 2008 DTAH document for NCC on Château 'addition guidance' indicates several views to be respected. In our opinion, there are really only two of these specifically-prescribed views that the proposed addition has any significant impact upon: View "6" from the Alexandra Bridge and View "A" from Major's Hill Park. This is because of the location of the proposed addition which is firmly at the north end, away from the urban front of the hotel on Rideau and Confederation Square. The impact is really only with respect to the west (Canal; Parliament) and the north (Major's Hill Park). The Mackenzie/Confederation Boulevard frontage, although extremely important, has an "urban infill" impact that in our view is less precious than that of the north and west sides. When one is building in an urban streetfront location, there is an expectation of "cheek-by-jowl" infill. The "temple-like" quality of the Château along Mackenzie is tempered by its urban condition. This urban condition was one of two uses that the Château style was seen to be useful for, for a "grand railway hotel". The other was for the "in nature" condition and here it is to the north and west: the natural surroundings of the park, the canal gorge, the river below and the heavily vegetated escarpment of Parliament Hill. This is where the Château's visual power in within the cultural landscape: the castle or temple on the bluff, overlooking the broad greenspace and the canal and river below. This is also where we get the "long" views of the Château: the across the park, across the river or across the canal views. These in fact are the most sensitive aspects of protecting the cultural landscape.

In both cases of "regulated" views, Views "6" and "A", the impact relates to the roofline and silhouette of the historic building.

The roofline and silhouette are so germane to the heritage value of the place that there could be an argument for not building above the flat portion of

the wall of the historic building. However, given the traditional way that Châteaux evolved over time, including the Château Laurier itself, we would argue that additions, designed well, can and perhaps even should include robust roof elements that are harmonious (compatible) with the existing building roofs. The challenge, especially for the designer that rightfully will design in a contemporary idiom, “of its time”, is to find the balance of harmony and subordination. Distinctness will come automatically with this selected architectural language.

In fact, this balance of harmony and subordination is a sliding scale: the greater the harmony, the less important the level of subordination. The compatible 1927 addition, although carefully stepped back at the south front, is not subordinate at all; it is in fact taller, with more visible towers, and conceals a great deal of the original building from the east particularly. The proposed new addition roof element (top 2 floors) seems to try to slot somewhere in the middle: somewhat harmonious (use of copper cladding; “dormer”-like elements); and somewhat subordinate (less tall; simple box forms) and this is a detraction. By going “part way” in these approaches, yet still concealing a large amount of the historic roof/silhouette from a range of views from the north, the roof element is less successful. Using this approach suggests a need to be shorter, fully below the roof of the historic building.

If, however, the roof elements were bolder in portrayal of more expressive forms like the historic building (but in a compatible contemporary idiom), where there could be a harmony, a “conversation” between the new expressive roof forms and the historic expressive roof forms, and a sense of continuity of this identifiable silhouette across eras, there may be less of a need to expose the entire existing roof. Stepping back somewhat at the “adjacency” points is essential nevertheless, to have an identifiable amount of the existing roof forms/silhouette visible from most angles.

These observations relate to impact upon sweeping views of the cultural landscape where the Château Laurier’s distinct presence, mainly through its siting at the top of the banks of the Rideau Canal and through its unique and expressive roof forms and silhouette against the sky, play a role in the heritage value of the broader place.

The following section forms a summary table of potential impacts of the proposed addition upon other heritage resources in the vicinity of the Château.



## 07.2 CHÂTEAU LAURIER OHA PART VI

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Originally built in the Victorian French Château style and subsequently enlarged using similar in keeping with the earlier wings in 1929.	<p>As the OHA Part IV designation does not identify the key aspects of the French Château style, the NHSC Statement of Significance identified elements is used to evaluate the impact of the proposed addition on this character-defining element. Refer to the discussion in Section 8.4 on the proposed addition's impact on the design aspects associated with the Château style.</p> <p>Additionally, to physically connect the two original sections of the hotel, the architects' of the 1929 addition employed a physical connection primarily composed of a tall tower, a lower vertical element and low pavilion with some visual relief at the intersection between the two eras. This type of visual connection enhanced the perception of stylistic continuity and was considered an appropriate response at the time of the 1929 construction. Successful contemporary approaches to visually joining additions to existing building typically involve more subtle and deferential approaches as is the case with the proposed addition. <b>No impact.</b></p>
The romantic attractiveness of the Château Style became incorporated in a series of hotels across Canada.	<p>As the OHA Part IV designation does not identify the key aspects of the Château style, the NHSC Statement of Significance identified elements will be used to evaluate the impact of the proposed addition on this character-defining element. Refer to the discussion in Section 8.4 on the proposed addition's impact on the design aspects associated with the Château style, its romantic setting and its silhouette.*</p>
Sir Wilfred Laurier was the first to sign the register. From 1930-35 R. B. Bennett resided here. Over the years, the Château has served as a second home for many M.P.s and Senators, providing a dignified, hospitable and lively Ottawa residence.	<p>The proposed addition does not affect the hotel's historic association with Prime Minister's Wilfred Laurier and R.B. Bennett as the proposed addition does not physically impact the existing building to any great extent. By adding long term stay suites, the ability of the hotel to cater to officials and staff associated with the Federal government will be enhanced. This in turn has the potential to continue and add to the list of notable occupants that have taken up residence in the Château Laurier. <b>Positive impact.</b></p>

## 07.3 CHÂTEAU LAURIER NATIONAL HISTORIC SITE OF CANADA

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its romantic setting atop the banks of the Ottawa River and overlooking the Rideau Canal	The character-defining element specifically speaks to the relationship between the more natural environs and views from beyond located to the north and west of the existing building within which the proposed addition often occupies a foreground position in relation to the existing hotel building depending on the location of the viewer. While the proposed addition attempts to modulate its overall scale, due to the location, form and architectural language of the proposed addition, there is an impact on the perception of the Château Laurier's "romantic setting". *
Its proximity to Parliament Hill and to other federal government buildings in the Ottawa downtown core	The proposed addition does not impact the physical or visual location of the existing Château Laurier's proximity to Parliament Hill and to other federal government buildings in the Ottawa downtown core, especially as most of those buildings are located to the south and west of the Château Laurier. There is a minor impact on views to Parliament Hill from points on the Ottawa River and Gatineau shoreline.*
Its irregular L-shaped plan	The clarity of the irregular L-shaped plan that characterized the original 1912 wings (west and south) has been lost since the 1920s addition. No impact.
Its elements which typify Château-style railway hotels, including its massive scale, irregular silhouette, steeply-pitched copper roofs, ornate gables and dormers, towers and turrets, high-quality materials, and dramatic setting	The proposed addition is not sufficiently compatible with the Château-style characteristics of the existing building. Refer to the "Alternatives and Mitigation Measures" section below for further discussions and recommendations.*

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The smooth finish and pale tone of the exterior Indiana limestone walls, contrasting sharply with the ornate detailing above the eave-line	The proposed addition employs the same primary materials as the existing historic building including Indiana limestone and copper, providing a compatible material arrangement. However, the proposed addition lacks an interpretation or addressing of the interstitial layer between its middle and roof making it insufficiently compatible with the character of the existing building. Refer to the “Alternatives and Mitigation Measures” section below for further discussions and recommendations.*
Its symmetrical front facade, defined by two octagonal pavilions, vertically accented by a strip of oriel windows	Based on the positioning of the proposed addition to the north of the existing building, there is no visual or physical impact on the visibility or perception of the symmetrical arrangement of the front facade or any of its details. <b>No impact.</b>
Its whimsical and delicate corner tower, inset deep into the wall	<p>The proposed addition is located a significant distance to the south of the corner in question and is buffered by the remainder of the existing west wing. As such the proposed addition has no impact on the compositional role, placement and existing relationships that contribute to the character of the corner tower. <b>No impact.</b></p> <p>For more information refer to “Château-style” section in table above.</p>
Its arcaded entrance loggia	The proposed addition is well back from Wellington/Rideau Street where the arcaded entrance loggia and is not visible from view directly in front of the existing building and does not affect the primacy of this loggia as the main entrance to the building.
Its close physical relationship with the former Ottawa Union Station, also constructed using pale, Indiana limestone, and its proximity and relationship with the Confederation Square National Historic Site of Canada and its affiliated buildings of national historic import	The proposed addition employs the same primary materials as the existing building including pale Indiana limestone. As the proposed addition is set well back from Wellington/Rideau Street, it has no impact on the relationship between the historic portion of the Château Laurier and the former Union Station. Similarly, the proposed addition is set well back from the northern edge of Confederation Square and is only visible as a background element within view through the Square to the Rideau Canal and beyond. As such the impact on this character-defining element is very limited.*

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its picturesque silhouette, created by a broad range of medieval detail, including turrets, machicolations, and finialed and crocketed gables	The proposed addition is not sufficiently compatible with the silhouette of the existing building. Refer to the “Alternatives and Mitigation Measures” section below for further discussions.

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.



## 07.4 RIDEAU CANAL UNESCO WORLD HERITAGE SITE

Note: The nominated property includes all the main elements of the original canal together with relevant later changes in the shape of watercourses, dams, bridges, fortifications, lock stations and related archaeological resources. The original plan of the canal, as well as the form of the channels, has remained intact. The Rideau Canal has fulfilled its original dynamic function as an operating waterway without interruption since its construction. Most of its lock gates and sluice valves are still operated by hand-powered winches.

As the proposed addition rests within the 30m buffer associated with Rideau Canal UNESCO World Heritage Site the following impact review is included as required by section 10.0 Protection of the World Heritage Site in the Rideau Canal Management Plan.

CRITERION	PROPOSED ADDITION IMPACT
Criterion (I): The Rideau Canal remains the best preserved example of a slackwater canal in North America demonstrating the use of European slackwater technology in North America on a large scale. It is the only canal dating from the great North American canal-building era of the early 19th century that remains operational along its original line with most of its original structures intact.	The proposed development does not physically impact the Rideau Canal. As such there is no impact on the slackwater technology employed in the operation of the Rideau Canal. <b>No impact.</b>
Criterion (iv): The Rideau Canal is an extensive, well preserved and significant example of a canal which was used for a military purpose linked to a significant stage in human history - that of the fight to control the north of the American continent.	The proposed development does not physically impact the Rideau Canal. As such there is no impact on the military origins of the Rideau Canal. <b>No impact.</b>

## 07.5 RIDEAU CANAL NATIONAL HISTORIC SITE OF CANADA

As the proposed addition rests within the 30m buffer associated with Rideau Canal UNESCO World Heritage Site the following impact review is included as required by section 10.0 Protection of the World Heritage Site in the Rideau Canal Management Plan.

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The completeness of the cultural landscape as a longstanding system of transportation facilities including the waterway, locks, blockhouses, dams, weirs and lockstations with lockmasters' houses, associated shore lands and communities, extensive wetlands and lakes	The proposed addition does not physically impact the Rideau Canal or the legibility as a cultural landscape as a longstanding system of transportation facilities. There is no impact on the waterway, locks, blockhouses, dams, weirs and lockstations with lockmasters' houses, associated communities, extensive wetlands and lakes associated with the Rideau Canal. The proposed addition has a background impact of the lands that sit high above the eastern bank of the Rideau Canal at the northern terminus locks at the Ottawa River (beyond the immediate shoreline). However, the proposed addition replaces an existing, albeit shorter structure with a building that maintains functional consistency with the existing Château Laurier Hotel. As such the impact on the legibility of the cultural landscape's completeness is limited. The proposed addition is seen as a natural evolution to a canal-side structure built almost a century after the Canal. The addition is another century later.*
The canal bed and its subdivision into lockstations	The proposed addition does not physically impact the Rideau Canal. As such there is no impact on the canal beds and their subdivision into lockstations. <b>No impact.</b>
The original built resources, in particular, the form, craftsmanship, materials and locations of its early blockhouses, lockmasters' houses, and lockstation buildings canal walls, locks, dams and weirs	The proposed addition does not physically impact the Rideau Canal. As such there is no impact on the form, craftsmanship, materials and locations of the Rideau Canal's early blockhouses, lockmasters' houses, and lockstation buildings canal walls, locks, dams and weirs. <b>No impact.</b>

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Defensive siting, materials and functional design of blockhouses, lockmasters' houses and lockstation landscapes, and remnants such as the guardhouses at Jones Falls and Morton's Dam	The proposed addition does not physically impact the Rideau Canal. As such there is no impact on the defensive siting, materials and functional design of blockhouses, lockmasters' houses and lockstation landscapes associated with the Rideau Canal. The proposed additions is located near the northern-most mouth of the Rideau Canal away from the guardhouse remnants at Jones Falls and Morton's Dam and as such there is no impact on these historic resources. <b>No impact.</b>
Archaeological remnants of construction including the ruin of the engineers' building, the remains of the lime kilns, the Sapper's Bridge and blacksmith shop at the Ottawa Locks, the construction camp at Newboro	The proposed addition does not physically impact the Rideau Canal. This includes no subsurface excavation in identified remnant areas including the ruin of the engineers' building, the remains of the lime kilns, the Sapper's Bridge and blacksmith shop at the Ottawa Locks, the construction camp at Newboro. As such there is no impact on identified potential archaeological resources. <b>No impact.</b>
The wetlands and lakes created by the canal construction	The proposed addition does not physically impact the Rideau Canal. This includes no construction within wetlands and lakes created by the canal construction. As such the proposed addition has no impact on these historic resources. <b>No impact.</b>
The remnants of engineering design including the canal route, walls, locks, weirs, bridges such as the remains of Ottawa's Sapper's Bridge and submerged bridge at the Jones' Falls dam, and dams (especially the stone arch dams at Long Island and Jones Falls, and the underwater site of the original dam at Merrickville), and the operational technologies including the manual operation of all locks except Newboro, Black Rapids and Smiths Falls Combined Locks	The proposed addition does not physically impact the Rideau Canal. This includes no construction within areas containing identified remnants of engineering design associated with the Rideau Canal. As such the proposed addition has no impact on these historic resources. <b>No impact.</b>

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
<p>On-going operation of the canal and all evidence of its continuous seasonal operation since 1832 (particularly the integral role of its engineering works in the sustained operation of the navigation system as witnessed by facilities at all locks except Locks 29, 30 &amp; 31 at Smiths Falls combined, the surviving historic layout and configuration of lockstations including their patterns of open space and circulation)</p>	<p>The proposed addition does not physically impact the Rideau Canal or its continuous seasonal operation and associated activities. This includes no construction within areas containing identified remnants of engineering design associated with the Rideau Canal. As such the proposed addition has no impact on these historic resources. <b>No impact.</b></p>
<p>The continuity of historic, ecological and visual associations with shore lands and communities along the route, particularly pathways, view sheds from the canal locks and channel to the central core of Ottawa between the Mackenzie King Bridge and the Ottawa River, view sheds between the canal, the fortifications, the harbour in the landscape of Kingston Harbour, view from the canal shore lands and communities between Becketts Landing and Kilmarnock lockstation, along Newboro channel, at Chaffeys Locks and the lockstations at Davis Locks, Jones Falls, Upper and Lower Brewers and Kingston Mills.</p>	<p>There are 3 views identified in the Rideau Corridor Landscape Strategy that will be affected by the proposed addition. Depending on the view in question, two from the mouth of the Ottawa Locks and one directly facing the west elevation of the Château Laurier, the level and nature of the impact varies. For the most part the impact is similar to other setting-related character-defining elements and design adjustments recommended under Section 8 Mitigation would remove /sufficiently reduce negative impact.</p>



## 07.6 COMMISSARAT BUILDING FHBRO CLASSIFIED BUILDING (BYTOWN MUSEUM)

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

### FUNCTIONAL AND AESTHETIC DESIGN

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The imposing scale and balanced proportions of the rectangular mass	The proposed addition does not physically impact the Commissarat Building nor does it impact the legibility of its imposing scale or its balanced proportions of the rectangular mass. As such the proposed addition has no impact on this heritage value. <b>No impact.</b>
The symmetrical elevations with window and door openings that form a balanced composition, enhanced by stone voussoirs	The proposed addition does not physically impact the Commissarat Building nor does it impact the legibility of its symmetrical elevations with window and door openings that form a balanced composition, enhanced by stone voussoirs. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The cross gable roof with its cedar shingle cladding, replicating the original roofing material	The proposed addition does not physically impact the Commissarat Building including its cross gable roof with its cedar shingle cladding. As such the proposed addition has no impact on this heritage value. <b>No impact.</b>
The concentration of large supply doors on the east and south elevations, which illustrate its original storage functions	The proposed addition does not physically impact the Commissarat Building including its large supply doors on the east and south elevations. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The fenestration pattern on the north elevation, which illustrates its original administrative and residential functions, and maximizes light levels and views of the Ottawa River	The proposed addition does not physically impact the Commissarat Building including its fenestration pattern. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The reproduction doors and windows finished with period hardware, which recall the building's 1840s appearance and contribute pattern and texture to the elevations	The proposed addition does not physically impact the Commissarat Building including its reproduction doors and windows. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The interior layout, which has proven highly adaptable and as undergone only marginal changes, and the evidence it retains of the combined storage, administrative and residential uses, as can be seen in the differently sized spaces	The proposed addition does not physically impact the Commissarat Building including its interior layout. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

## CRAFTSMANSHIP AND MATERIALS

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The rough coursed and textured masonry walls, with their well-executed masonry detailing, still in excellent condition and which testify to the skill of its builders	The proposed addition does not physically impact the Commissarat Building including its masonry work. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The interior detailing such as the wainscoting in the former residential section at the north end, the fireplace in the reading room on the third floor and a post and spindle staircase linking the second and third floors	The proposed addition does not physically impact the Commissarat Building including its interior detailing. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The stone floors and walls of the interior	The proposed addition does not physically impact the Commissariat Building including its interior stone floors and walls. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

## VISUAL AND HISTORIC CHARACTER

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its imposing position within the Colonel By Valley, facing the Rideau Canal and overlooking its northern entrance	The proposed addition does not physically impact the positioning of the Commissariat Building within the Colonel By Valley. The proposed addition has limited additional impact on the imposing visual character beyond the impact associated with the existing Château Laurier. As such the proposed addition has very limited additional impact on this character-defining element.*
Its direct relationship to the other elements of the Ottawa Lockstation, including the locks proper and Lockmaster's Building, and to the site's 19th century circulation patterns, reinstated in the 1990s	The proposed addition does not impact the Commissariat Building or the legibility of its direct relationship with other elements of the Ottawa Lockstation. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Its public function as an historical museum, which allows it to remain highly accessible	The proposed addition does not impact the current public function of Commissariat Building. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

# 07.7 LOCK OFFICE FHBRO RECOGNIZED BUILDING

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

## CONNECTION TO RIDEAU CANAL

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its ongoing function as the lock office and one of the key public buildings of the Ottawa Lockstation	The proposed addition does not impact the functionality of the Lock Office or its role within the Ottawa Lockstation. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Its prominent location at the west side of the northern entry to the Rideau Canal, a key section within the regional canal system	The proposed addition does not physically impact the prominent location of the Lock Office at the northern entry to the Rideau Canal. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

## DESIGN AND CRAFTSMANSHIP

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its stylistic eclecticism and attention to detail, features that characterize many buildings designed under the direction of Chief Architect Thomas Fuller, as exemplified by the following carefully designed elements	The proposed addition does not physically impact the Lock Office or the legibility of its stylistic eclecticism and architectural detailing. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Its asymmetrical one-and-a-half storey form, enclosed by random-coursed stonework and ornamented with ashlar trim, and surmounted by a complex slate tile roof	The proposed addition does not physically impact the Lock Office or the legibility of its form. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>



CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its Romanesque Revival elements, such as thick voussoirs and a large semi-circular arch, which are combined with more traditional Victorian elements like segmented arches	The proposed addition does not physically impact the Lock Office or the legibility of its Romanesque Revival and Victorian elements. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

## CONTEXTUAL RELATIONSHIPS

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its original physical and functional relationships with the nearby Commissariat Building and locks, which remain legible	The proposed addition does not impact the legibility of the physical and functional relationships between the Lock Office and the nearby Commissariat Building and the locks. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Its comfortable rapport with the Parliament Buildings and Château Laurier Hotel	The proposed addition does not impact the rapport between the Parliament Buildings and the Lock Office. The proposed addition generally continues the scale of the historic portion of the Château Laurier Hotel. As such the proposed addition has very limited impact on this character-defining element of “comfortable rapport”.*
Its status as a well known landmark that is used by local residents and visitors from both land and water	The proposed addition does not impact the role of the Lock Office as a well known landmark used by local residents and visitors from both land and water. <b>No impact.</b>

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

## 07.8 CONFEDERATION SQUARE NATIONAL HISTORIC SITE OF CANADA

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

### KEY CONTRIBUTING ELEMENTS

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its location at the intersection of Wellington Street and the north end of Elgin Street over a portion of the Rideau Canal	The proposed addition does not impact the location of Confederation Square. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Its layout as a triangular open space with the National War Memorial at the centre bounded by Wellington Street at its north end and the two sides of Elgin Street on the east and west sides, all framed by the buildings on the far sides of those streets	The proposed addition does not impact the layout of Confederation Square or the structures immediately bounding the Square. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The existing spatial relationships of the above components, and especially the openness of the space, conducive to the congregation of large groups of people;	The proposed addition has almost imperceptible impact on the existing spatial relationships identified above including the openness of the Square. As such the proposed addition has very little impact on this character-defining element.*
The War Memorial in its location, footprint, volume, design, and materials	The proposed addition has almost imperceptible impact on the War Memorial including its location, footprint, volume, design, and materials. As such the proposed addition has almost no impact on the background setting of this character-defining element.
The Tomb of the Unknown Soldier in its location, above-ground footprint, design and materials	The proposed addition does not physically impact the Tomb of the Unknown Soldier including its location, above-ground footprint, design and materials. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

## FRAMING BUILDINGS AND ASSOCIATED SPATIAL RELATIONSHIPS

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The Scottish-Ontario Chambers on its footprint with its Italianate style commercial design and decoration, and surviving original exterior materials	The proposed addition does not impact any aspect of the Scottish-Ontario Chambers. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Surviving original portions of the façade of the former Bell Building as they illustrate the original Italianate design and decorative treatment	The proposed addition does not impact any aspect of the remaining portions of the former Bell Building and its original Italianate design and associated architectural treatments. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The Central Chambers on its footprint with its Queen Anne Revival style commercial design and decoration, and surviving original exterior materials	The proposed addition does not impact any aspect of the Central Chambers building and its Queen Anne Revival style and associated architectural treatments. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The Central Post Office building on its footprint and with its Art Deco-inspired design, Châteauesque roofline, surviving original exterior materials and decoration, and surviving design and materials of major interior spaces	The proposed addition does not impact any aspect of the Central Post Office building including its architectural design and materials. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The Langevin Block on its footprint and with its Second Empire style design and decoration, its original exterior materials, original design and materials of major interior spaces, and use by the federal government	The proposed addition does not impact any aspect of the Langevin Block including its architectural design, materials or function. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The East Block on its raised site, existing footprint, Gothic Revival style design and decorative treatment, surviving original materials and major interior spaces, and use by the federal government	The proposed addition does not impact any aspect of the East Block including its architectural design, materials or function. The views from East Block to Château Laurier are extremely limited due mainly to overgrowth at top of Canal valley. Views do exist from the upper floors of the East Block. These views are partially more contained by the additional floors above the existing parking garage that is proposed. As such the proposed addition has little or no impact on this character-defining element.*
The Château Laurier Hotel on its footprint with its Château style design, original exterior materials and decoration, original design and materials of major public spaces, and use as a hotel	From Confederation Square, the proposed addition does not impact legibility or physical aspects of the Château Laurier Hotel's architectural design and exterior decoration. The proposed addition positively impacts the use and original design of major public spaces, specifically the ballroom by introducing access to a new exterior courtyard in lieu of the existing concrete block wall associated with the current above ground parking garage along its north wall. To connect the addition to the existing building a "light-touch" glass link is proposed to link the west pavilion to the north end of the existing west wing entirely within the existing base. Overall impact to the Château Laurier Hotel as it relates to its role within the Confederation Square National Historic Site of Canada resulting from the proposed is limited due to the positioning of the proposed addition well back from Confederation Square and the scale of the proposed addition which fully maintains the prominence of the existing hotel on Confederation Square. *
The former Union Station with its Beaux-Arts style, surviving original exterior materials and decorative treatment, and original volumes, design and materials of major interior spaces	The proposed addition does not impact any aspect of the former Union Station including its architectural design, materials or interiors. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>



CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The National Arts Centre on its footprint with its Brutalist style design, original exterior materials and decorative treatment, original design and materials of major interior spaces, and use as a public arts venue	The proposed addition does not impact any aspect of the National Arts Centre including its architectural design, materials, interiors or function. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The viewsheds, especially the oblique view towards Parliament Hill; towards the Rideau Canal; down Elgin Street from the War Memorial and the views up Elgin Street, Sparks Street, Wellington Street and Rideau Street towards the Memorial	The proposed addition does not impact the following viewsheds: oblique view towards Parliament Hill; down Elgin Street from the War Memorial and the views up Elgin Street, Sparks Street, Wellington Street and Rideau Street towards the Memorial. The proposed has limited impact on the viewshed towards the Rideau Canal from Confederation Square, however this impact is limited to the background of this viewshed with the current prominence of the existing Château Laurier Hotel on the Square maintained. As such the proposed addition has very limited impact on this character-defining element.
The continued ceremonial use of the square	The proposed addition does not impact the continuing ceremonial function of Confederation Square. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Whatever archaeological resources may be discovered at the site in the future	The proposed addition does not physically impact Confederation Square or its archaeological resources. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

## 07.9 GOVERNMENT CONFERENCE CENTRE FHBRO CLASSIFIED BUILDING

### ROLE IN RAILWAY BUILDING IN CANADA

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The design which is in the spirit of the grand railway era and on the interior, the main railway hall	The proposed addition does not impact the Government Conference Centre including the legibility of its response to the grand railway era and its interiors. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

### FUNCTIONAL AND AESTHETIC DESIGN

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The large scale, heavy massing and classical composition	The proposed addition does not physically impact the Government Conference Centre or the legibility of its large scale, heavy massing and classical composition. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The north and west facades, specifically the symmetrical, tripartite front façade composed of giant columns, strong corner pilasters, and a substantial cornice and entablature whose 3-dimensional treatment creates a strong play between light and shadow	The proposed addition does not physically impact the Government Conference Centre or the legibility of its north and west elevations. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Its smooth, rich and white exterior of Indiana limestone	The proposed addition does not physically impact the Government Conference Centre or the legibility of its materiality. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its patterns of fenestration and access	The proposed addition does not physically impact the Government Conference Centre or the legibility of its fenestration pattern and access. <b>No impact.</b>
The axial symmetry and hierarchical progression of space leading to the main hall of the former railway station	The proposed addition does not physically impact the Government Conference Centre or the legibility of the axial symmetry and hierarchical progression of space leading to the main hall within the building. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The use of strong, durable construction materials such as a steel frame and brick and terracotta firewalls	The proposed addition does not physically impact the Government Conference Centre including its use of durable construction materials. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The architectural treatment of the interior, specifically the main railway hall and the principal offices, which are decorated with classical elements such as coffered barrel vaults, plaster work and marble fireplaces	The proposed addition does not physically impact any aspect of the interior spaces within the Government Conference Centre. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

## CONTEXTUAL RELATIONSHIPS

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its scale, massing and good quality materials which are in keeping with the dignity of other important structures in the Square such as the War Memorial, the Château Laurier and the Langevin Block	The proposed addition does not impact the legibility of the Government Conference Centre's scale, massing and good quality materials as it relates to its dignified presence and relationship with other buildings bordering Confederation Square. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
Its north and west facades which maintain the prominence of the Square	The proposed addition does not impact the prominence of the Government Conference Centre's north and west facades on Confederation Square. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Its visible location, along the canal and its proximity to the commercial core of Ottawa make it known and a city landmark	The proposed addition does not impact the visibility, contextual positioning and landmark role of the Government Conference Centre. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>



# 07.10 CONNAUGHT BUILDING NATIONAL HISTORIC SITE OF CANADA

\*Items marked with an asterisk (\*) indicate that design adjustments recommended under Section 8 Mitigation would remove / sufficiently reduce negative impact.

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The location near Parliament Hill along Sussex Drive	The proposed addition does not impact the Connaught Building's location near Parliament Hill along Sussex Drive. The proposed hotel addition does partially block the direct viewplane between Connaught and Parliament across Major's Hill Park. Therefore, there is minor impact upon the "location near Parliament," mostly in winter months with leaves off the trees in the Park.*
The siting, flush to the sidewalks	The proposed addition does not impact the Connaught Building's siting flush with the sidewalks on Sussex Drive or its relationship with Mackenzie Avenue. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Its rectangular massing with slightly projecting central and end pavilions	The proposed addition does not physically impact the Connaught Building or the legibility of its rectangular massing with slightly projecting central and end pavilions. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The expression of Beaux-Art principles, evident in its symmetrically organized facade with central main entry, its focus on the main entry under a high tower elaborated with Tudor-Revival style detailing, and its use of contemporary structural design of steel and concrete with stone cladding	The proposed addition does not physically impact the Connaught Building or the legibility of its symmetrically organized facade with central main entry, its focus on the main entry under a high tower elaborated with Tudor-Revival style detailing and its use of contemporary structural design of steel and concrete with stone cladding. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The Tudor Gothic detailing such as Tudor-arched openings, oriole bays, turrets, gables, predominantly rough-faced stonework, and decorative stonework as in corner quoins, false buttresses, crenelations, spandrels, coats of arms, rosettes, niches, trefoils, and finely articulated lintels	The proposed addition does not physically impact the Connaught Building or the legibility of its Tudor Gothic exterior architectural detailing. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
Remnants of the interior spaces that testify to its original Beaux-Arts axial layout and to its former use as a customs warehouse and offices	The proposed addition does not impact the interiors of the Connaught Building. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The successful adaptation to its narrow sloping site, as seen in: its finely wrought detailing; strongly marked vertical elements linked in upward progression by spandrels; and the use of slightly projecting central bays to form towers	The proposed addition does not physically impact the Connaught Building, its siting or the legibility of its site specific response. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The visual prominence of the building as seen from the Byward Market and from Parliament Hill	The proposed addition does not impact the prominence of the Connaught Building as seen from the Byward Market, however the new addition would obscure a significant portion of the Connaught Building as seen from Parliament Hill, specifically the East Drive. However the views to the Connaught Building vary considerably by season and exact location due to the topography and plantings along the eastern edge of Parliament Hill as it cascades down towards the Rideau Canal. As such the proposed addition has some limited impact on this character-defining element.*

## 07.11 CONNAUGHT BUILDING FHBRO CLASSIFIED BUILDING

CHARACTER-DEFINING ELEMENT	PROPOSED ADDITION IMPACT
The exterior elevations, which were designed in the modified Tudor Gothic style favoured by Ewart because of its compatibility with the Parliament Buildings and its associations with British precedent	The proposed addition does not physically impact the Connaught Building or the legibility of its exterior architectural design or its compatibility with the Parliament Buildings and its associations with British precedent. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The symmetry of the massing, which reflects an underlying Beaux-Arts layout	The proposed addition does not physically impact the Connaught Building or the legibility of its massing and its use of Beaux-Arts planning principles. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The highly articulated stonework, with its buttresses, corbelling, niches, carved embellishments, and elaborate window and door surrounds, and the doors and windows themselves	The proposed addition does not physically impact the Connaught Building or the legibility of its fine stonework and its doors and windows. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>
The wall finish, which is primarily of sandstone, with a granite plinth and Wallace stone detailing	The proposed addition does not physically impact the Connaught Building including its masonry cladding. As such the proposed addition has no impact on this character-defining element. <b>No impact.</b>

# 08 ALTERNATIVES AND MITIGATION STRATEGIES

**MITIGATION MEASURES ARE NOT MEANT TO BE APPLIED AS A “PICK-AND-CHOOSE” MENU AS THEY ARE INTERRELATED**

This section of this document focuses on providing opportunities to address the impact of the proposed development on the most significantly impacted impacted character-defining elements identified, at the start of this section; these key character-defining elements also act as the framework for the entire section. To provide a common reference point for discussing the main terms within the key character-defining elements are defined. Based on an historical and experiential understanding of the surrounding context and the existing building, along with a clear understanding of key terms and character-defining elements, the advised impact of the proposed addition can be presented in a clear and concise manner. The mitigation measures and alternatives presented in this section are NOT meant as a “pick-and-choose menu” of items, as the relationship between measures is most commonly a dynamic one with each associated modification affecting how the others are applied. Also the mitigation measures and alternatives take the current contemporary design approach into account and there are no recommendations considered herein to change the overall design approach; only to improve its responsiveness to the relevant heritage character and value.

## 08.1 KEY CHARACTER-DEFINING ELEMENTS IMPACTED BY PROPOSED ADDITION

**MITIGATION MEASURES ARE ORGANIZED TO RESPOND DIRECTLY TO KEY CHARACTER-DEFINING ELEMENTS IMPACTED BY THE PROPOSED ADDITION**

### CHÂTEAU LAURIER NATIONAL HISTORIC SITE OF CANADA DESIGNATION

1. **SETTING** Its romantic setting atop the banks of the Ottawa River and overlooking the Rideau Canal.
2. **SILHOUETTE** Its picturesque silhouette, created by a broad range of medieval detail, including turrets, machicolations, and finialed and crocketed gables.
3. **CHÂTEAU-STYLE AND MASSIVE SCALE** Its elements which typify Château-style railway hotels, including its massive scale, irregular silhouette, steeply-pitched copper roofs, ornate gables and dormers, towers and turrets, high-quality materials, and dramatic setting.
4. **CONTRASTING MATERIALS** The smooth finish and pale tone of the exterior Indiana limestone walls, contrasting sharply with the ornate detailing above the eave-line.



**TOP LEFT** Back of the former one dollar bill highlighting the iconic view of the Capital Core Cultural Heritage Landscape from the Ottawa River. *innovationcanada150.ca*

**TOP RIGHT** Looking south towards the Capital Core Cultural Heritage Landscape from the Ottawa River.

**BOTTOM LEFT** Looking south from Major's Hill Park towards the north end of the existing Château Laurier.

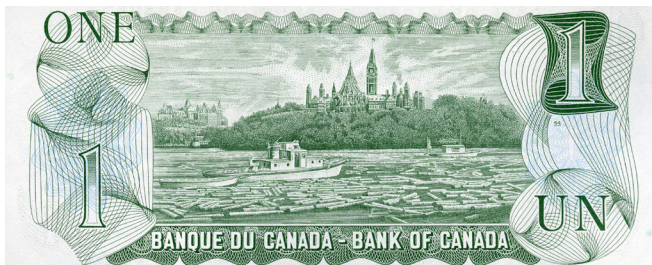
**BOTTOM RIGHT** Looking up (southeast) towards the existing Château Laurier from the west bank of the Rideau Canal near the south end of the Ottawa Lockstation.

## 08.2 DEFINING TERMS

### ROMANTIC AND DRAMATIC SETTING

For the purposes of this evaluation the “dramatic and romantic setting” is primarily associated with the siting of the Château Laurier within its context to the north and west. This setting is largely natural in character and includes the Ottawa River (to the shores of Gatineau), the raised promontories of Parliament Hill and Major's Hill Park along with the Rideau Canal that is nestled between the two promontories. Determining the impact of the proposed addition on the sense of the existing Château Laurier within this setting is analyzed based on views to and from the Ottawa River, the Alexandra Bridge, the Gatineau shore of the Ottawa River and the Rideau Canal. Views to and from these locations requires specific architectural responses to both distant and up-close views.

Although not quite as “romantic and dramatic”, to a lesser extent the setting of the Château Laurier is related to its urban context with the former Union Station, the Connaught Building, and Confederation Square, which are less



**TOP** Silhouette of the Château Laurier (viewed from southwest).

**BOTTOM LEFT** Looking south into the central court highlighting the varied roof profile.

**BOTTOM RIGHT** Highlighting the roof forms and Château-style elements at the south end of the west elevation.

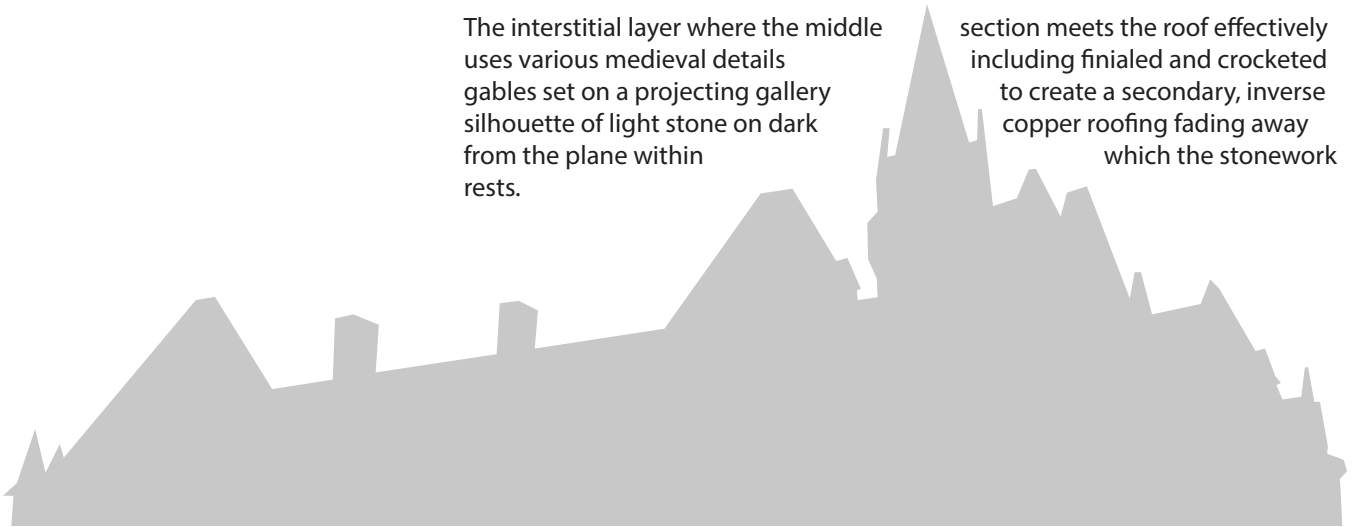
relevant to this study due to the location of the proposed addition.

## SILHOUETTE

A silhouette is most commonly defined as an image outlined on a contrasting background. For the existing Château Laurier, the architectural and material arrangement heightens the sense of its silhouette. The varied profile of its copper roof with its towers and variation in the placement and type of roof elements, is best viewed in perspective to benefit from the cumulative or collapsed sense of multiple roof elements. Further emphasizing the role and importance of the silhouette is the ability to view the building from distant perspectives with limited to no competing visual elements, against the sky.

The interstitial layer where the middle uses various medieval details gables set on a projecting gallery silhouette of light stone on dark from the plane within rests.

section meets the roof effectively including finialed and crocketed to create a secondary, inverse copper roofing fading away which the stonework



## CHÂTEAU STYLE AND MEDIEVAL DETAILING

**“While much nineteenth-century architecture is serious to the point of sombre, the Château style has a definite fairy-tale quality that makes it enormously appealing. The grandest Château-style buildings of the 1880s and 1890s are large structures (especially hotels) with asymmetrical plans and irregular elevations, whose most distinctive features are the steeply pitched, copper-covered roofs with dormers, gables, conical towers, tourelles, finials, and iron cresting, piled on like the decoration on a particularly elaborate wedding cake. The dormer windows often have pediments and ornamental scrolls of classical origin, whereas the window gables may be highlighted with finials and crockets in the medieval manner. The walls of these buildings are sometimes brick with stone trim, but usually they are faced with smoothly finished cut stone. Stringcourses, corbel tables, and windows break up the wall surfaces.” - *A Guide to Canadian Architectural Styles* p.99**

Other notable common architectural elements found within the Château style include a roof form and line that is broken in multiple places and a facade containing advancing and receding planes. In many cases there is a specific connection between elevation shifts and breaks in the roof form. One exception to this is one of projecting bays, which often terminate well below the eave line. For the most part the Château Laurier responds to the identified characteristics of the Château style, especially the placement of the most active architectural detailing situated within the upper portion of the elevations and the roof.

To emphasize the form and silhouette of the building, and the ability to perceive the building at a variety of distances, the existing Château Laurier emphasizes larger scale detailing with a limited layer of smaller scale detailing used to embellish the lines of these larger elements (i.e. finials and crockets on the gables). This approach contributes greatly to the sense of massive scale. Refer to the “Massive Scale” definition below.

### MACHICOLATION

A machicolation is the opening between corbels supporting a projecting gallery most commonly found in medieval architecture. Their primary purpose was providing a location to pour molten or boiling liquids on potential intruders below a castle.



**TOP LEFT** Highlighting the Château-style elements at the south end of the west elevation.

**TOP RIGHT** Highlighting the Château-style elements at the interface between the 1912 and 1929 portions of the existing building.

**BOTTOM** Highlighting the Medieval details located within the interstitial layer of the existing building (machicolations, finials and crockets).

### FINIAL

A finial is an element marking the top of an architectural element such as a gable or dome to create architectural emphasis.

### CROCKET

A crocket is a type of stylized carving commonly composed of curled leaves or flowers set at regular intervals used to embellish gable edges and other architectural projections.





## MASSIVE SCALE

There are a number of elements that contribute to the massive sense of scale the existing Château Laurier demonstrates. These aspects are associated with the building's setting, its overall character and design characteristics present within each of the building's four layers (base, middle, interstitial and roof). While horizontal layers are used to organize this massive scale, the vertical elements and elevational shifts also serve to reinforce the sense of massive scale. This sub-section provides further analysis to help define and apply "massive scale" as it relates to the Château Laurier

### OVERALL

The existing Château Laurier rests on a site with few rivals in the Capital: the Capital Core Cultural Heritage Landscape. This landscape is one that can accommodate buildings with a larger sense of scale, providing greater flexibility for a more active but ordered architecture. This is in contrast with a more urban site where there are limited opportunities for extended vistas, requiring fewer larger scale variations in the architecture. The large scale of the urban setting and dramatic natural setting allow views to the building from multiple perspectives, and distances allowing for a more complete reading and accepting of the historic building's massive scale.

Responding directly to the scale of its setting, the architecture of the Château Laurier employs large scaled compositional shifts and detailing. This is a common characteristic of the Château Style and highlights why Château Style buildings of this size are best located in setting that are of a scale equal or greater to that of the architecture. Other hotels such as the Banff Springs or the Château Frontenac clearly highlight the benefits of the symbiotic relationship between setting and building. To add visual interest, targeted smaller detailing is used primarily to embellish upper edges of stone elements (within the interstitial layer) to enliven the secondary, inverse silhouette of stone against roof.

While each of the building's layers display massive scale tendency, the architecture visually connects each of the layers together, resulting in a legible whole as opposed to stacked layers. In addition, the interrelationship between the layers is often a dynamic one, as is especially evident in the interstitial layer where the positioning of this layer shifts in response to the scale of the roof element, heightening the sense of roof mass and adding a greater sense of drama.

**TOP** Existing building west elevation fundamental component layers study.

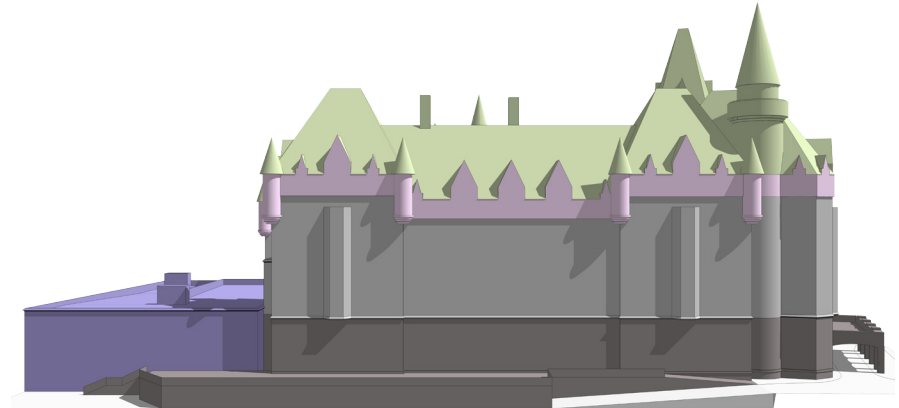
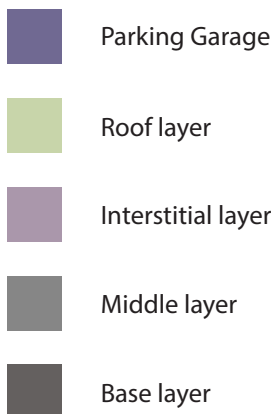
**BOTTOM LEFT** Highlighting the overall sense of mass of the existing building's west elevation.

**BOTTOM RIGHT** East elevation of the existing building highlighting elements that contribute to generating the sense of massiveness.

Ultimately, the existing building is clearly legible as a singular large object with within its large context.

### BASE LAYER

Anchoring the building to the ground within its setting, the base layer possesses a high degree of solidity. On the west side of the existing building there are wide stone areas between the windows (1:1 to 1:1.6 ratio of void (including stone framing) to stone areas) and a notable amount of stone between the string course at the top of the base and the top of the arch of the base windows (approximately 1.3m). The stone above the windows is in the same plane as the stone between the windows. This ratio relationship is even



**TOP** West elevation base layer.

**BOTTOM LEFT** East elevation base layer.

**BOTTOM RIGHT** West elevation middle layer.

more in favour of solid on the east elevation where a tall base of Stanstead granite is used along with shorter arch-topped windows, with small windows on the upper area of the base layer.

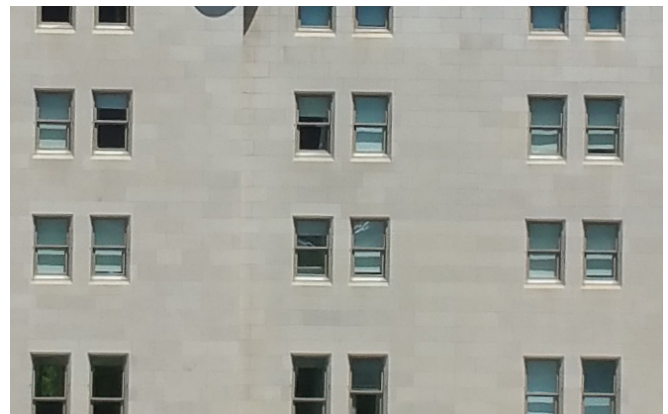
### MIDDLE LAYER

Generating a sense of massive scale within the middle layer is solid : void ratio - there is a high degree of unadorned stone areas in relation to small punched openings. The highly regimented arrangement of the windows and the use of stone with limited detailing or relief over most of the surfaces also support the visual massiveness found in this layer of the historic building.



### INTERSTITIAL LAYER

The restrained and massive character of the base and middle layers act to support and provide a framework and visual foil for the detailing activity found in the interstitial layer. Detail elements within the layer are typically large in scale with limited small embellishments along the edges. Often even the smaller scale embellishments such as the corbelling supporting the upper projecting gallery are employed to support the creation of additional visual mass, through deep shadowing or regimentation. Even the slope of the roof reinforces the large scale detail





**TOP** West elevation interstitial layer.  
**BOTTOM LEFT** West elevation roof layer resting on the interstitial layer (north end).  
**BOTTOM RIGHT** Roof layer facing north with the southeast tower in the middle of the photograph.

elements found within the interstitial elements, such as the gables, as they are viewed in relief and produce additional shadow in their background.

This zone is critical to the building's Château-style character and the relationship between the middle section and roof section of the existing building.

#### ROOF LAYER

Crowning the upper reaches and providing the existing Château Laurier with its primary distinctive silhouette is its steeply sloped copper clad roof with small dormers and limited chimneys. The basic arrangement of the various large scale roof components act in support of and rise from architectural





components and sections present within the layers below. Reinforcing the overall sense of mass within the roof layer is the use of a darker material, increasing the visual weight of the roof and enhancing the definition of the building's silhouette against the sky. Completing the sense of roof scale is the very high ratio of solid-to-void, with the limited use of small dormers with small windows that are rendered using the same copper as the remainder of the roof.

## CONTRASTING MATERIALS

Refer to Château style and Massive Scale above for information on the use of contrasting materials within the design of the existing Château Laurier.

## APPROACHES TO ENGAGING WITH HERITAGE CHARACTER

### PASSIVE APPROACH

For the purposes of this study, a passive approach is seen in a design that visually and in some cases physically differs to the architecture of an existing building. For instance, an addition to the subject building employing a passive approach would minimize its obstruction of the silhouette rather than engaging with it. A passive approach can, when done well, result in a visually compatible proposal, and it can be easier to create a proposal that is subordinate to the existing building.

### ACTIVE APPROACH

For the purposes of this study, an active approach is seen in a design that visually and in some cases physically engages with the architecture of an existing building to more directly acknowledge key traits. For instance, an addition to the subject building employing an active approach would add to the silhouette rather than fully deferring to it. An active approach can, when done well, result in a more visually compatible proposal, however it can be more challenging to create a proposal that is subordinate to the existing building.

Both approaches offer similar opportunities and challenges in achieving a distinguishable proposal.

## 08.3 CONSERVATION-BASED RESPONSE APPROACH TO KEY CHARACTER-DEFINING ELEMENTS

The following summarizes a series of mitigative design actions that address the four key character-defining elements that are impacted by the current proposal.

1. **DRAMATIC AND ROMANTIC SETTING** Design compatibility for views to and from the cultural landscape.
2. **PICTURESQUE SILHOUETTE** Ensure silhouette remains visible and design a response to the medieval detail (interstitial layer).
3. **CHÂTEAU STYLE AND MASSIVE SCALE** Develop a compatible (or supportive complementary yet contrasting) stylistic response with the identified characteristics of the château style including massive scale, steeply-pitched copper roofs, ornate gables and dormers, towers and turrets, especially recognizing the interstitial layer.
4. **CONTRASTING MATERIALS** Address contrast in materiality and detailing using high-quality materials.

## 08.4 PRIMARY MITIGATION MEASURES

### DRAMATIC AND ROMANTIC SETTING

#### OVERALL

1. Continue to develop the design and evolve further study to better understand the impact of the proposed addition to and from the existing building's dramatic and romantic setting. Potential views include but are not limited to: Ottawa River and Gatineau shore, east side of Parliament Hill and Major's Hill Park. Views from the Alexandra Bridge ("View 6") and from the banks of the Rideau Canal (Ottawa Lockstation) are currently included in the information package that forms the basis for this review and should continue to be studied as part of assessing the effectiveness of the proposed addition design as it advances.
2. Review opportunities to recess portions of the East and West pavilions in an effort to respond to the massing of the existing building and open up views to the historic roof.
3. Refer to the mitigation measures found elsewhere in this section as these measures will also contribute to enhancing the responsiveness of the

proposed addition to the dramatic and romantic setting.

## PICTURESQUE SILHOUETTE

### OVERALL

1. Continue to develop the design and evolve further study to better understand the impact of the proposed addition on the silhouette of the existing building as viewed from locations within the surrounding cultural landscape. Applicable locations for study are identified under the “Dramatic and Romantic Setting” immediately above.

### BASE LAYER

2. There are no mitigation strategies specifically applicable to the base layer to improve its responsiveness to the existing building’s silhouette.

### MIDDLE LAYER

3. There are no mitigation strategies specifically applicable to the middle layer to improve its responsiveness to the existing building’s silhouette.

### INTERSTITIAL LAYER

4. Subject to developed design solutions, there may be no mitigation strategies specifically applicable to the interstitial layer to improve its responsiveness to the existing building’s silhouette.

### ROOF LAYER

5. The roof of the proposed addition is low-key and minimal in form and materials with only a regular pattern of gaps in the copper and glass skin. This appears to be in the interest of making it “subordinate to” the historic roof. However, the result is instead largely unresponsive to the heritage character of the existing building’s roof and associated silhouette. It has limited to no engagement with the existing silhouette by adding to it. At the same time it negatively impacts the legibility of the existing building’s roof components that combine to create the silhouette. The roof area of the proposed addition should be refined to better respond to the character of the existing silhouette. This can be accomplished by designing a more expressive, but slightly subordinate roof thereby adding a contemporary layer to the existing silhouette or by deferring to the existing silhouette by increasing the visibility of the historic roof and its silhouette. Additional

measures associated with enhancing the deference of the proposed addition to the existing silhouette may also include strategically placed setbacks within the upper portions of a new interstitial layer and the middle layer.

6. Enhance the legibility of the silhouette. This may include, for example, reducing the amount of glazed area or screening the glazed areas using similar finishes as the primary roof finish.

## CHÂTEAU STYLE

### OVERALL

1. The limestone "screen: wall provides a contemporary foil for mass/void when seen at an oblique angle, as well as a "texture" to the middle layer skin. However, design development should consider receding and projecting planes within the proposed addition massing to better respond to the massing modulation found within the existing building where the longest relevant unbroken lengths are 35.6m on the west elevation and 14.0m on the east elevation (40.9m broken twice by projecting bays). This is especially important as the setting allows the proposed addition to be viewed in three dimensions.

### BASE LAYER

2. The nearby entries (porte cochere and canopy) may serve as references for achieving a higher degree of prominence for major entries entrance. In addition to the projecting elements these entries are also found within larger openings and placed within taller and/or forward projecting components that further enhance their prominence. Increase the prominence and visual weight of the proposed addition entrance at the base of its east pavilion.

### MIDDLE LAYER

3. Typically, in Chateau-style architecture, horizontal separations such as string courses are balanced by the vertical continuity of larger architectural elements. The middle layer string courses of the proposed addition currently generates a high level of separation which is reinforced by strong shifts in glazing and stone arrangements above and below the string courses. Consider addressing the degree of variation within the glazing/



stone placement, to lessen the sense of separation at these string courses within the proposed addition.

#### **INTERSTITIAL LAYER**

4. The proposed addition does not reference this critical layer of the existing building, weakening the compatibility between the proposed addition and existing building. Detailed study of this existing layer is recommended as part of developing a compatible or supportive complementary yet contemporary architectural response to the interstitial layer. Opportunities to reduce the unbroken horizontal definition between the middle and roof layers of the proposed addition should be explored within a new interstitial layer to more directly respond to this important characteristic of the existing building. Situate the most “active” architectural detailing within the new interstitial layer of the proposed addition to more directly respond to the character of the existing building’s interstitial zone. Consider restraining the level of architectural variety to enhance the role of this layer. (Refer to Middle Layer under Massive Scale below).

#### **ROOF LAYER**

5. Explore opportunities to develop the design of the roof “floors” into a more expressive formal composition, to increase compatibility with the expressive roof of the historic place. The size of the roof (especially when stepped or scaled back to afford better visual access to the historic roof) will provide subordination; the expressiveness will provide compatibility. Consider that the existing roof slope is important to the legibility of the upper edge of an interstitial layer and to responding to the dramatic and romantic setting.
6. In developing the expressive roof design, consider reducing the size of the roof layer openings to better reflect the scale of the existing building’s dormers.
7. Consider strategically increasing the height of the proposed addition’s roof at locations that would minimize concealment of the existing roof. This would better respond to this important Château style and existing building characteristic. The roof component heights would need to be carefully calibrated to avoid undue impact on the legibility of the existing building’s roof silhouette and would need to be visually integrated with the layers below.

## MASSIVE SCALE

### BASE LAYER

1. The base layer is required to be the most visually heavy and massive. While the proportion of the proposed openings is compatible to the scale of the existing west elevation openings, the significant difference in solid-to-void results in a very different visual perception, emphasizing void. The width of the stone between windows and the height of the stone area above the openings should be increased to provide greater visual weight within the proposed base.
2. Simplify the fenestration framing detailing to better harmonize with the simpler or non-existent detailing of heritage building fenestration. Where material change detailing is appropriate, seek to use a less contrasting material that maintains visual simplicity.
3. Increase the amount of variety within the base of the Central Pavilion facing north, and improve the sense of two separate flanking pavilions by introducing more variety and setback within the Central Pavilion.

### MIDDLE LAYER

4. The use of depth within the proposed elevations and splays within the stone piers are positive approaches that generate “mass” in a contemporary fashion as viewers move around the proposed addition.
5. Enhance the visual weight of the proposed addition elevations, for example by increasing the regularity of the glazing placement and legibility of design.
6. In developing the facade design, consider adjusting for quantity of solid materials within the middle layer to increase the sense of mass. The solid-to-void relationship should be carefully studied to provide a higher degree of mass while maintaining a contemporary amount of glazing.

### INTERSTITIAL LAYER

7. Consider introducing an “interstitial layer within the proposed addition elevation that is arranged to enhance the visual weight of the roof components above. Localize the most expressive, larger in scale detailing to the interstitial layer.

## ROOF LAYER

8. The sense of mass of the existing building's roof is a critical aspect of its overall heritage character, and as such should be better reflected within the roof area of the addition.
9. In the development of the design, consider adjusting the placement and arrangement of the roof and its elements to be more sufficiently "connected" to the layers below. This is especially concerning on the proposed east pavilion where the position of the eastern edge of roof component is unrelated to the middle and base layers below.

## CONTRASTING MATERIALS

1. The proposed addition employs contrasting materials in manner that is generally similar to the existing building. There are limited mitigation measures specific to contrasting materials that are not identified under other subheadings within this section.
2. The proposed use of fine metals for the loading bay door facing Mackenzie is supported. Consideration should be given to lighter shades of fine metals to reduce the material contrast with limestone, in keeping with the existing building and to reduce visual impact of a service/utility entry.

## 08.5 OTHER PRIMARY MITIGATION RESPONSES

### CONNECTION BETWEEN NEW AND EXISTING

1. The separation (shown at 6.9m) between the existing west wing and the proposed new west pavilion is a comfortable fit of new and old. In the design development phase, consider increasing the amount of separation (shown at 2.7 to 3.7m) between the new east pavilion from the heritage building.

### PHYSICAL IMPACT

1. During the course of dismantling the existing parking garage and constructing a new addition a heritage material management protocol must be employed to provide the appropriate level of cataloging, protection, rehabilitation treatment and storage for permanent and/or demountable heritage elements.
2. During the course of excavation, dismantling the existing parking garage and constructing a new addition vibration monitors and other protective protocols must be employed to minimize unintended disruption and damage to heritage elements.



## 08.6 SECONDARY MITIGATION MEASURES

### SETTING

#### DRAMATIC AND ROMANTIC SETTING

1. Review opportunities to enhance the public realm interface along the western edge of the proposed addition, fronting onto the adjacent public terrace. The goal of the enhancement should be to contribute to the public qualities and pedestrian experience of the West Terrace while taking advantage of its prominent location overlooking the Rideau Canal, through animation (use of an amenity area at the level above is a good start) and/or interpreting the history of the Canal and/or providing landscape or architectural features of interest.

#### URBAN SETTING

1. Further study of more views is recommended to better understand the impact of the proposed addition to and from the historic place's urban setting. Potential views include but are not limited to: looking south from the Connaught Building or the Embassy of the United States of America on Mackenzie Avenue; looking north and west into within the proposed east forecourt and obliquely looking south up from the lower levels of the Canal.
2. As part of the design development, explore opportunities to refine the scale and placement of the proposed east pavilion to improve the its relationship with the existing east wing, the legibility of the existing building as viewed from Mackenzie Avenue looking north and south, and more detailed understanding of the proposed Mackenzie Forecourt and its relationship to Confederation Boulevard.

## 08.7 OTHER SECONDARY MITIGATION MEASURES

### PHYSICAL IMPACT

1. Limit the physical connection between the existing and new buildings to reduce the level of physical intervention required. For example, if an enclosed link is required to accommodate semi-public circulation between the west pavilion and the existing west wing, then the link should minimally affect the existing stonework. However, it appears that the proposed west link does not provide a passage as described and if this is the case, a single glazed wall set back from both the proposed and existing west elevations is recommended.

### PROPOSED LOADING FACILITIES

1. While the height of the proposed loading area and the enclosure of the delivery area is appropriate to the character of the existing building, its proposed placement is set flush with the existing building's east wall. To enhance the relationship between the proposed addition and the existing building while respecting the three-dimensional character of the existing building, the loading area's east wall should be shifted west at least enough to reveal the corner of the existing building and to better differentiate the new from existing.
2. It is highly desirable to provide for continued vitality of the historic place through functional improvements, upgrades to maintain market share and continued good maintenance. During future design development, continue encouraging functional enhancements associated with the existing primary heritage interiors (such as banquet facilities) that minimize the impact on heritage character of those facilities.



09.1 **NOTE**

On a project-by-project basis, heritage conservation planning must consider related planning issues and broader Municipal objectives in order to be relevant and effective. When the design of a proposed development is evaluated, its merits are found by examining a matrix of elements and considerations. This evaluation is non-transferable on a “pick and choose” basis to another future development which may want to utilize some attributes, but not others.

Planning issues beyond this specific mandate will be dealt with separately as appropriate. Heritage planning is a component part of overall community planning.



# 10 SUMMARY AND CONCLUSIONS

The proposed addition to the Fairmont Château Laurier Hotel is located within a challenging context in which to construct significant new structures due to the iconic nature of the historic building and its context, and the significant amount of surrounding local, national and international heritage resources. Furthermore, this historic property occupies a large place in the hearts and minds of National Capital residents and many other Canadians. Change is always difficult but supportive change, when done well, to reinvigorate an old friend, can be welcome change. As part of the proposed development the existing parking garage to the north will be removed to construct a contemporary multi-pavilion long-term stay hotel addition, underground parking and new enclosed loading facilities for the hotel's existing banquet facilities.

In order to continue the evolution and preservation of the hotel's built fabric, support the on-going historic use of the building and optimize the hotel's existing facilities, the proposed concept generally represents positive change. Further enhancing the character of the existing heritage banquet spaces, the proposed development includes a semi-public interior courtyard that is accessible from the Main Ballroom, thus allowing for the return of its connection to sunlight and green space, whereas currently it looks onto an adjacent concrete block wall.

Furthermore, some basic concept design moves such as breaking down the zoning-allowed massive volume into 3 pavilions, returning (mostly) a visual relationship to Major's Hill Park, utilizing the same materials as the historic place, responding to a "layered" architecture, and making a legible attempt to be subordinate, all set the proposed concept on the "right path" according to heritage conservation principles. **However, some impacts of the proposal require further study and development of the design from a conservation view.**

## 10.1 IMPACT ON PART IV OHA RESOURCES

Due to the age of the Provincial designation of the Château Laurier there is limited text on the building's heritage character on which to evaluate the impact of the proposed development. However, there are references that when considered in concert with the National Historic Site of Canada (NHSC) Statement of Significance and its associated character-defining elements, there is sufficient information to conduct an evaluation. While this approach is somewhat atypical due to the honourific nature of a NHSC recognition, the authors of this document consider the character-defining elements within the

NHSC SOS to be in keeping with the spirit of the Provincial designation and as such provide an appropriately considered set of criteria on which to evaluate the impact of the proposed development.

While the proposed development rests within a challenging heritage-rich context, it is the impact on the Château Laurier that requires primary attention via mitigation strategies and recommendations. This is especially the case as the character-defining elements speak not just to the heritage character of the building, but also to its role within its surrounding context and the legibility of it from the same. The following four character-defining elements from the NHSC Statement of Significance are worthy of highlighting:

- 1. Its romantic setting.**
- 2. Its picturesque silhouette.**
- 3. Its elements which typify Château-style railway hotels, including its massive scale.**
- 4. The smooth limestone walls, contrasting sharply with the ornate detailing above the eave-line.**

Section 8 “Mitigation Measures and Alternative Strategies” herein provides more detailed information on the associated recommendations to improve the compatibility of the proposed addition with the existing Château Laurier and its role within its broader Capital Core Cultural Landscape.

## 10.2 IMPACT ON OHA PART V RESOURCES

The Château Laurier is a Category 1 resource within the Byward Market Heritage Conservation District. However, the building itself rests outside the boundaries of the district. While it is outside the district, its distinctive silhouette is visible in views looking west within the lower Market area on streets like George Street. Due to the height and positioning of the Connaught Building within these westward views relative to the height of the existing building the proposed addition will not impact these views or the role of the existing Château Laurier or the Connaught Building as western boundary markers from within the Byward Market Heritage Conservation District. Therefore, the proposed revitalization of the Château Laurier will only have a positive impact on Part V resources.

## 10.3 PROTECTION OF HERITAGE VALUE

### PHYSICAL

The proposed addition interfaces with the existing only at two locations and the design approach is one of minimum physical intervention. To promote good conservation practice and to provide the design team with a series of measures to consider during the development of the contract documents a few mitigation strategies are included in Section 8 to properly protect the building's physical heritage character and minimize unintended impact to the fullest extent possible.

### VISUAL

The primary impact on the character-defining elements and associated heritage character and value is the visual impact specifically-related to the four highlighted character-defining elements for the Château Laurier itself. While there are other historic resources that are potentially affected, the highlighted character-defining elements sufficiently consider both the immediate existing building, its role within the surrounding context and the surrounding cultural landscape itself, to sufficiently address other potential impacts that are foreseen at this time.

**To address all of this potential impact, a series of mitigation measures and alternative strategies are provided in Section 8 above, grouped according to the applicable character-defining element with setting, silhouette and Château-style being the primary areas of focus.** To complete the mitigation measures and alternative strategies a series of secondary mitigation measures are also included. This includes a series of design studies to bring meaningful improvements to the proposed addition.

The intent of the mitigation measures and alternative strategies is to improve the responsiveness of the proposed contemporary addition to the historic place's identified heritage character, as defined by others. While there are a number of recommended strategies and areas of improvement that are recommended, they are by no means meant to require a complete reworking of the proposed design or a "start from scratch" requirement. With careful consideration on the part of the proponent, the recommendations can be used to guide future evolution of the proposed design in a manner that responds in

a more appropriate way to the heritage character of its surroundings, especially the existing Château Laurier and its role within its complex cultural landscape context.

## CONCLUSION

**If all recommended mitigation measures are successfully undertaken**, it is expected that the evolved and developed proposed design will meet the Standards and Guidelines for the Conservation of Historic Places in Canada, and be a positive, respectful and interesting new addition to the beloved Château Laurier and its iconic Capital Core context.

## SUMMARY OF KEY RECOMMENDED MITIGATION MEASURES

### DRAMATIC AND ROMANTIC SETTING

#### OVERALL

1. Continue to develop the design and evolve further study to better understand the impact of the proposed addition in views to and from setting. Potential views to study include views from Major's Hill Park, views from the banks of the Rideau Canal (Ottawa Lock Station) and views from East Block of Parliament.
2. Review opportunities to adjust portions of the East and West pavilions in an effort to respond to the massing of the existing building (i.e. the interstitial layer) and open up increased views to the historic roof.

### PICTURESQUE SILHOUETTE

#### OVERALL

3. Continue to develop the design to better understand the impact of the proposed addition on the silhouette of the existing building as viewed from locations within the surrounding cultural landscape, including views outlined above.

#### *ROOF LAYER*

4. Develop the design to be more responsive to the heritage character of the existing building's roof and associated silhouette, by either:
  - A) increasing engagement with the existing silhouette and adding to it, by designing a more expressive roof, thereby adding a slightly subordinate contemporary layer to the existing silhouette or;
  - B) by more fully deferring to the existing silhouette, by dramatically increasing the visibility of the historic roof and its silhouette, through reduction in building height and/or incorporating strategically placed setbacks within the roof layer, a new interstitial layer and the middle layer.
5. Enhance the legibility of the silhouette. This may include, for example, reducing the amount of glazed area or "screening" the glazed areas using similar finishes as the primary roof finish (just as the middle layer has a limestone "screen" which provides a contemporary foil for mass/void when seen at an oblique angle, as well as a "texture" to the middle layer skin).

#### **CHÂTEAU STYLE**

##### *OVERALL*

6. Design development should consider receding and/or projecting planes within the proposed addition massing, to better respond to the massing modulation found within the existing building.

##### *BASE LAYER*

7. Increase the prominence and visual weight of the proposed addition entrance at the base of its east pavilion. The nearby existing Mackenzie entries (porte cochere and canopy) may serve as references.

##### *MIDDLE LAYER*

8. Consider, in developing the design of the middle layer, addressing the degree of variation within the glazing/stone placement, to have a greater sense of order or regularity in itself, to better reflect the historic place.

##### *INTERSTITIAL LAYER*

9. Develop a compatible or supportive complementary yet contemporary architectural response to the historic place's interstitial layer. Opportunities to provide a "broken" horizontal definition between the middle and roof



layers of the proposed addition should be explored within a new interstitial layer. Situate the most “active” architectural detailing within the new interstitial layer of the proposed addition to more directly respond to the character of the existing building’s interstitial zone. A greater sense of order or regularity in the middle layer below this new interstitial element (as recommended above) will likely enhance the role of this layer.

#### *ROOF LAYER*

10. If option 4(A) above is selected, explore opportunities to develop the design of the roof “levels” into a more expressive compositional form, to increase compatibility with the expressive roof of the historic place. The size of the roof (especially when stepped or scaled back to afford better visual access to the historic roof) will provide subordination; the expressiveness will provide compatibility.
11. If option 4(A) above is selected, consider strategically increasing the height of the proposed addition’s roof at locations that would minimize concealment of the existing roof. This would better respond to this important Château style and existing building characteristic. The roof component heights would need to be carefully calibrated to avoid undue impact on the legibility of the existing building’s roof silhouette and would need to be visually integrated with the layers below.

### **MASSIVE SCALE**

#### *BASE LAYER*

12. Study the amount that the width of the stone between windows and the height of the stone area above the openings that could be increased, to provide greater visual weight within the proposed base.
13. Simplify the fenestration framing detailing to better harmonize with the simpler or non-existent detailing of heritage building fenestration.
14. Increase the amount of differential in the base of the Central Pavilion facing north, to improve the sense of two separate flanking pavilions, by introducing more variety and setback within the Central Pavilion.

#### *MIDDLE LAYER*

15. Enhance the “visual weight” of the proposed addition elevations, for example by increasing the regularity of the glazing placement and legibility of design.
16. In developing the facade design, consider adjusting for quantity of solid

materials within the middle layer to increase the sense of mass. The solid-to-void relationship should be carefully studied to provide a higher degree of mass while maintaining a contemporary amount of glazing.

#### *INTERSTITIAL LAYER*

17. Consider introducing an “interstitial” layer within the proposed addition elevation that is arranged to enhance the visual weight of the roof components above.

#### *ROOF LAYER*

18. The sense of mass and visual presence of the existing building’s roof is a critical aspect of its overall heritage character, and as such should be better reflected within the roof area of the addition.
19. In the development of the design, consider adjusting the placement and arrangement of the roof and its elements to be more sufficiently “connected” to the layers below. This is especially concerning on the proposed east pavilion where the position of the eastern edge of roof component is unrelated to the middle and base layers below.

### **CONTRASTING MATERIALS**

20. The proposed use of fine metals for the loading bay door facing Mackenzie is supported. Consideration should be given to lighter shades of fine metals to reduce the material contrast with limestone, in keeping with the existing building and to reduce visual impact of a service/utility entry.

### **CONNECTION BETWEEN NEW AND EXISTING**

21. The separation (shown at 6.9m) between the existing west wing and the proposed new west pavilion is a comfortable fit of new and old. In the design development phase, consider increasing the amount of separation (shown at 2.7 to 3.7m) between the new east pavilion from the heritage building.

### **PHYSICAL IMPACT**

22. During the course of dismantling the existing parking garage and constructing a new addition a heritage material management protocol must be employed to provide the appropriate level of cataloging, protection, rehabilitation treatment and storage for permanent and/or

demountable heritage elements.

23. During the course of excavation, dismantling the existing parking garage and constructing a new addition vibration monitors and other protective protocols must be employed to minimize unintended disruption and damage to heritage elements.
24. Limit the physical connection between the existing and new buildings to reduce the level of physical intervention required. For example, if an enclosed link is required to accommodate semi-public circulation between the west pavilion and the existing west wing, then the link should minimally affect the existing stonework. However, it appears that the proposed west link does not provide a passage as described and if this is the case, a single glazed wall set back from both the proposed and existing west elevations is recommended.

#### **EDGE ACTIVITIES**

25. Review opportunities to enhance the public realm interface along the western edge of the proposed addition, fronting onto the adjacent public terrace. The goal of the enhancement should be to contribute to the public qualities and pedestrian experience of the West Terrace while taking advantage of its prominent location overlooking the Rideau Canal, through animation (use of an amenity area at the level above is a good start) and/or interpreting the history of the Canal and/or providing landscape or architectural features of interest.

#### **OTHER VIEWS**

26. Further study of more views is recommended to better understand the impact of the proposed addition to and from the historic place's urban setting. Potential views in the urban setting include but are not limited to: looking south from the Connaught Building or the Embassy of the United States of America on Mackenzie Avenue and looking north and west into within the proposed east forecourt.
27. As part of the design development, explore opportunities to refine the scale and placement of the proposed east pavilion to improve the its relationship with the existing east wing, the legibility of the existing building as viewed from Mackenzie Avenue looking south, and more detailed understanding of the proposed Mackenzie Forecourt and its relationship to Confederation Boulevard.

### **PROPOSED LOADING FACILITIES**

28. To enhance the relationship between the proposed addition and the existing building while respecting the three-dimensional character of the existing building, the loading area's east wall should be shifted west at least enough to reveal the corner of the existing building and to better differentiate the new from existing.
29. During future design development, continue encouraging functional enhancements associated with the existing primary heritage interiors (such as banquet facilities) that minimize the impact on heritage character of those facilities.





# A

## APPENDIX: HERITAGE INVENTORY & CONTEXT REVIEW - SEPARATE DOCUMENT

**Refer to the Château Laurier Heritage Inventory & Context Review document (included digitally).**

# B APPENDIX: OTHER PROPOSED ADDITION INFORMATION

**RIGHT** Night view of the existing Château Laurier with the proposed addition (west elevation). *architectsAlliance*

**BOTTOM** Looking north down Mackenzie Avenue from Rideau Street with the proposed addition visible beyond the existing building.

**NEXT PAGE** Landscape plan in context. *architectsAlliance*

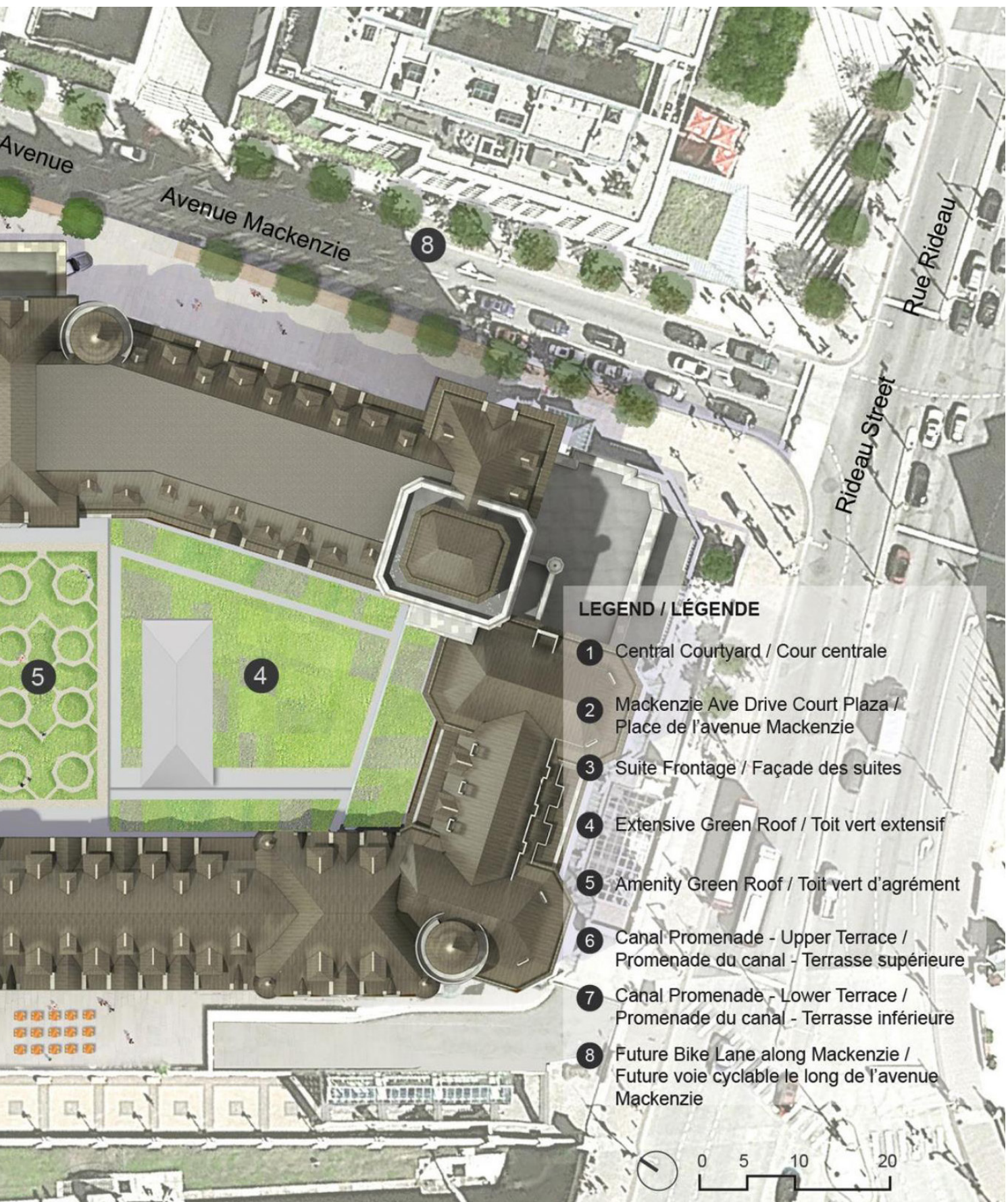
**NOTE** All floor plans and elevations within this Appendix section were provided by architectsAlliance and PWL Landscape Architects.



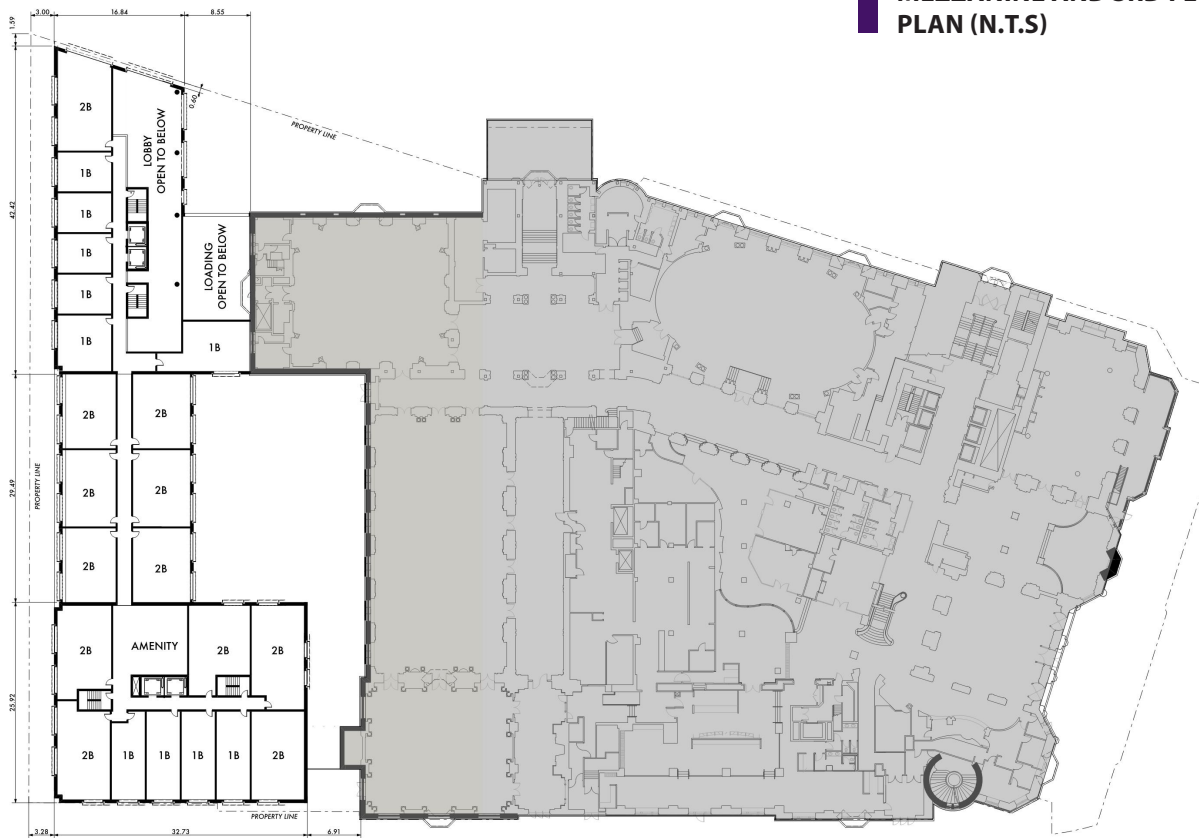




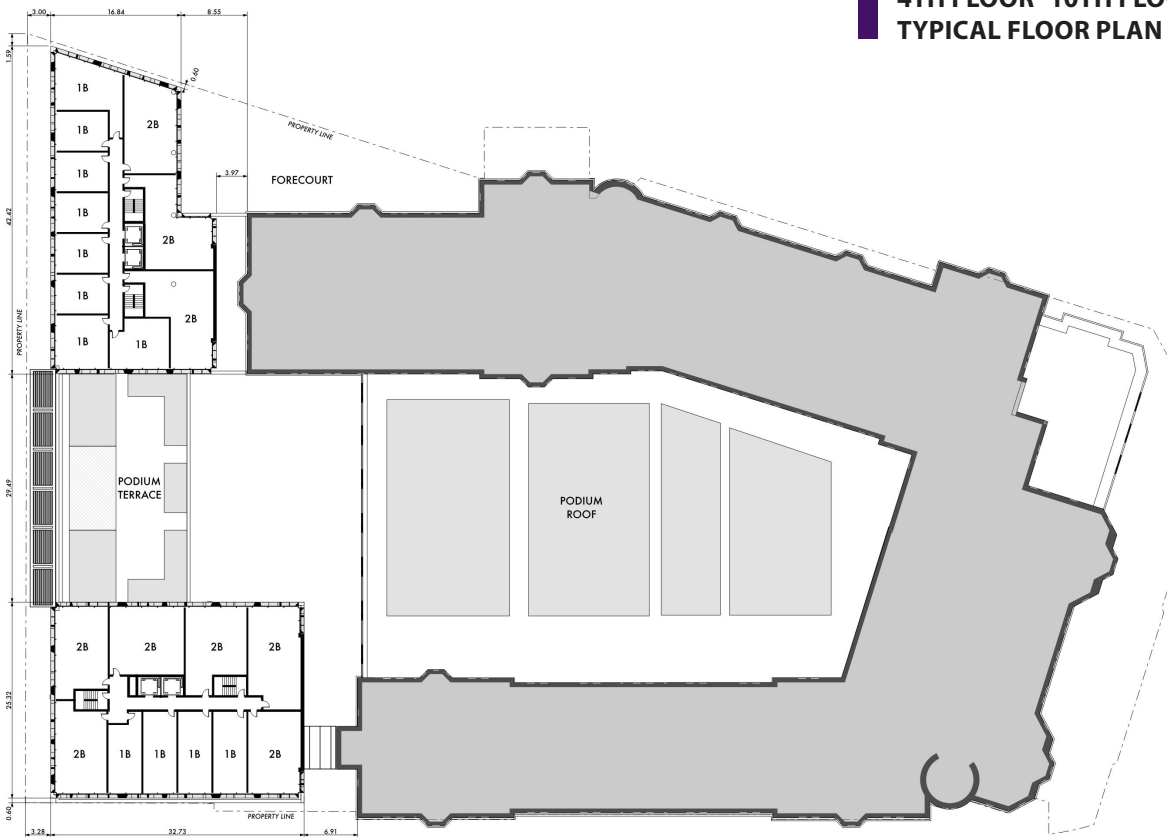




**MEZZANINE AND 3RD FLOOR  
PLAN (N.T.S)**

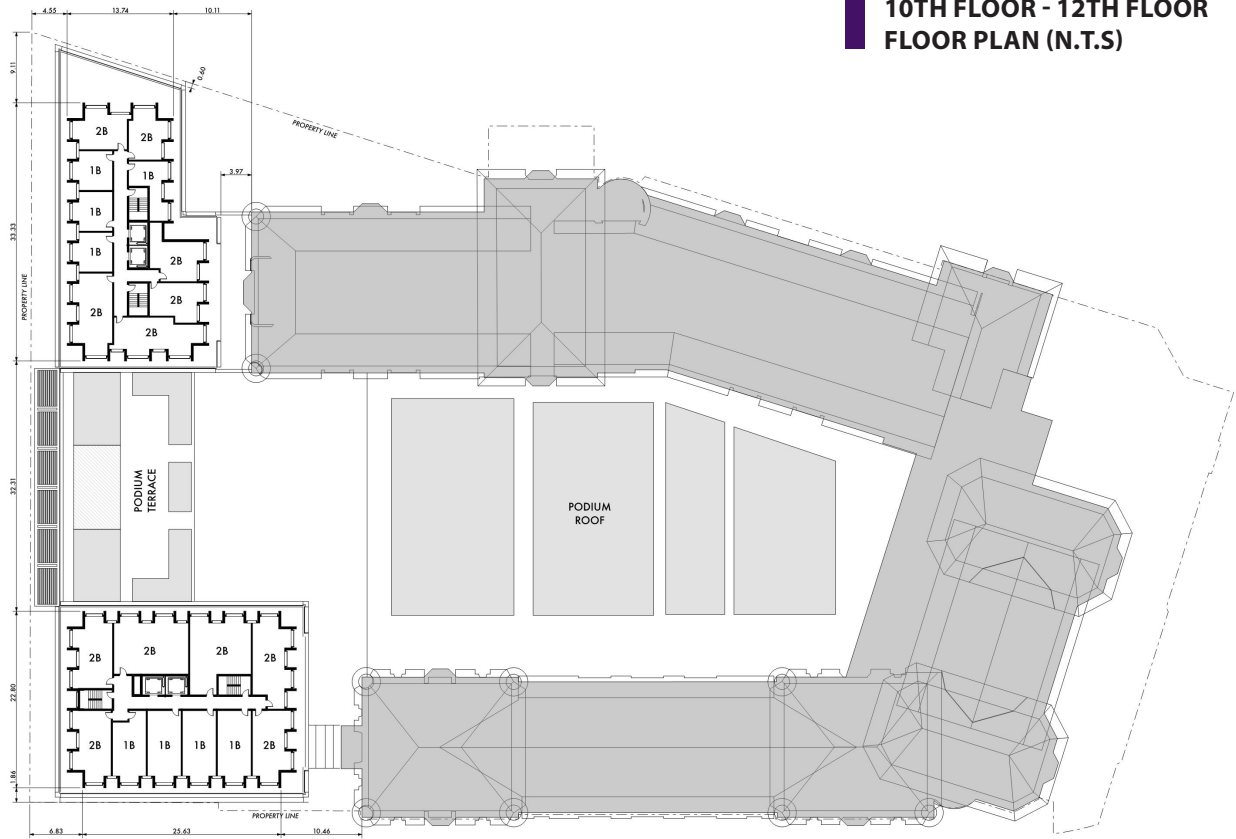


**4TH FLOOR -10TH FLOOR  
TYPICAL FLOOR PLAN (N.T.S)**

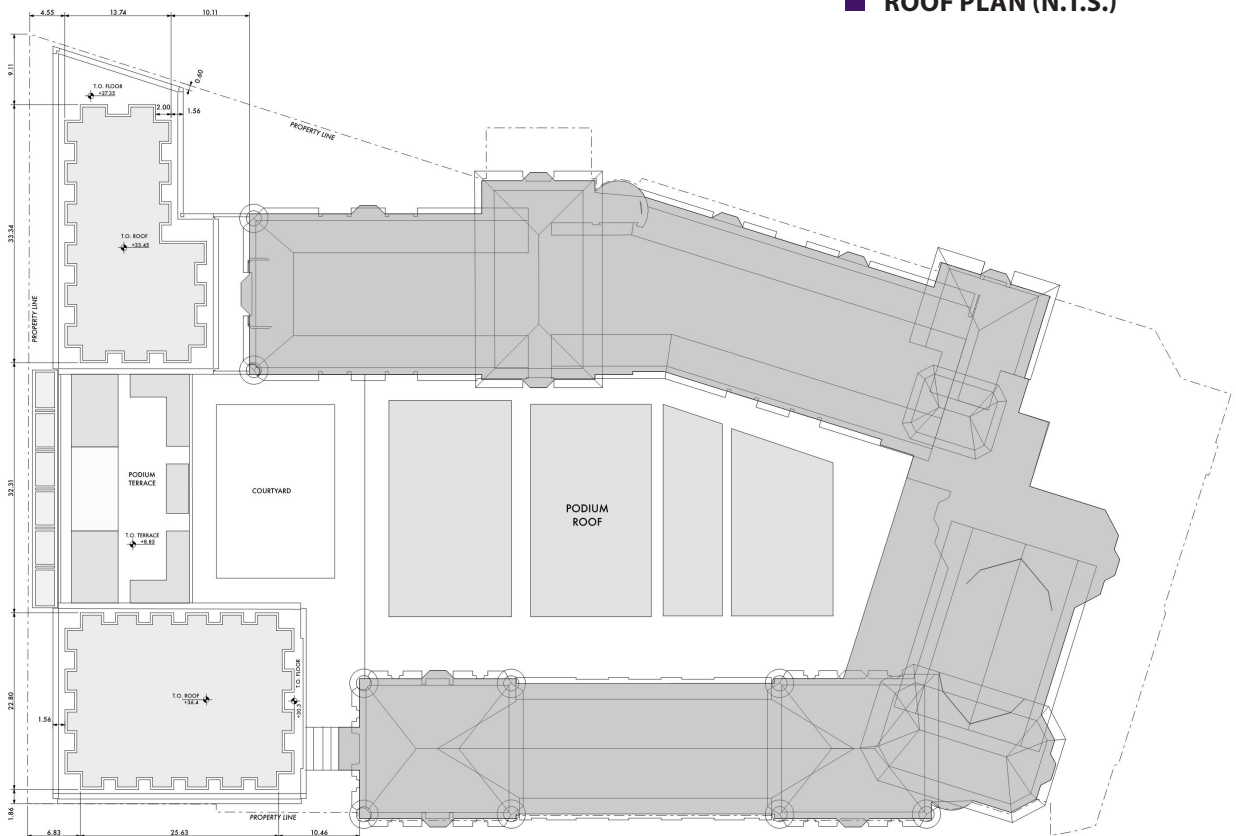


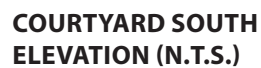


**10TH FLOOR - 12TH FLOOR  
FLOOR PLAN (N.T.S.)**



**ROOF PLAN (N.T.S.)**



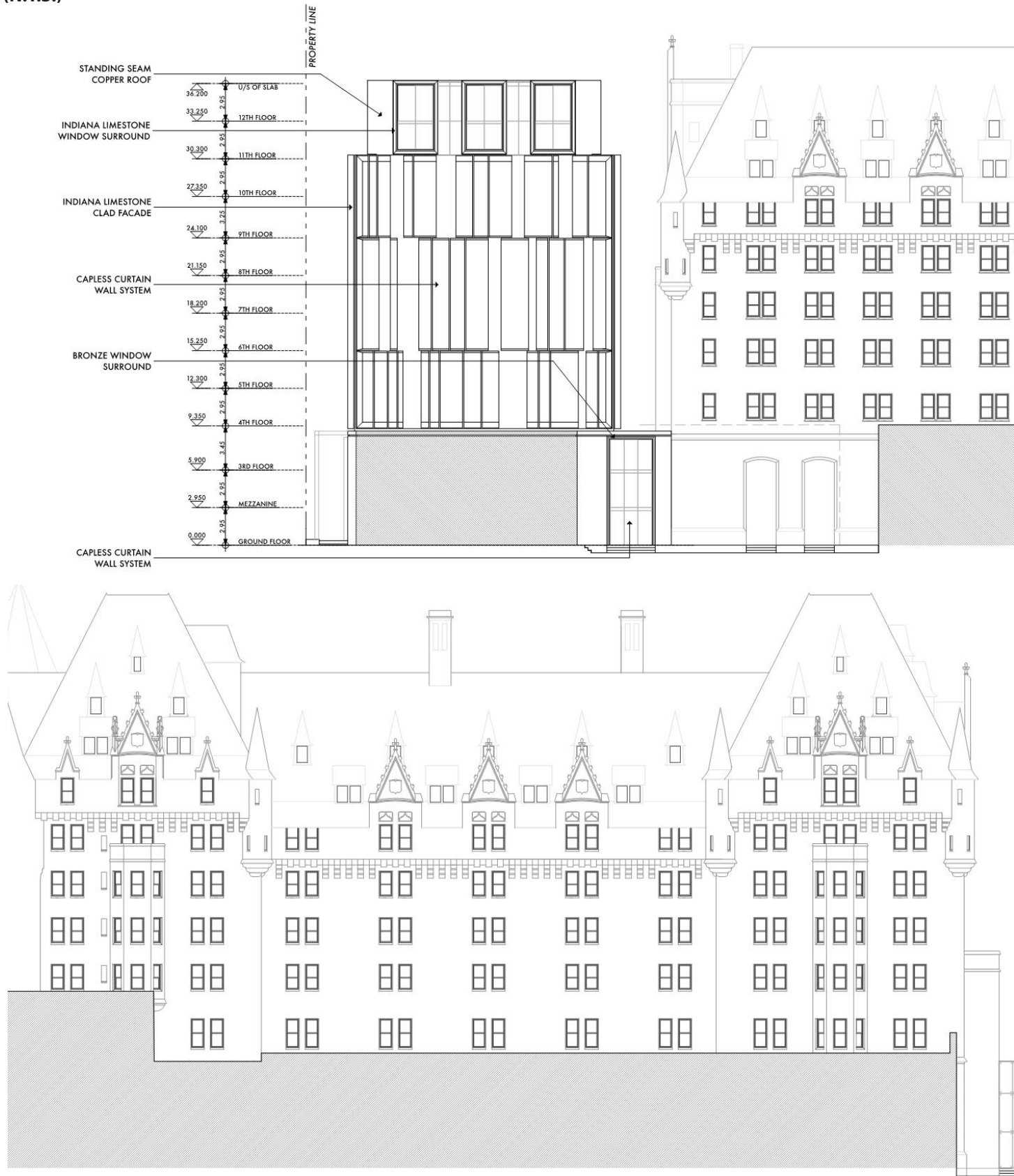
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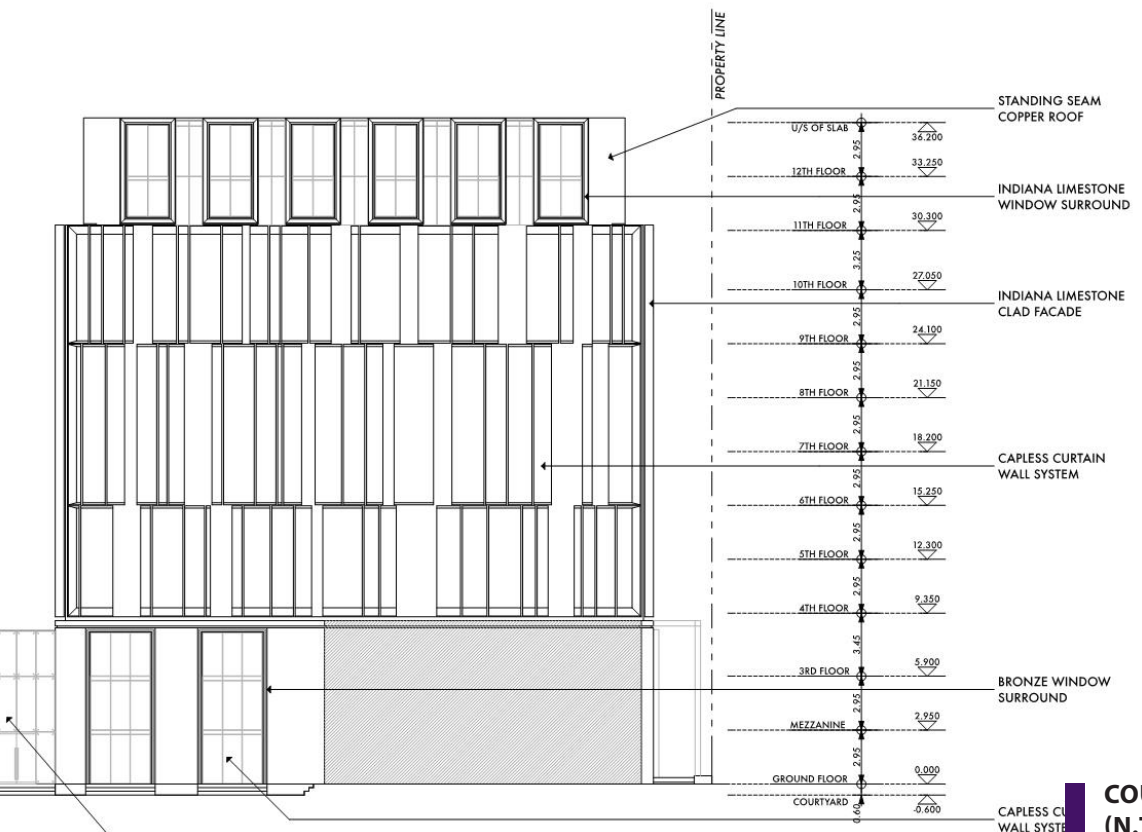
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## COURTYARD WEST ELEVATION (N.T.S.)





**COURTYARD EAST ELEVATION  
(N.T.S.)**



# C APPENDIX: THE DESIGN OF THE CHÂTEAU LAURIER AND RELATED BUILDINGS

**THE FOLLOWING INFORMATION IS AN ANNOTATED SUMMARY BY DAVID JEANES, PRESIDENT, HERITAGE OTTAWA. WE ARE GRATEFUL TO HIM FOR SHARING HIS RESEARCH.**



## BRADFORD LEE GILBERT

Bradford Lee Gilbert was hired by the Grand Trunk's Charles Melville Hays to design Ottawa Union Station and the associated hotel. Hays also employed such leading American architects as Carrère and Hastings, Frost and Granger, Warren and Wetmore, and Richard Waite.

Gilbert was the most prominent architect of railway stations in the United States, and had published one of only two books on the subject. He also

claimed to have invented the New York skyscraper, (a matter which has been debated).

His 95-page "Sketch Portfolio of Railroad Stations" was published by the Railroad Gazette in 1895. It listed 21 railroads that he had worked for.

His largest station at that date was the 1893 Illinois Central Terminal in Chicago, which inspired the new Grand Trunk Union Station in Toronto in 1895.



**TOP LEFT** Gilbert's 1895 portfolio cover of railroad station designs.

**TOP RIGHT** Illinois Central Terminal, completed in 1893.

**BOTTOM LEFT** Toronto's 1895 Union Station.

**BOTTOM RIGHT** Original headhouse of the 1871 Grand Central Terminal in New York City.



**TOP LEFT** Redesigned headhouse of the Grand Central Terminal in New York City completed in 1900.

**TOP RIGHT** Northwest portion of the former Windsor Hotel in Montreal.

**BOTTOM LEFT** 1871 Intercolonial Railway station in Halifax.

**BOTTOM RIGHT** 1871 Intercolonial Railway station in Halifax.



In 1900 Gilbert redesigned and enlarged the headhouse of the 1871 Grand Central Terminal in New York City.

He collaborated with the prominent US hotel architect Henry Hardenbergh at the Dakota Apartments in New York and the 1906 expansion of the Windsor Hotel in Montreal.

He also collaborated with Toronto architects Sproatt & Rolph on minor alterations to and expansion of the 1877 Intercolonial Railway station in Halifax.

His first design for the Ottawa Hotel and Station in 1906 was for a massive hotel on the south site of Rideau Street, with a modest station behind it on Besserer St.

(Two Ottawa architects, George Frederick Stalker in 1895 and J.W.H. Watts in 1900, had already designed large union stations for this site for J.R. Booth.)

This design was not acceptable to Sir Wilfrid Laurier (to whom Hays showed it in person), because of its height, nor to Thomas Shaughnessy of the CPR, because

it would cut off rail access from the Alexandra Bridge. Ottawa City Council rejected the plan in February 1907.

Gilbert's next plan in 1907 moved the hotel to Major's Hill Park on the north side of Rideau Street and the station to the south side. This design was acceptable to most parties, except the Department of Public Works, as chief architect David Ewart felt it would block the view of new public buildings on Mackenzie Avenue, including his Connaught Building. It actually led to turning of the first sod late in 1907.



**TOP** Gilbert's 1906 design for a massive hotel on Rideau Street with a modest railway station behind it.

**MIDDLE** Gilbert's 1906 design of modest railway station beyond a large hotel.

**BOTTOM LEFT** 1895 proposed design by George Frederick Stalker for an Ottawa Union Station completed for J.R. Booth.

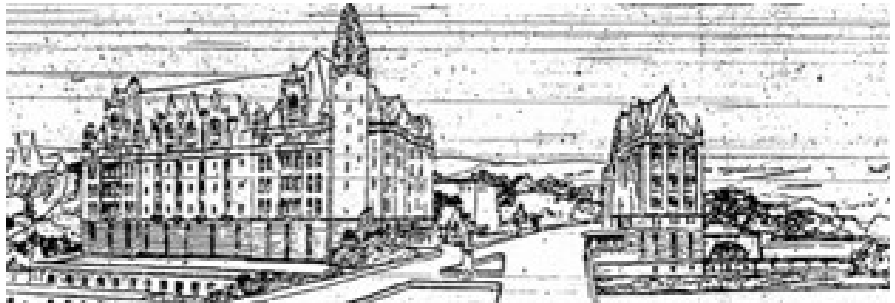
**BOTTOM RIGHT** 1900 proposed design by J.W.H. Watts for an Ottawa Union Station completed for J.R. Booth.



**TOP** Gilbert's 1907 design for a hotel with a railway station across from it on Rideau Street.

**BOTTOM LEFT** Gilbert's 1908 scaled-back design for the hotel.

**BOTTOM RIGHT** Gilbert's 1908 scaled-back design for the railway station.



In response to pressure to make the buildings match the Gothic style of Parliament, Gilbert had an unnamed expert in the style (possibly Bertram Grosvenor Goodhue, who like Gilbert was practicing in New York), design plaster models of the hotel and station with elaborate Gothic decoration. They were brought to Ottawa and displayed in 1908.

However, in 1908 the Grand Trunk forced Gilbert to make major cuts to reduce costs and the height of the hotel and the footprint of the station. The reductions caused a public outcry and Gilbert was fired by the Grand Trunk.



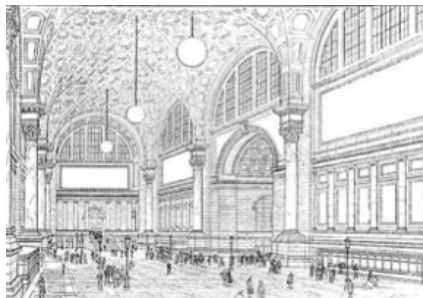


## ROSS & MACFARLANE

The new architects in May 1908, Ross & MacFarlane of Montreal, had founded their practice in 1904, but George Allen Ross had worked as a draftsman for the Grand Trunk in 1900, before completing his studies. He had then worked for Carrère and Hastings in New York. David MacFarlane had worked for Edward Maxwell as a design architect, responsible for the château style New Westminster Station in BC, an unbuilt design for a château style hotel and station in Regina, and the Charles Hosmer mansion in Montreal, among other projects.

Ross & MacFarlane were the Canadian associates of Carrère & Hastings for an unbuilt design for Toronto Union Station in 1906. They entered a design for McGill Medical School for a competition judged by Charles Melville Hays. Many elements of these two designs went into the Ottawa Union Station design unveiled in 1908, but its winning images included an exterior watercolour rendering by David A. Gregg of Boston, one of the most prominent renderers in the U.S.

The interior view of the waiting room, was plagiarized from a picture of the proposed Pennsylvania Station in New York, that had been published in the New York Times and an architectural journal in 1906. Ross & Macfarlane knew its architect Charles McKim and his designer William Symmes Richardson from their membership in the Province of Quebec Association of Architects and their work on the Bank of Montreal



**TOP** 1908 Watercolour rendering of the Ross & Macfarlane proposed Ottawa Union Station.

**RIGHT** Rendering of the New York City's Pennsylvania Station's main waiting room.

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CHÂTEAU LAURIER PROPOSED ADDITION CULTURAL HERITAGE IMPACT STATEMENT

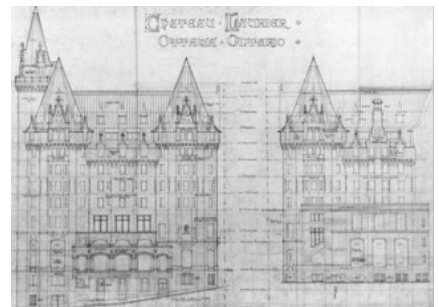
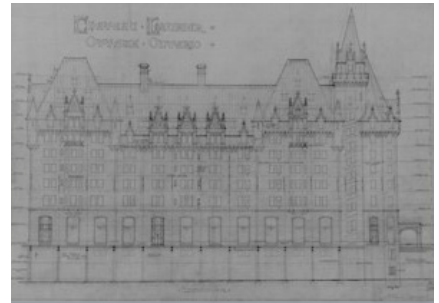
APPENDIX: THE DESIGN OF THE CHÂTEAU LAURIER AND RELATED BUILDINGS



**RIGHT** Rendering of Ottawa Union Station's main waiting room.

**FAR TOP RIGHT** Ross & Macfarlane elevation drawings for the Château Laurier.

**FAR BOTTOM RIGHT** Ross & Macfarlane elevation drawings for the Château Laurier.



headquarters and the Mount Royal Club.

For the Château Laurier, however, they did not provide new presentation drawings but merely designed a new interior inside Gilbert's original architectural concept and substituted a French Renaissance style for his Gothic decoration.

The actual exterior elevation drawings of the Château in 1909 were by the Scottish architect, John Duncan Forsyth, working under the direction of another Scottish-trained architect, Donald MacPheson Gordon, with sculptural decoration by the English architect Hebert Raine. (Their mentors were Sir Robert Rowan Anderson, Sir Aston Webb).

## CHÂTEAU LAURIER DESIGN AND INFLUENCE

I have doubts about the Château design actually being Gilbert's own concept, because Charles Melville Hays had hired architect Francis Rattenbury away from the CPR in 1906, just before completion of his Empress Hotel. The Château Laurier had important similarities to the Empress and to an unbuilt château style hotel designed for the Grand Trunk for Prince Rupert.

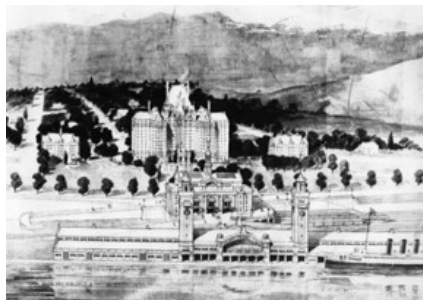
Gilbert took the Grand Trunk to court in 1909 for non-payment, while his assistant, Colborne P. Meredith, accused Ross & MacFarlane of plagiarism. Gilbert published an anonymous accusation of plagiarism in the architectural press and as a similarly worded letter to Sir Wilfrid Laurier. His lawyer made an opening statement to the court, but no reply or evidence was presented and the case was settled out of court on a technicality. Gilbert died soon after.

Gilbert's exhibits for the court case are at Library and Archives Canada as the Bradford Lee Gilbert Fonds, but actually include Ross & MacFarlane's designs, unlabelled, which have led some to falsely conclude that the station design was also plagiarized.



**TOP** Empress Hotel in Victoria, British Columbia.

**RIGHT** Rendering of an unbuilt proposal for a Château-style hotel in Prince Rupert (Grand Trunk Railway).



The architecture of the Château Laurier influenced Ross & MacFarlane/Macdonald's late hotels, including the Fort Gary in Winnipeg, Macdonald in Edmonton, Royal York in Toronto and Lord Elgin in Ottawa, but not their Hotel Saskatchewan in Regina, Admiral Beatty in Saint John, or Mount Royal in Montreal.

John S. Archibald and John Schofield's 1927 addition to the Château, slavishly copying the original style, inspired their Manoir Richelieu in Charlevoix, Bessborough in Saskatoon, and Hotel Vancouver.

Thomas Dunlop Rankin, project architect for the Château Laurier, became assistant chief architect at Public Works and influenced the

Holt Commission's recommendation of the Château style, as well as specific buildings such as the Confederation and Justice buildings, the Supreme Court, and the Quebec City Post Office.

# APPENDIX: BIBLIOGRAPHY & PERSONS CONTACTED

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**Refer to the body of text for additional reference information.**

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# E APPENDIX: AUTHOR QUALIFICATIONS

## MTBA ASSOCIATES INC.

### HERITAGE & PLACES OF SIGNIFICANCE

MTBA's expertise in heritage development issues spans the full spectrum from Heritage Conservation District (HCD) Studies, to Cultural Heritage Impact Statements (CHIS) to adaptive reuse, to advising on developing within heritage environments or with heritage structures, to suit an existing context. MTBA has high level expertise in heritage value and heritage intervention evaluations for sites considered to be places of significance.

### COMMUNITY & CONSENSUS

MTBA works within both the planning and architectural environments to deliver projects most effectively that have a more complex nature, such as challenges with zoning or public relations or technical conservation. Working creatively with property owners and developers, municipal and provincial heritage and planning professionals, with community and special-interest groups, and a broad array of stakeholders, MTBA uses wide experience facilitating workshops and design charrettes on both sides of development issues. MTBA has gained a reputation as leading community & urban conservation experts in Eastern Ontario and Western Quebec, including building and community sustainability.

### RELEVANT CULTURAL HERITAGE IMPACT STATEMENTS

MTBA Associates Inc. has completed numerous Heritage Impact Statements or other heritage-related documents including the following selected from recent files:

- 1003 Prince of Wales Residential Development adjacent to a National Historic Site and UNESCO World Heritage Site, Ottawa, ON
- 519 Sussex Drive Proposed Facade Renovations, Byward Market Heritage Conservation District, Ottawa, ON.
- 453 Bank Street Proposed Mixed Use Development (with Contentworks), Ottawa, ON
- 205 Crichton Street Residential Addition, New Edinburgh Conservation District, Ottawa, ON
- 233 Armstrong Proposed Mixed Use Development, Ottawa, ON
- 174 Bolton Street Multi-unit Residential Development, Lowertown West Conservation District, Ottawa, ON
- 186 Frontenac Street Residential Addition, Kingston

- ❑ Quaker Meeting House, Pickering/Ajax, ON
- ❑ Woodbridge Village, Vaughan, ON
- ❑ Barriefield HCD, Kingston, ON
- ❑ Blocks 3 & 5, North Block, Kingston, ON
- ❑ 72 Crichton Street Residential Addition, New Edinburgh Conservation District, Ottawa, ON
- ❑ Purdy's Mill Multi-unit Residential Development adjacent to National Historic Site, Kingston, ON

## EXPERTISE

**MARK THOMPSON BRANDT**, Senior Conservation Architect, OAA, RAIC, LEED AP, CAHP, is a registered professional Architect, Urbanist and Conservation Consultant with over 30 years of experience in these fields. Brandt has been called as an expert witness for both the Ontario Conservation Review Board and the Ontario Municipal Board. Clients such as real estate developers, the Ontario Heritage Trust, Government of Canada, National Capital Commission, municipalities, school boards, community associations, and many others, appreciate the broad expertise that Brandt and the Team at MTBA bring to a project, including natural and cultural conservation and cultural heritage landscapes.

Mark is the former Chair of the City of Ottawa Heritage Advisory Committee (LACAC). He sits on the Board of the Association for Preservation Technology International (Co-Chair, Technical Committee for Sustainable Preservation) and is a Member of the Global Advisory Board, Ecodistricts. Brandt is a former Board Member of the Canadian Green Building Council Ottawa Region (Chair, Existing Buildings Committee); Canadian Association of Heritage Professionals (CAHP) and the Algonquin College Architecture Advisory Committee. Brandt was awarded the Ontario Conservation Achievement Award and is Past President of HODI Historic Ottawa Developments Inc., among many other professional and community positions and awards.

**CHRIS WARDEN**, Conservation Architect, OAA, RAIC, CAHP, LEED AP, has over 11 years of experience in heritage conservation, adaptive reuse projects and cultural heritage evaluations. A Master of Architecture from Carleton University, he received additional conservation training at the Willowbank School for Restoration Arts. Chris is active in a range of architecture and urbanism initiatives, such as the Ottawa Urban Forum Organizing Committee, and he is Acting Chair of the Docomomo Ontario Chapter of Docomomo International.







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