

WINNIPEG CIVIC CENTRE

1964-2014



It was a windy, chilly fall afternoon Monday, October 5th, 1964, when Mayor Stephen Juba cut the white ribbon to open Winnipeg's new Civic Centre. Despite the weather, a crowd of approximately one thousand people filled the new building's courtyard. They were there to witness the culmination of a process that had begun more than a half century earlier.

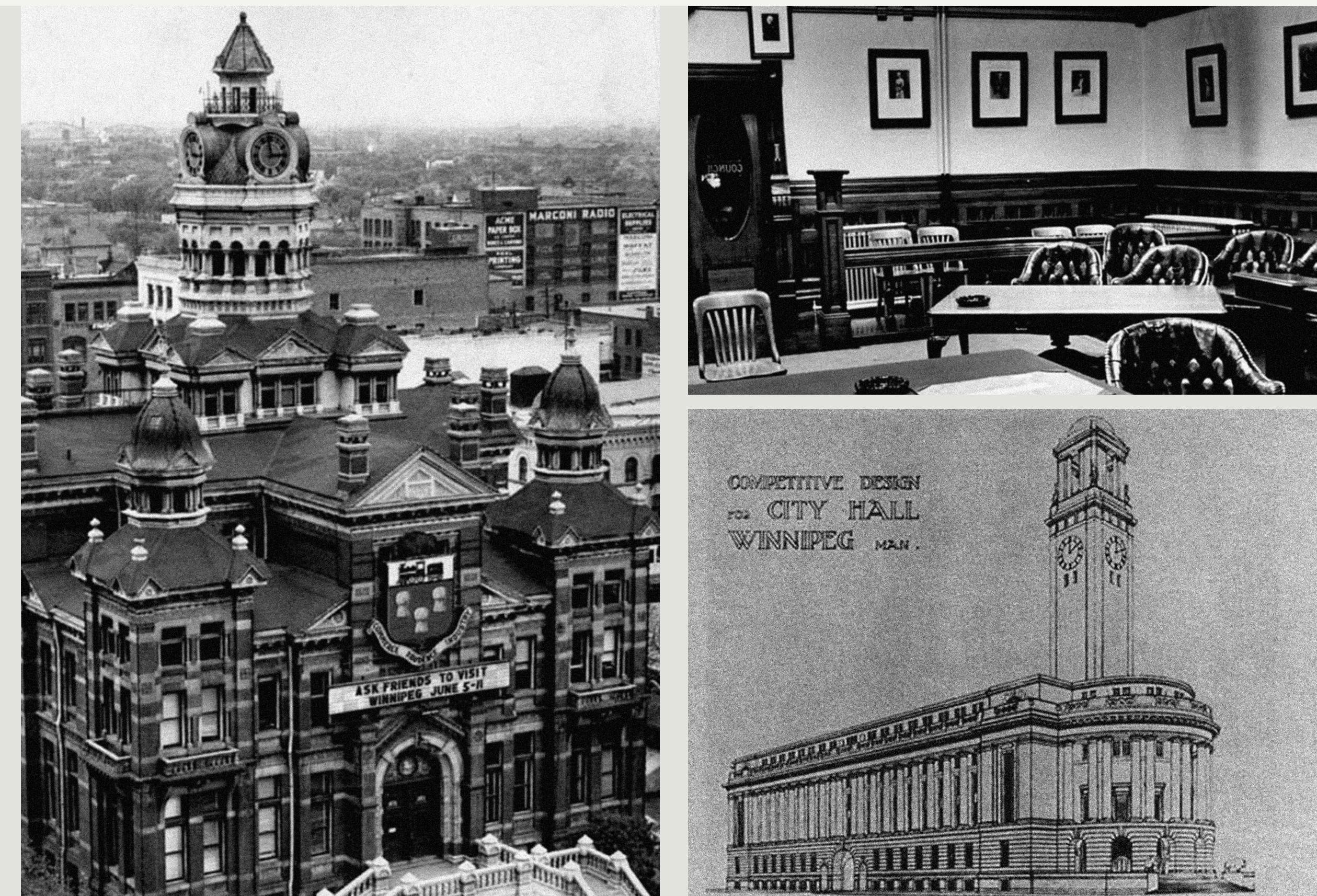
INTRODUCTION

Since 1886, Winnipeg's government had been housed in the historic "gingerbread" City Hall, an eclectic Victorian building designed by the firm of Barber & Barber. A successor to this structure had been sought as early as 1913, when Regina architects Clemesha & Portnall won an architectural competition for its replacement. Planned for the same site as the current building and the 1886 hall, their Neo-Classical design featured a rusticated base, double-storey columns, a rounded Main Street entrance and a soaring clock tower. The project, however, was never built, partly due to the onset of the First World War.

Despite some fits and starts, the situation remained unchanged throughout the Roaring 1920s, the Depression and the early 1940s. Momentum toward the construction of a new City Hall truly picked up in 1947, when a civic Special Committee was established to assemble plans for a new building. The timing was significant, concurrent with the start of a post-war, mid-century period that would witness rapid and large-scale change in Winnipeg and across the country.

Beyond allowing for natural illumination and a feeling of airiness, in the evening the use of glass block turns Civic Centre into an enormous lantern. The translucent walls recall the shoji screens of Japanese architecture, as do the original plantings, chiefly the courtyard's sculptural cherry tree.

ABOVE: Photo by Henry Kalen. Courtesy the Henry Kalen Collection, University of Manitoba Archives & Special Collections.



LEFT: Winnipeg's Victorian City Hall, Barber & Barber architects. Photo courtesy the Winnipeg Tribune Archives, University of Manitoba Archives & Special Collections.

TOP RIGHT: The interior of Winnipeg's historic City Hall. Photo courtesy the Winnipeg Tribune Archives, University of Manitoba Archives & Special Collections

BOTTOM RIGHT: The winning design by Regina firm Clemesha & Portnall architects for the 1913 Winnipeg City Hall architectural competition. Courtesy the Archives of Manitoba.

POST-WAR MOMENTUM

By this time, a number of factors were pushing Winnipeg more forcefully toward the construction of a new building. Commentaries from the era describe the existing City Hall as a "a quaint travesty of a bygone age" which could not "house even one-tenth of the city's administrative staff." By the 1950s, the population of Winnipeg had increased nearly ten-fold from 1886 levels.

The City Hall's deficiencies left workers scattered "in a number of widely-separated" and "overcrowded" buildings, creating "complicated and unnecessarily time-wasting" office routines. As stated by the new Civic Centre co-ordinator E.G. Simpson, a new building would allow operations "formerly housed in 15 departments spread over an area of nearly three miles" to be centralized. Furthermore, various mishaps involving falling debris—as well as a civic engineer's report—pointed to the potential collapse and structural unviability of the old building's clock tower and issues with fire safety.

At the same time, a number of other cities across Canada were then either building or about to build new, larger city halls in a modern style—among them Edmonton (1957), Ottawa (1958), Hamilton (1960) and, most prominently, Toronto (1961-65).



LEFT: Hamilton City Hall, 1960, Stanley Roscoe, architect. Photo courtesy Jesse Colin Jackson, www.jessecolinjackson.com.

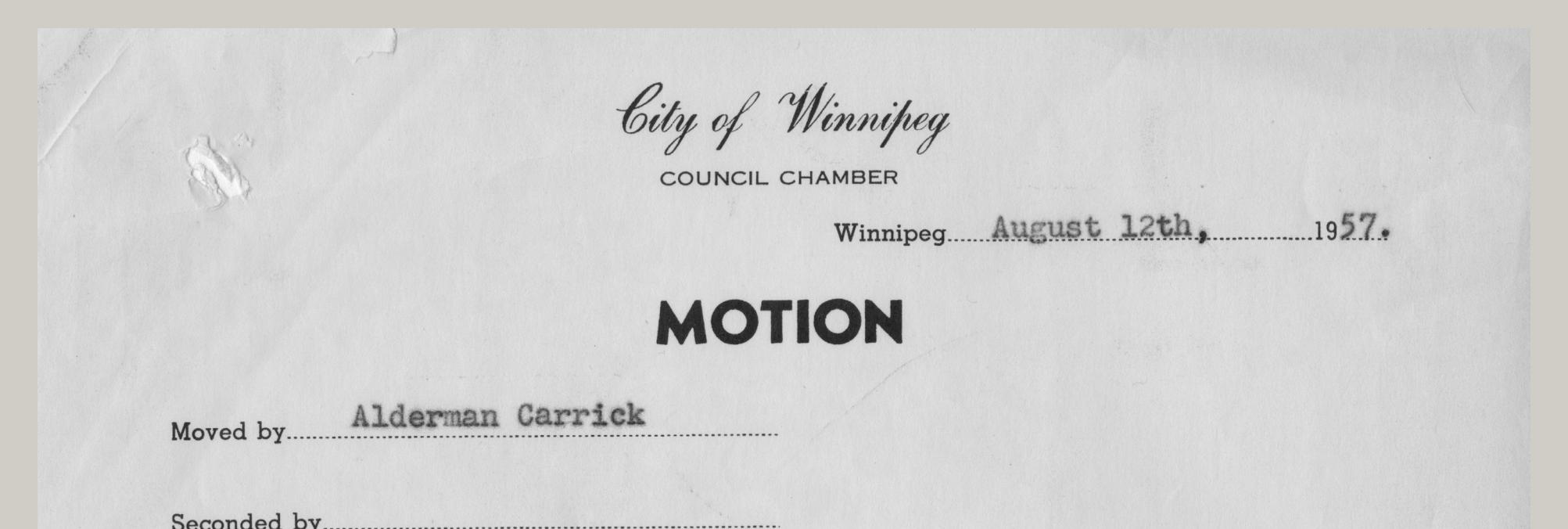
CENTRE: Edmonton City Hall, 1957, Maxwell Dewar, architect. Photo from private collection.

RIGHT: View of new Toronto City Hall from Queen Street West; Viljo Revell, architect. Image taken July 1st, 1967. Photo courtesy the City of Toronto Archives.



THE REFERENDUM

Nonetheless, it was left up to the people of Winnipeg to make the final decision as to whether a new building was needed. And so, on October 23rd, 1957, a referendum was held. A plurality of Winnipeg voters – 79% – cast a ballot in favour of a bylaw authorizing the spending of \$6 million on a new City Hall building. The same plebiscite asked citizens to choose between two possible locations for a new structure. The first was across from the Manitoba Legislative Building, at the present site of Memorial Park; the second was the current and historic City Hall site. A majority of voters—62%—selected the Legislature site. In October of 1956 this Broadway address, which housed a number of former University of Manitoba buildings then home to provincial offices, was offered by Liberal-Progressive Premier Douglas Campbell to Winnipeg Mayor George Sharpe at no cost.



WHEREAS it is proposed to erect a new City Hall in the near future and it is desirable that a referendum of the electors be taken to determine a site for the location of the proposed new City Hall;

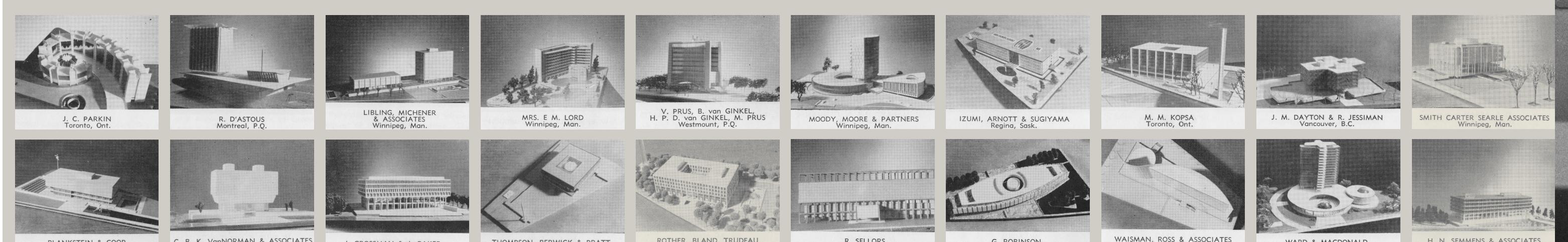
NOW THEREFORE BE IT RESOLVED that Council submit to the electors of the City of Winnipeg at the next annual civic election a referendum to determine whether the proposed City Hall should be located in the site of the present City Hall including the area between Market and James Avenues and King and Princess Streets, or upon the site commonly known as the Broadway site, situated at the north-east corner of Broadway and Osborne Street.

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A NATIONAL COMPETITION

These two decisions led to the next step in gaining a new City Hall: a national architectural competition. The competition gained attention across Canada and drew entries from British Columbia to Newfoundland. In total more than 90 submissions were received, including submissions by many nationally significant firms. The judges for the contest, publicly named on June 2nd, 1958, included luminaries of the architectural world: Pietro Belluschi, Dean of Architecture, Massachusetts Institute of Technology; Ralph Rapson, Head of the School of Architecture, University of Minnesota; Alfred Roth, Dean of Architecture, Federal Institute of Technology in Zurich and Editor of the design journal *Werk*; Peter M. Thornton, Vancouver-based associate of the Royal Institute of British Architects and architect of the University of Manitoba's St. Paul's College; and Eric W. Thrift, Director of the Metropolitan Planning Commission for Greater Winnipeg.



THE ENTRIES

The proposals for the Winnipeg City Hall competition represent an intriguing and informative cross-section of national architectural practice during the era and serve as a snapshot of the evolution of Canadian design in the late 1950s. Notable groups and individuals represented included figures key to the Canadian architectural scene. From Montreal came submissions from a team featuring H. P. D. and Blanche Lemco van Ginkel, both leading forces in the planning of Expo67; Roger d'Astous, who had trained with Frank Lloyd Wright; and Rother, Bland and Trudeau, architects of Ottawa's new City Hall. From Vancouver came work from "West Coast Style" pioneers Thompson, Berwick & Pratt; the Manitoba-trained modernist C. B. K. van Norman; and former Winnipegger Harold Semmens. Ontario-based submissions included a design from prominent Toronto architect John C. Parkin; Irving Grossman; and the architect of Brantford's Brutalist City Hall Michael Kopsa. From Saskatchewan came, among other designs, a plan by the firm of Izumi, Arnott & Sugiyama, a group made up of three University of Manitoba graduates.

From Winnipeg came designs from nearly all of the firms and figures who would play a role in shaping the city in the mid-century period. These include the firms of Libling & Michener; Moody, Moore & Partners; Smith Carter Searle Associates; Waisman, Ross & Associates; and Ward & MacDonald. Submissions were also submitted by the team of Morley Blankstein and Izzy Coop; MIT graduate Roy Sellors; and Manitoba's first registered female architect, Elizabeth Lord. Many designs utilized a two-building composition featuring a larger administrative tower and a smaller council building, a layout found in the Edmonton and Hamilton complexes and in the United Nations Building in New York. More unusual approaches include Parkin's faceted, biomorphic, nautilus shell of a building; the runner-up proposal by John M. Dayton and Roy Jessiman, of Vancouver, which features a heavy, suspended, cruciform shape; and the elevated cigar-shaped structure put forward by Toronto's Gerald Robinson.

ABOVE: Entries for the Winnipeg City Hall architectural competition. Courtesy of the City of Winnipeg Archives.

CENTRE: Winning entry from Green, Blankstein, Russell and Associates in the Winnipeg City Hall architectural competition. Photos courtesy Elizabeth Brown.



THE WINNING DESIGN

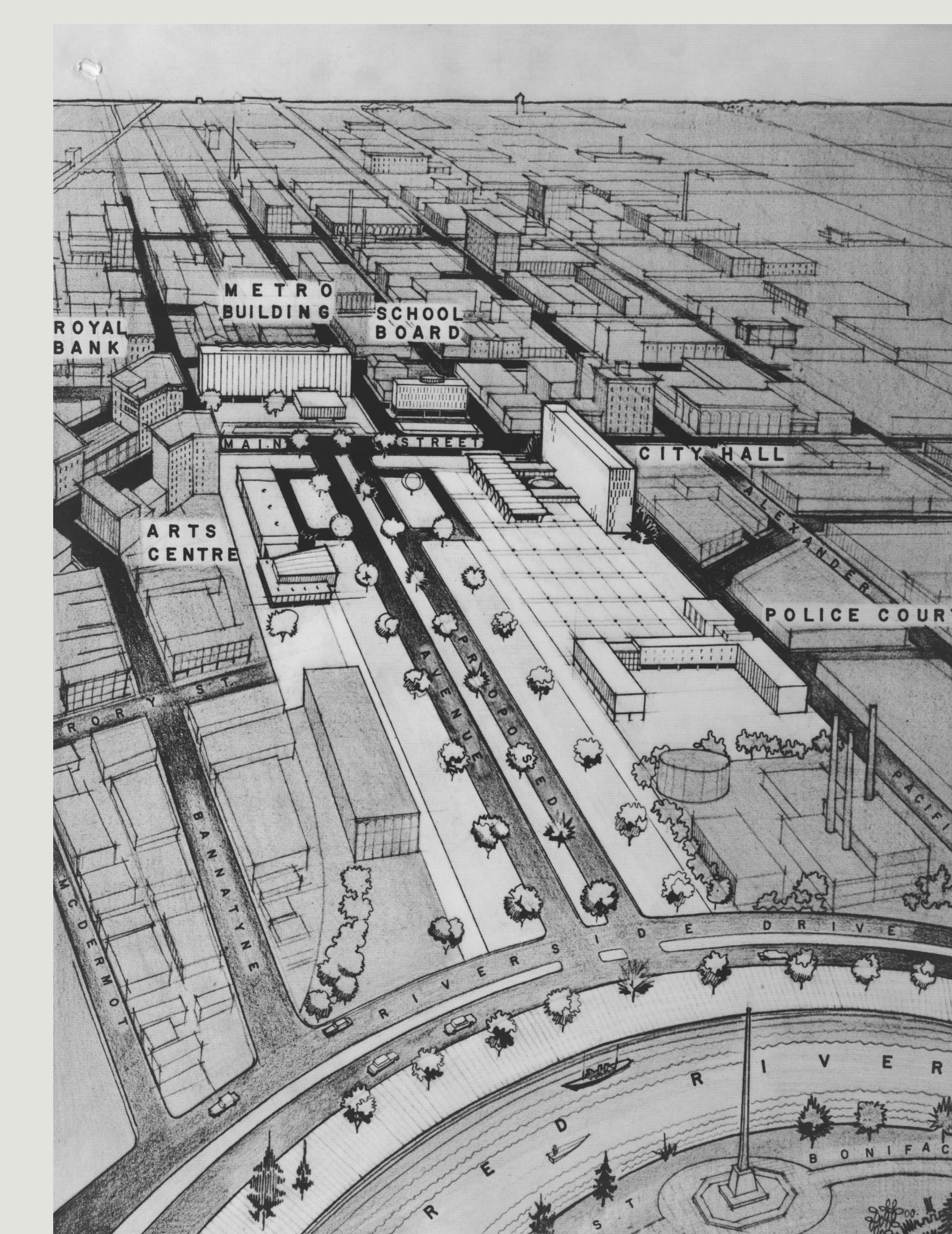
The winning competition entry was announced December 16th, 1959. The unanimous choice of the five judges was a design by the Winnipeg firm of Green, Blankstein, Russell and Associates (GBR). The principal designer was Don Bittorf, with assistance from David Thordarson and Bernard Brown. The scheme presented a distinctly modern mode of expression. Like most of the entries, it featured a two-building ensemble: a tall 10-storey glass and masonry office tower and a two-storey building housing functions dealing directly with the public, including the Council Chambers. The design—with playful, sculptural Y-shaped columns enclosing the low, rectangular block—recalls the work of Brazilian modern architect Oscar Niemeyer. As the competition requirements had requested, the building maintained a clear sight line down Memorial Boulevard toward the Legislature. Yet, even as the winning plan for a Broadway City Hall was revealed, the question of the site remained undecided.



THE QUESTION OF SITE

The continued debate over location was multifaceted, but centred on an idea put forward by the new Progressive Conservative Premier, Dufferin (Duff) Roblin. In June of 1958, Roblin had replaced Premier Campbell, who had granted the City the Broadway site. That December, the new government revealed plans for what was termed "a huge slum clearance program" in the north section of Winnipeg's downtown and the adjacent South Point Douglas area. The proposal involved spending \$13 million on a large Civic Centre including the new City Hall, an art gallery, a library and other cultural facilities. The City's share was to be \$3 1/4 million, with the rest supplied by other levels of government.

Like Roblin, Winnipeg's new Mayor Stephen Juba preferred the Main Street site for City Hall. This fact and the offer of a well-funded cultural complex led Winnipeg's City Council, on February 23rd, 1959, to vote 14-3 in favour of the urban renewal plans. At the same time, a number of objections to a Broadway City Hall had arisen from war veterans and others who favoured this area's conversion into a park dedicated to the memory of Canadian military sacrifice. Given these complications, a new study was launched to determine the best of seven possible sites for a new City Hall, with John A. Russell, Dean of the University of Manitoba's Faculty of Architecture, in charge. Released in 1961, the study suggested that none of the seven sites were favourable, reluctantly recommending the former site of St. Paul's College on Ellice Avenue and Balmoral Street. Still, the historic Main Street City Hall site—described by Russell as the "sentimental favorite" and rated second by the study—was selected later that year to host the new building. This choice was largely due to the grand provincial scheme for a new civic and cultural district.



Plan for civic and cultural district. Artist unknown and image undated. Courtesy the City of Winnipeg Archives.

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THE CIVIC CENTRE

Construction of the new Winnipeg Civic Centre began in October of 1962. The change in site had necessitated a change in design. For this final stage the principal designers were Bernard Brown and David Thordarson – Donald Bittorf having departed Winnipeg to launch GBR's new Edmonton office. The project architect at this stage was GBR's Max Herst.

The architects were given one major requirement: to maintain a clear line of sight from the corner of Market Avenue and Main Street to King Street. The latter location—then home to Winnipeg's 19th century market structure – was the intended site of a building for the metropolitan Winnipeg government, the body in charge of regional planning. The intent was to provide a direct view of the Red River from the metro headquarters. That site is now home to the Public Safety Building, the metropolitan government having merged with Winnipeg and its surrounding municipalities in 1972.

The new Civic Centre design maintained the earlier competition-winning two-building concept: a slim, tall block for administrative functions and a shorter building hosting the Council Chambers. To accommodate the required sight lines, the two structures were set opposite one another, creating an open plaza between. Notably, from the vantage point of the famous intersection of Portage Avenue and Main Street, the new buildings were deliberately situated so that, looking north, they are the final and crowning sight on Main Street, which here shifts eastward.

The new Council Chambers' east and west façades feature a double-storey colonnade with open spaces at the ends creating a sense of expansiveness. The building is set on a podium of polished, charcoal-coloured, granite. Both details serve as a modern take on classical Greek and Roman models—and Neo-Classical designs—establishing a sense of dignity well-suited to the structure's important role.

Suspended within the colonnades' three bays are bronze screens, which have since gained an attractive green patina. The screens recall brise soleil, a sun-shielding gesture popularized by Swiss-French architect Le Corbusier, while also speaking to Winnipeg's distinctly sunny climate. Beneath these, the podium is accented with built-in benches of granite, creating a public seating area that humanizes the stately design.

Both buildings make extensive use of Manitoba Tyndall limestone, a deliberate reference to the city's built heritage, including the similarly finished Manitoba Legislature. The other dominant materials are dark grey Québec granite; rectangular glass block; bronze; and, on the interior, teak and marble terrazzo. As the designer Brown put it, through this group of "noble" materials and through the clear expression of structure, the architects wanted to "acknowledge the architectural character of [the] warehouse district."



ABOVE: Mayor Stephen Juba and City Councillors looking at model of the new Civic Centre Complex, 1959. Photo by Bill Rose Studio. Courtesy the City of Winnipeg Archives.

BETWEEN LEFT: Mayor Juba laying the new Civic Centre cornerstone, May 15th, 1964. Photo courtesy the Winnipeg Tribune Archives, University of Manitoba Archives & Special Collections.

BETWEEN RIGHT: Front cover of the Winnipeg Free Press, October 6th, 1964. Winnipeg Free Press Archives.



ABOVE LEFT: Winnipeg Civic Centre under construction. Photo courtesy the Winnipeg Tribune Archives, University of Manitoba Archives & Special Collections.

ABOVE CENTRE: The Administration Building under construction. Photo courtesy the Winnipeg Tribune Archives, University of Manitoba Archives & Special Collections.

ABOVE RIGHT: A tour of the Civic Centre under construction. Photo courtesy the Winnipeg Tribune Archives, University of Manitoba Archives & Special Collections.

FAR RIGHT: Model of Winnipeg Civic Centre, circa 1959. Photo by Henry Kalen. Courtesy the City of Winnipeg Archives.

**"46,000,000 pounds of concrete
14,500,000 pounds of brick and stone
1,500,000 pounds of steel"**

—Western Construction and Building, September 1964

While admitting natural light throughout, another reason that glass block was selected was to give a sense of openness and transparency suitable for a democratic institution. According to Brown, as a whole with the design of the new building "the intent was to suggest in architectural terms the importance of citizens in public affairs."



"There was a concern for good-quality, straight-forward, calm finishes ... And we chose a very simple patina and selection of materials. Most of it was glass block, bronze, Tyndall stone and granite."

—Bernard Brown

This concept of openness is clear from the main entrance. Flanked by limestone sections, the north façade of the Council Chambers is mostly glass—granting a sense of connection between the interior and exterior, citizen and government. Yet the central bay is also set back to create a sheltered portico, a grand gesture enhanced by the second-storey balcony suitable for public speeches.

This celebration of public involvement also played a role in the design of the civic plaza. An intimately scaled courtyard, the area was intended as a gathering place for everything from casual meetings to civic demonstrations. Originally this open space centred on a wide, square, pool and fountain, its enclosure made of granite. This was complemented by two matching square planters in the plaza's north corners, containing an angular cherry tree and seasonal blossoms. In 2003 this courtyard was redesigned by the firm of Scatliff Miller Murray, though the cherry tree remains today.



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The courtyard is enclosed by two short wings parallel to Main and King Streets—designed to hold the taxing and welfare arms of the city—and the Administrative block. These sections are fronted by a peristyle colonnade, whose cloister-like character enhances a feeling of intimacy and recalls historic models. In fact, for Brown, this design of the plaza was at least partly inspired by the courtyard of Christopher Wren's 1682 neoclassical Royal Hospital Chelsea in London. Brown conceived the space as a possible site for a weekly market, but this idea was vetoed by civic officials.

The guiding principle of the Civic Centre as a whole is the double-set column. Apparent in the Council Chambers' colonnade, this gesture appears in the Administrative Building via twinned Tyndall stone pilasters, with bays of glass block and windows set between. In combination with limestone spandrels, the pilasters create a grid, which is enlivened by balustrade-like sections of charcoal granite. The Administrative Building also rests on a plinth of dark granite, though here the structure itself meets the sidewalk, without the formal platform surrounding the legislative block.

The second storey of the Administrative Building is fronted by polished granite and bands of dark glass. From a distance this lends it a feeling of immateriality, the top of the building seeming to float. This floor looks onto the intended roof-top garden, which was cancelled by last-minute budget cuts, as was a planned-for underground parkade. The rooftop garden also connects the building to the legacy of Le Corbusier; its balustrade, which was built, sports doubled supports, a detail that recalls the double-column motif of the complex as a whole.

ABOVE: The interior of the Council Chambers. Photo by Henry Kalen. Courtesy Elizabeth Brown.

RIGHT: Protesters making use of the mezzanine of the Council Chambers. Winnipeg Tribune Archives, University of Manitoba Archives & Special Collections.



"In an aldermanic lounge is a marble top oval coffee table with two tan leather swivel chairs. The floor covering throughout the wing is of looped broadloom in sage green with violet dots, lending an almost Victorian air to the building which promises to emulate the legislative building in timeless atmosphere."

—Winnipeg Free Press, September 22nd, 1964

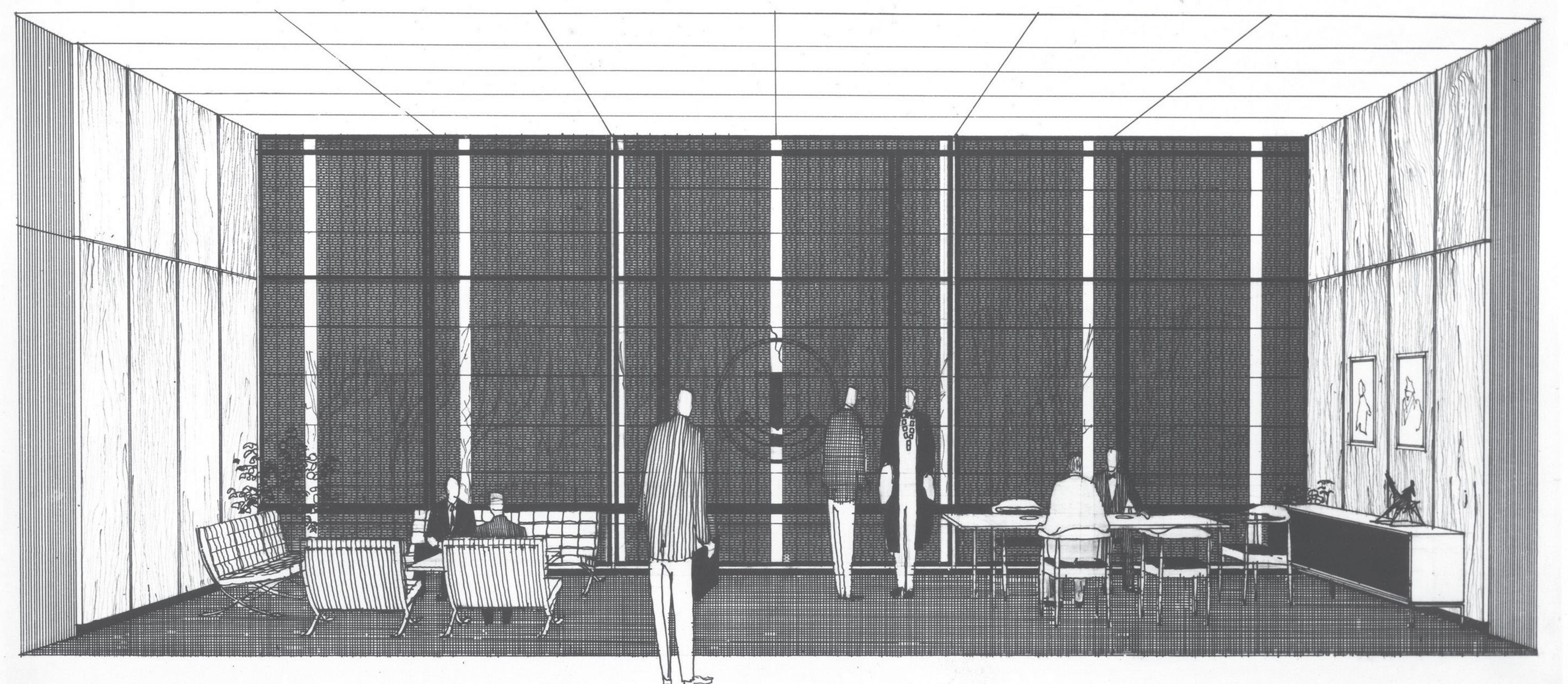
THE INTERIORS

The interior of the Civic Centre is treated with Tyndall stone throughout, the floors of a rich charcoal terrazzo that echoes the dark granite exterior podium. The Council Chambers were designed to house the City Solicitor and the City Clerk's offices on the first floor. The Council floor, a 200 seat gallery, the Mayor's office, committee rooms and an aldermen's lounge were all placed on the second storey. The basement was designed to contain voting tabulation rooms, a small civic museum and a press room, though due to budget constraints the museum was never built. Underneath the plaza, the two parts of the Civic Complex are connected via a long underground gallery intended for Mayors' portraits, though this project was also not fully realized.

Upon entry to the Council Chambers' atrium it is possible to view the Council floor directly, which is level and open to the mezzanine landing. As the architect Bernard Brown said, the purpose of this detail was "to give citizens closer contact with the politicians." From this landing one can also see the entrance and second floor lobby of the Mayor's office. In combination with the extensive use of interior glass, clerestory windows and the glass entry wall, this gives the building a remarkable sense of openness and clarity. The large mezzanine of the wide central stairway at the heart of the Council Chambers building was partly inspired by the stairs of the London headquarters of the Royal Institute of British Architects, designed by George Grey Wornum in 1934. The Council floor receives considerable natural lighting from two double-height, south-facing, glass block windows, two skylights and clerestory windows. It is furnished with custom lecterns and partitions of chestnut-toned wood, with bronze detailing in the treatment of a number of architectural and decorative details. As with the use of masonry, the use of bronze and elegant teak wood was selected to suggest a feeling of dignity and importance. In contrast to the tiny balconies of the previous building, the new Chambers were given a large seating area to accommodate citizen participation.

The Administration Building's spacious entryway also features Tyndall stone, dark grey terrazzo and bronze decoration. The second floor originally housed a cafeteria and other public facilities that could open onto the planned rooftop gardens. The exterior structure of the upper section of the Administration Building reflects its intended interior organization, with each floor capable of housing four civic departments. In this section great care was taken to create a sense of elegance in such areas as hallways and stairwells. The interior design of both buildings was executed by GBR's Margaret Stinson. In the Mayor's lobby, the original furnishings included Barcelona chairs and tables, designed by German-American architect Ludwig Mies van der Rohe. Stinson worked with Philip Weiss of Hi-Grade Upholstery to obtain the right furniture and fabrics. The sofas selected possessed simple, classic lines. A central aim was to create texture, warmth and intimacy. The tables and chairs in the employee cafeteria were made in Winnipeg, with much of the rest of the furniture made in Canada. One exception were lounge chairs imported from Norway. Copper-toned broadloom carpeting was placed in lounge areas, alongside bronze and black furnishings all intended to coordinate with the architecture. Ceramic ashtrays by local artist Jack Sures added vibrancy and colour.

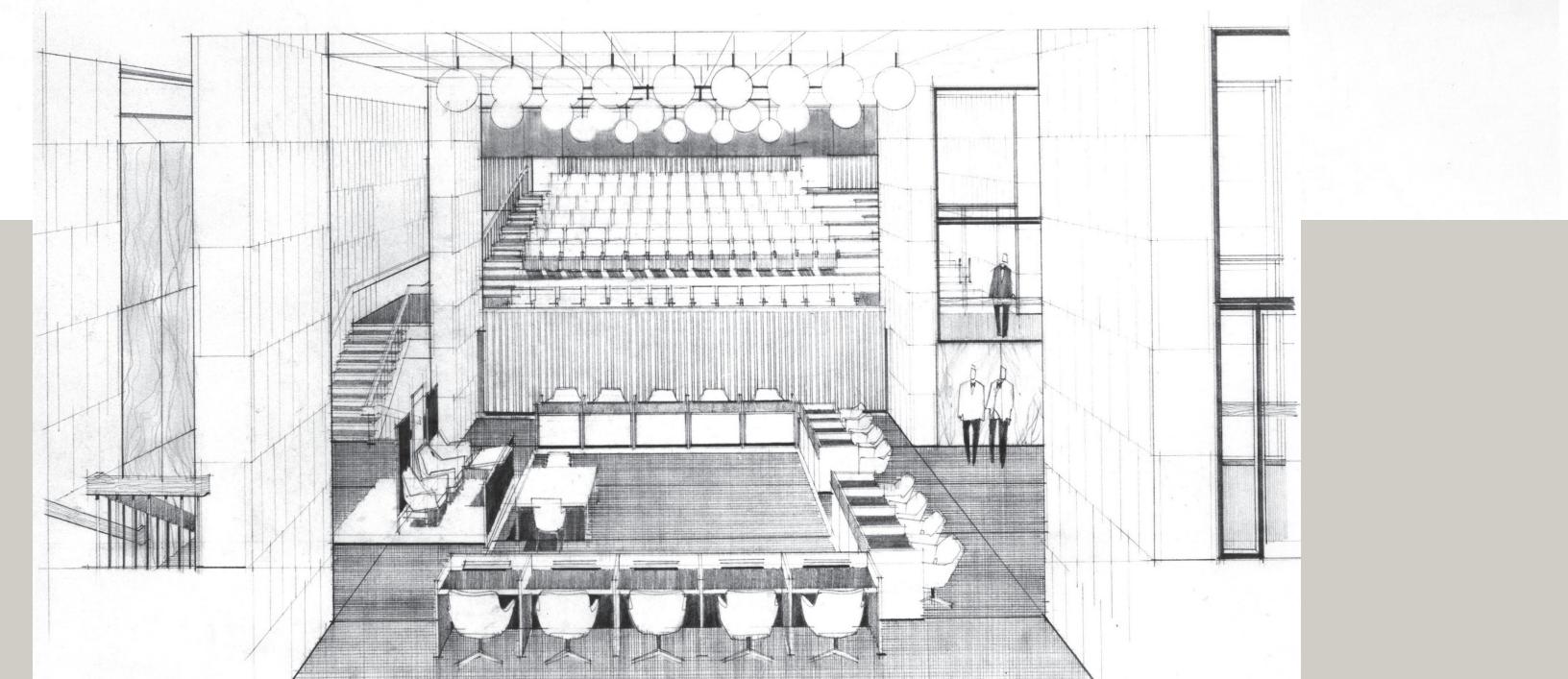
The Civic Centre's Tyndall limestone was quarried in Garson, Manitoba, then within the boundaries of metropolitan Winnipeg. As a material, it connects the building to the city's rich architectural heritage and also features fossils over 350 million years old.



INTERIOR OF MAYOR'S OFFICE

TOP: Period photo of the Mayor's lobby. Photo courtesy University of Manitoba.

BOTTOM (2 IMAGES): Sketches by Bernard Brown for the Winnipeg Civic Centre. Photo courtesy Elizabeth Brown.



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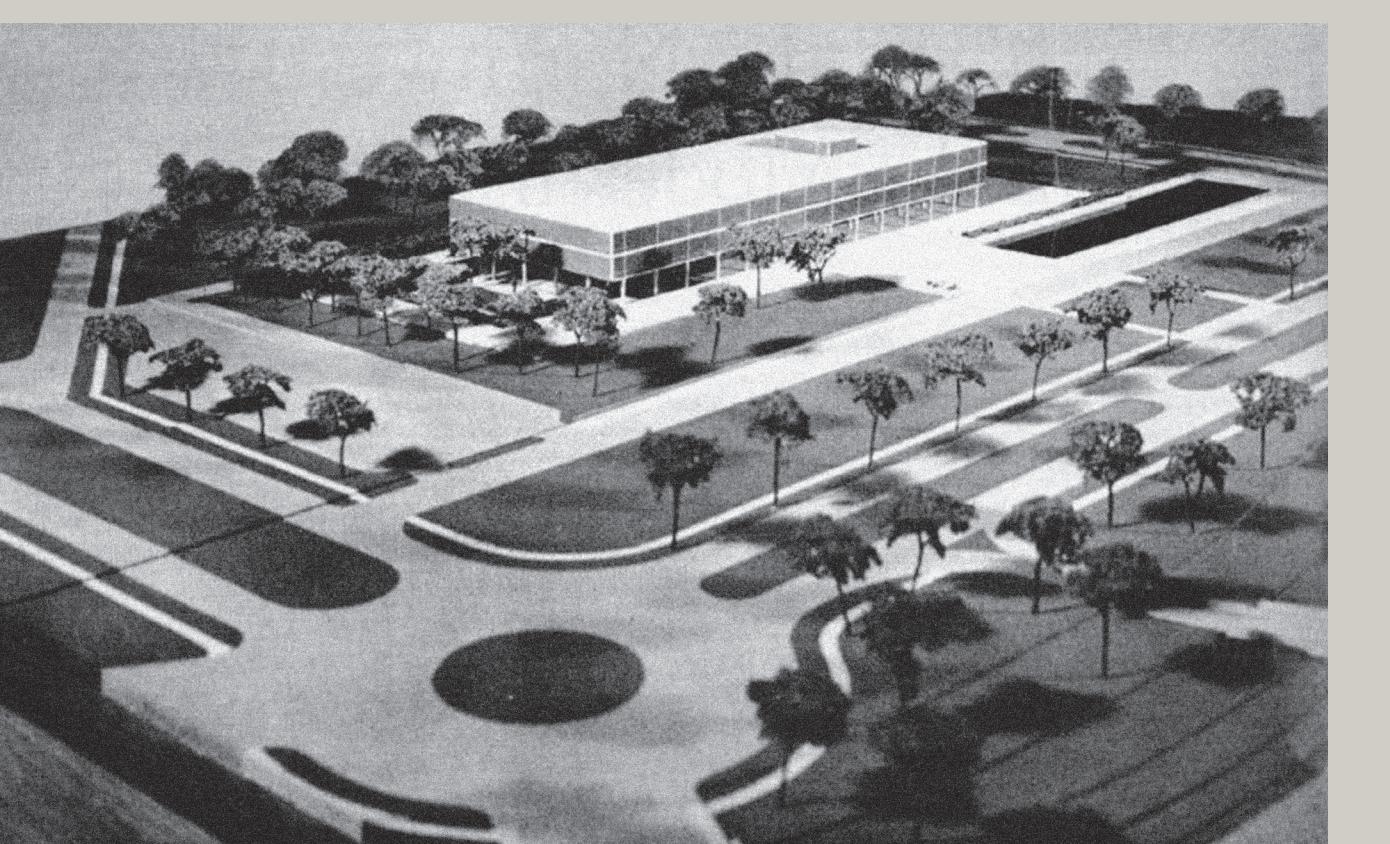
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THE ARCHITECTS

GREEN, BLANKSTEIN, RUSSELL AND ASSOCIATES

Founded in 1932, the firm of Green, Blankstein, Russell (GBR) was a major player in shaping the look of 20th century Winnipeg. The firm's original partners, Lawrence J. Green (1899-1969) and Cecil N. Blankstein (1908-1989), were joined in 1934 by G. Leslie Russell (1901-1977). All three were graduates of the University of Manitoba's School of Architecture. Early work by the firm was often Streamline Moderne quality, including such examples as the now-demolished 1937 Cinema Centre Building (293 Colony Street). In the post-war era GBR gained attention with their innovative designs for the Wildwood Park subdivision, starting in 1946. The firm moved toward a more modern look with the Mall Medical Clinic (280 Memorial Boulevard, 1947). This was followed two years later by the distinctly Modernist design of Shaarey Zedek Synagogue (561 Wellington Crescent, completed in partnership with Charles Faurer). In 1951, the firm expanded on approach with two notable projects: the University of Manitoba's Elizabeth Dafoe Library and the new GBR offices at 222 Osborne Street North, both with large expanses of glass and open interiors. The principal in charge of design for the first was David Thordarson; the second was principally designed by Cecil Blankstein's younger brother Morley Blankstein, who along with his colleague Izzy Coop, had trained with Ludwig Mies van der Rohe at the Illinois Institute of Technology in Chicago. In 1953 the firm won a national competition for a new design for the National Gallery of Canada in Ottawa with a boldly International Style glass and steel block, the bottom floor an open, columned space. The design went unbuilt, but the victory set the firm up well for such later competition success. Other significant works by GBR during this period include St. George's Anglican Church, the Winnipeg General Post Office, the 1959 Norquay Building, and the Great-West Life Building, all of which utilized local Tyndall stone in combination with modernist aesthetics. Another key work was the 1964 Winnipeg International Airport, now demolished. Commissioned by the Federal Department of Transport, this building represented its jet-age context with a large, open, space fronted by a black steel and glass curtain wall and much public art. GBR later participated in the design of the Centennial Concert Hall, the Manitoba Museum and the Planetarium.



THE BUILDER

The builder of the Winnipeg Civic Centre was G. A. Baert Construction Limited, who completed the Administration Building five months ahead of schedule and the Council Chambers three months early. George Chaput was the Project Co-ordinator for the city; G. A. Baert's Project Co-ordinator was R. M. Sutton and Easton Lexier worked as the project's Structural Engineer for GBR. Structural concrete slab was used for the floors up to the ground level. Lons Stoneworks of Winnipeg supplied and installed precast terrazzo stairs, terrazzo flooring and all the marble works and ceramic tiling for the walls. Gold tiling for the ceiling of the council chamber was specially imported from Italy by Lons. The glass blocks of the Civic Centre (which number over 62,000) were pre-assembled in 4' x 12' panels and then panels hoisted into place as one unit.

BERNARD BROWN

(1931-2012) Bernard Brown, the Design Architect for the Civic Centre, was born in Romford, Essex. Brown attended building trades school prior to receiving a Design Diploma from the South East Essex School of Architecture. He arrived in Canada in 1953 and joined the firm of John B. Parkin in Toronto. In Toronto he became Art Editor at Canadian Architect magazine. In 1958 Brown was approached by Green Blankstein and Russell to come to Winnipeg to work on the design of the new air terminal. He would later work with British modern architect Basil Spence. Later designs by Brown included the Cathedral of St. Nicholas (737 Bannerman Avenue, 1967), Villa Heidelberg (33 Edmonton Street, 1976) and Assiniboine Community College in Brandon. In 2004 Brown was given an Honorary Life Membership by the Manitoba Association of Architects.

MAX HERST

Max Herst graduated from the University of Manitoba School of Architecture in 1948, registering as an architect in the province in 1951. He was the Project Architect for GBR's work on the Winnipeg Civic Centre. He had a long and successful career with the firm, working on such projects as the Winnipeg Air Canada Cargo Terminal and Ste. Anne de Bellevue Veterans Hospital in Québec.

MARGARET STINSON

Margaret Stinson is a 1960 graduate of the School of Interior Design at the University of Manitoba. She was hired by GBR to complete the interior design work on the new City Hall on Main Street. Stinson was named a Fellow of the Interior Designers of Canada in 1995.

DAVID THORDARSON

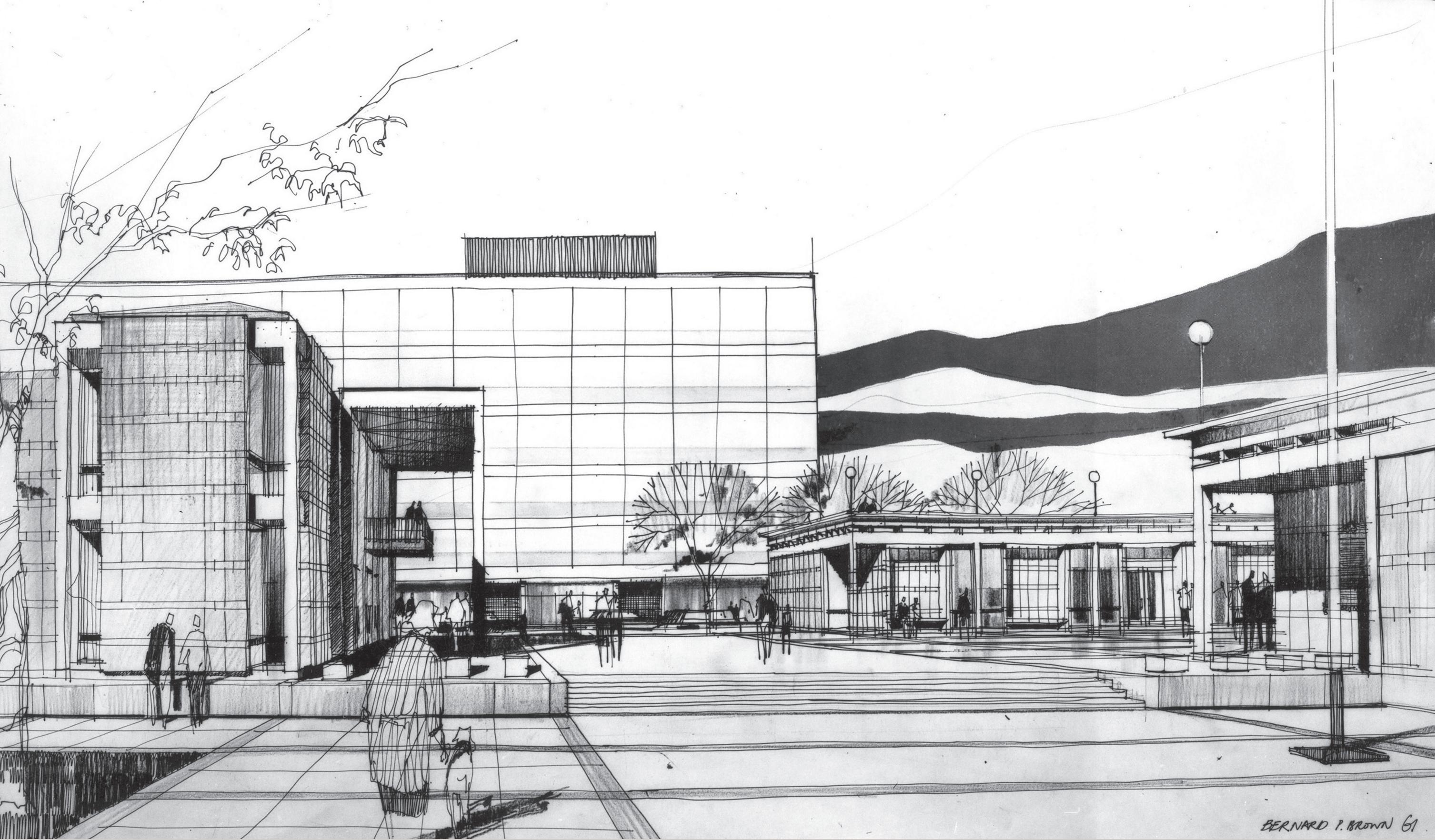
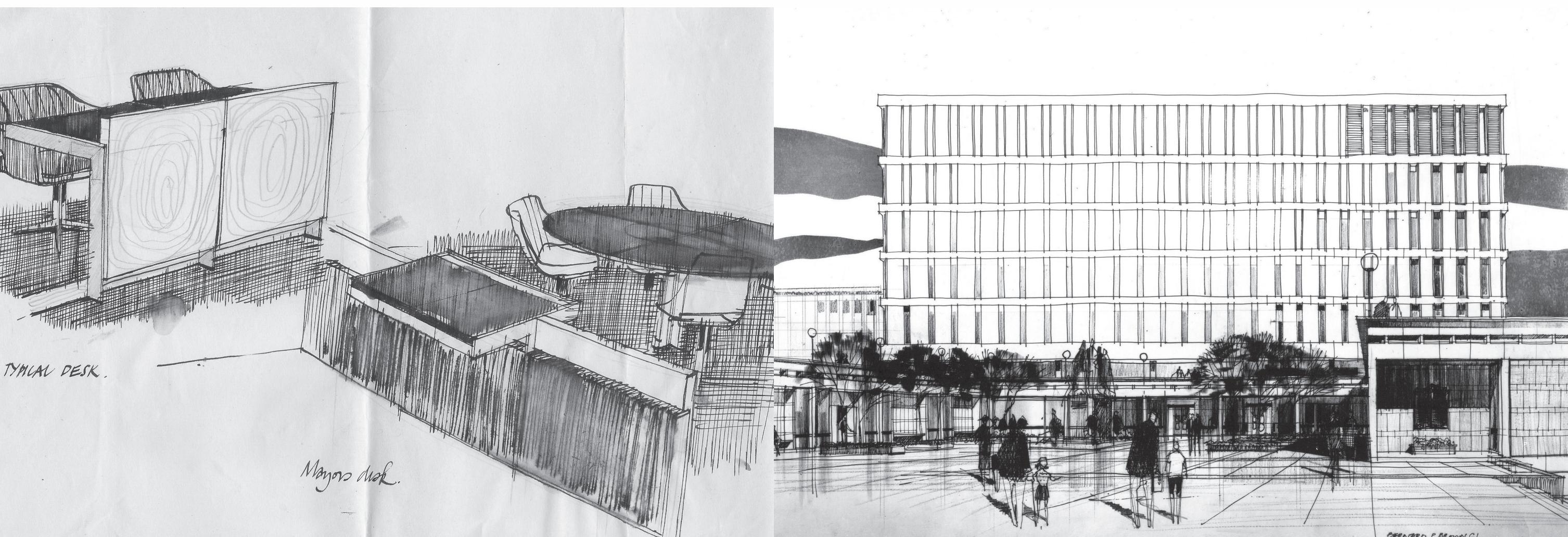
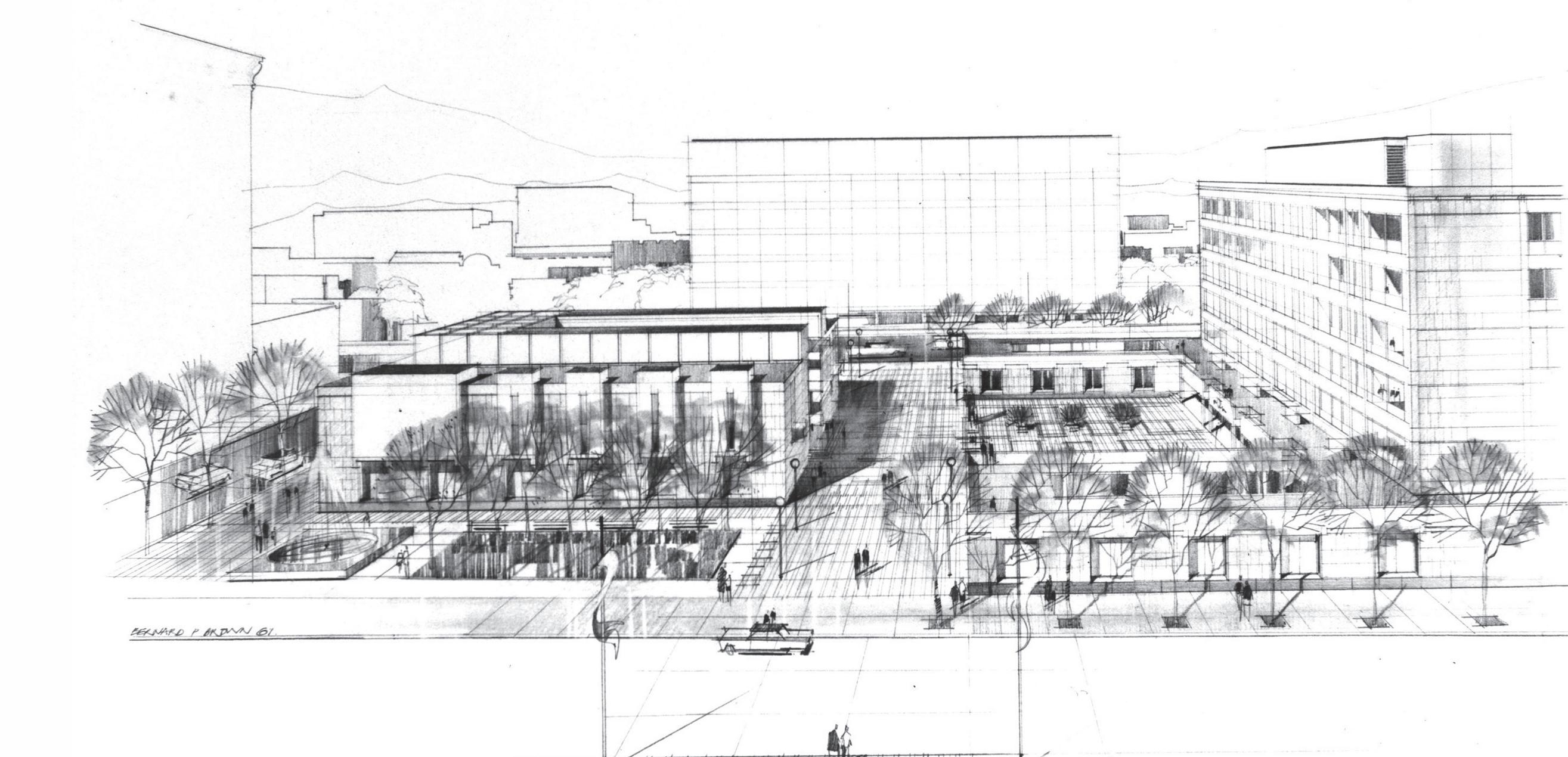
(1926-2003) The first bachelor of architecture graduate of Icelandic descent from the University of Manitoba's School of Architecture, David Thordarson obtained his degree in 1949. Design Architect for University of Manitoba's Elizabeth Dafoe Library, The Duff Roblin buildings, St. Andrews College among others on campus, the Winnipeg International Air Terminal of 1964, the Norquay Building, St. George's Anglican Church and the original Polo Park Shopping Centre.

Curated and written by Jeffrey Thorsteinson.
With support from the City of Winnipeg,
and design assistance from Burdocks.

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TOP LEFT: From left: David Thordarson, W.J. Toporek, Don Bittorf, A. Nixon and Bernard Brown of Green, Blankstein, Russell and Associates at work on the Winnipeg City Hall architectural competition. Courtesy of the City of Winnipeg Archives.

BOTTOM LEFT: Winning GBR submission, National Gallery architectural competition. Photo from Journal of the Royal Architectural Institute of Canada 31.4 (April 1954), 108.

ABOVE (4 IMAGES): Sketches of the Winnipeg Civic Centre and the Winnipeg Civic Centre Council floor furnishings by Bernard Brown. Courtesy Elizabeth Brown.