comfortable — and perhaps might even be works of art, as they so often were in Europe. While trying to preserve the best of the old buildings they were also intent on creating new urban spaces that would be comfortable and perhaps handsome as well.

Place Ville Marie was a kind of turning point for Montréal. In Toronto a similar turning point was reached when the city council decided to hold a world-wide competition for its new city hall. Architects from all over the world submitted designs — there were 520 entries, from forty-two countries — and the winner was Viljo Revell of Finland.

Revell was a name entirely unknown in Canada when the competition's result was announced, but he turned out to be an architect who would leave a deep impression on one important part of Canada. His city hall was a building such as no one had seen in Toronto before — and a few had seen anywhere. A Toronto architect, Irving Grossman, described it as "a bold example of architecture as pure sculpture. Seen from certain parts of the city, it rises above the skyline as two vast, curved concrete walls, of heroic scale and simplicity, reminiscent of historic monuments of the past. On closer look, one recognizes these as two office towers which embrace a low mushroom-shaped council chamber, and overlook a vast plaza destined for public ceremonies and community festivals."

Revell's building achieved two great purposes of architecture. First, it summed up the people's view of themselves. Toronto people looked on it with great pride and satisfaction. When they saw it they realized that Toronto had the possibility of becoming a great modern city. If Toronto could have a building as adventurous and impressive as this, then the city as a whole could be adventurous. Partly as a result, the people of the city came to have a new interest in their own community, and a new pride in it.

Second, Revell's building became a kind of focal point for the city. People crowded into the city square in all weather — in the summer to hear speeches