

## Pour un art de la vie des villes harmonieuses Toward an Art of Life and Harmonious Cities

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## POUR UN ART DE LA VIE ET DES VILLES HARMONIEUSES

Sur le plan architectural, le véritable malaise de nos villes nord-américaines réside dans la difficulté d'établir ou de restaurer un dialogue qui devrait naturellement exister entre l'architecte comme maître d'œuvre et l'artiste comme créateur d'une beauté humanisante. Nos villes de béton créent pour l'homme une sorte de désarroi latent et le contraignent à vivre replié sur lui-même, amputé de tout ce qui exalte. Pour bien vivre, il faut pouvoir admirer. D'où la nécessité de programmes qui humanisent les villes. D'où le besoin d'une étroite collaboration entre l'architecte et l'artiste afin d'assurer, dans une réflexion commune et une vision d'ensemble, des réalisations harmonieuses. «L'architecte doit prêter attention aux ressources du langage spécifique de l'artiste, et l'artiste doit adapter le sens de ses études au problème posé tant sur le plan technique que financier»<sup>1</sup>. Une condition préalable est toutefois essentielle: cette collaboration doit débiter au stade de l'avant-projet de la construction.

Aussi, est-ce avec le plus vif intérêt qu'a été accueilli le décret 505-81 adopté par le Gouvernement du Québec, le 18 février 1981, décret qui avait pour objectif d'établir une véritable politique d'intégration des œuvres d'art aux édifices gouvernementaux dont l'accès est ouvert au public pour fins d'information, de loisir ou d'obtention d'un bien, d'un service.

Le programme connu sous l'appellation de politique du un pour cent, a été précédé, depuis 1961, par divers arrêtés ministériels qui ont assuré le début de la mise en marche d'une participation active des artistes à l'aménagement urbain. Rapidement, il devint évident qu'il fallait faire davantage et que seule la force d'une loi pouvait établir les modalités d'application et assurer les budgets nécessaires. C'est dans cet esprit que, par la Loi sur l'administration financière (L.R.Q.C.A.6) et par la Loi sur le Ministère des Affaires Culturelles (L.R.Q.-C.M.-20), tous les ministères et organismes dont le budget est voté par l'Assemblée Nationale ainsi que d'autres organismes qui, par voie de règlement, leur sont assujettis à l'occasion de la passation de certains contrats, devront dorénavant, selon certaines dispositions, conserver une partie de leur budget de construction à l'exécution d'œuvres d'art par des artistes du Québec.

Le programme est en vigueur depuis le 11 mars 1981, au moment même où paraissait l'album sur *Les Oeuvres d'art au Ministère des Travaux Publics et de l'Approvisionnement, ou La politique du un pour cent*, premier bilan des œuvres déjà en place, révélateur du courant de création qui se dessine depuis quelques années et qui redonne à l'artiste sa place dans la ville et, plus spécialement, dans l'aménagement de l'espace urbain. Plus d'une quarantaine d'artistes ont déjà participé à ce programme. La nouvelle Loi apporte du renfort. En premier lieu, un secrétariat au programme est chargé de sa mise en application. Cyril Simard, du Ministère des Affaires Culturelles, en assume la direction et il s'est entouré, comme le stipule la loi, d'un groupe-conseil chargé du choix des créateurs ou des créatrices. Il est composé d'un des deux spécialistes en arts visuels désignés par le Ministère des Affaires Culturelles au comité permanent du ministère constructeur du projet en cours, Jacques Folch-Ribas; l'architecte du projet; un expert dans le domaine des arts recruté dans la région concernée; le directeur du bureau régional du Ministère des Affaires Culturelles ou son représentant; le représentant du Ministère des Affaires Culturelles aux comités permanents des ministères constructeurs, Jacques Cleary.

Au moment où la sauvegarde du patrimoine se confond avec le souci de préserver notre identité, il semble important que Cyril Simard et son équipe puissent accorder une dimension nouvelle à l'imagination contemporaine, aux dons créateurs, à la technologie qui tente de répondre aux exigences de notre développement économique, social et culturel. Faire vivre côte à côte les réussites du passé en y ajoutant les perspectives d'aujourd'hui, c'est à la fois enrichir l'aménagement visuel pour le bonheur de tous et permettre à l'artiste d'exercer de nouveau son rôle en l'associant à l'architecture et à l'amélioration de nos conditions de vie, tout en lui assurant de nouveaux débouchés. Les cimaises des galeries et des musées ne suffisent plus à encourager l'artiste et à lui fournir des conditions de vie réalistes.

Les grandes lignes du programme concernent son champ d'application ainsi que les modalités pour y satisfaire. Dans tout projet de construction d'un édifice dont le coût excède \$150.000, il faut consacrer une partie du budget à l'intégration de l'œuvre d'art. Par bâtiments ouverts au public, il faut comprendre les bibliothèques, les centres hospitaliers, les centres d'accueil pour personnes âgées, les palais de justice, les postes de la sécurité, les édifices administratifs, etc. S'il s'agit de sites, les parcs sont inclus dans le programme, de même que les centres éducatifs forestiers, les aires de repos en milieu urbain, etc. Les projets de construction visés sont les constructions neuves, auxquelles la nouvelle loi ajoute les réaménagements et les agrandissements d'édifices ainsi que les projets de restaurations d'édifices existants en vue d'en modifier la destination.

Il est dommage que les routes, les ponts, les viaducs soient exclus, étant donné que ces endroits font partie du paysage visuel et que la route demeure le lieu de communication par excellence. Plusieurs pays reconnaissent l'importance de jalonner les routes et les carrefours d'œuvres d'art. Mais venons-en au budget qui demeure la pierre de touche du succès de ce programme. Autrefois, on a dépensé environ \$900.000 en dix ans pour l'intégration de l'œuvre d'art. Présentement, des sommes de l'ordre de \$2.900.000 sont engagées, et il semble que, si le développement de la construction d'édifices et les réaménagements se poursuivent, un montant identique puisse être alloué chaque année.

L'échelle de calcul est la suivante (en dollars):

<i>Coût du projet</i>	<i>Somme affectée à l'intégration des arts</i>
De 150.000 à 400.000	1,5% ;
De 400.000 à 2.000.000	6.000 pour le premier 400.000, plus 1,25% de la tranche suivante;
De 2.000.000 à 5.000.000	26.000 pour les 2 premiers millions, plus 1% de la tranche suivante;
De 5.000.000 et plus	56.000 pour les 5 premiers millions, plus 0,50% de la tranche suivante.

Le budget ainsi déterminé ne comprend que les dépenses reliées à la création et à l'exécution des œuvres d'art. Et, fait à noter, les artistes bénéficient, à la signature d'un contrat d'exécution, d'un budget indexé selon les normes appliquées à ces fins par le Gouvernement dans le domaine de la construction. Si l'on examine les modalités d'application du programme, on constate qu'il appartient à chaque ministère ou organisme constructeur de constituer un comité permanent d'application du programme qui émet un avis d'approbation pour tout programme d'intégration; qui ventile le budget alloué aux œuvres d'art; qui indique ses besoins quant aux disciplines et spécialités des créateurs qui pourraient réaliser les œuvres; qui évalue les propositions des œuvres d'art présentées par les artistes et qui fait les recommandations d'usage pour l'acceptation des œuvres d'art et la signature des contrats. C'est le Ministère des Affaires Culturelles qui a la responsabilité de la sélection des artistes appelés à soumettre des propositions d'œuvres d'art aux différents comités permanents des ministères ou des organismes constructeurs. Ce ministère a établi un fichier des créateurs, et un groupe conseil, composé de cinq personnes et rattaché au secrétariat, fait les recommandations, qui sont acheminées aux différents ministères. Actuellement, 95 projets sont en cours de réalisation. Un appel a été fait récemment à tous les artistes du Québec, les invitant à s'intéresser au programme et à présenter des dossiers.

Il est à prévoir que ce programme et les possibilités d'action qu'ils offrent aux artistes contemporains vont déboucher sur des attitudes nouvelles chez les créateurs concernant les recherches sur les matériaux tels que le fer, l'acier, le carton et les matières plastiques. La maîtrise des techniques, le contrôle de leur adaptation à l'organisation de l'espace quotidien en vue de lui donner une dimension sensible feront partie du cortège des applications renouvelées. Une distinction importante a été apportée au programme relativement à l'œuvre intégrée, qui débute au stade de l'avant-projet, et à l'œuvre insérée qui ajoute une dimension complémentaire, tout en conservant son individualité.

Dans les villes nouvelles, en France, l'accent du développement a été mis, au cours des dernières années, sur la notion de place, si forte dans la tradition européenne. Une importante exposition, *L'Art et la ville — Art dans la vie*, en 1978, démontrait que la place publique, le square, tiennent une place importante dans les relations sociales et dans la vie d'un quartier. Dans une autre publication, *8 Places publiques*, qui a vu le jour au moment de l'exposition, on est vraiment impressionné par la Place Carrée de Marne-la-Vallée, qui a 70 mètres de côté. Ce vaste espace a été conçu par Patkai, qui a voulu lui conférer un «aspect rigoureux d'une géométrie sévère»<sup>2</sup>. Il a fait appel à Luc Peire pour recouvrir le sol de dalles en pierre foncées; la coloration des façades des bâtiments implantés autour de la place, proposée par Luc Peire, a été élaborée pour s'harmoniser avec le sol. La place sera utilisée pour le marché hebdomadaire et servira à la fête foraine, aux spectacles de plein air, aux concerts, etc. Malgré notre climat rigoureux, la notion de place et tout ce qu'elle implique de la part des artistes mériteraient une étude approfondie. Elle constituerait pour l'avenir, un excellent défi à imposer aux artistes, de même qu'une solution partielle au problème de l'emploi.

Il est à souhaiter que la politique du un pour cent du Gouvernement du Québec, en plus d'apporter nombre de solutions heureuses, devienne un exemple et un stimulant pour tous les futurs projets de construction.

1. Catalogue de l'exposition *L'Art et la ville — Art dans la vie*.

2. *8 Places publiques*, p. 70.

Andrée PARADIS

# TEXTS IN ENGLISH

## TOWARD AN ART OF LIFE AND HARMONIOUS CITIES

By Andrée PARADIS

On the architectural level the real malaise of our North-American cities lies in the difficulty of establishing or restoring a dialogue which should naturally exist between the architect as supervisor and the artist as creator of a humanizing beauty. Our concrete cities create for man a kind of latent confusion and force him to live retired within himself, cut off from everything that ennobles. To live well it is necessary to be able to admire. Whence the necessity for programmes that humanize cities. Whence the need for close collaboration between the architect and the artist, in order to assure harmonious results, in a common reflection and a vision of the whole. "The architect must pay attention to the resources of the specific language of the artist, and the artist must adapt the import of his studies to the problem posed on the technical as much as on the financial level"<sup>1</sup>. A previous condition, however, is essential: this collaboration must begin with the preliminary plan of the construction.

Thus it was with the keenest interest that Law 505-81 passed by the Quebec government on February 18, 1981 was received, a law whose objective was to establish a real policy for the integration of works of art into government buildings open to the public for purposes of information or leisure, or of obtainment of goods or services.

The programme known by the name of one per cent policy was preceded from 1961 by various orders in council that assured the beginning of active participation in town planning on the part of artists. It quickly became evident that it was imperative to do more and that only the force of a law could establish the methods of application and assure the necessary funds. It was in this spirit that, through the laws on Financial Administration and that on the Ministry of Cultural Affairs, all ministries and bodies whose budget is voted by the National Assembly, as well as other organizations that, through by-laws, are subjected to the same law when signing certain contracts, must henceforth, according to certain provisions, reserve a part of their construction budget for the production of works of art by the artists of Quebec.

The programme has been in force since March 11, 1981, at the very time when appeared the volume on *Les Oeuvres d'art au Ministère des Travaux Publics et de l'Approvisionnement, ou La politique du un pour cent*, a first listing of the works already in place, revealing the trend of creation that has been taking shape for some years and which gives back to the artist his place in the city and, more particularly, in the planning of urban space. More than forty artists have already taken part in this programme. The new law brings reassurance. Firstly, a programme secretariat is responsible for the application of it. Cyril Simard of the Ministry of Cultural Affairs has assumed its direction and has surrounded himself, as the law stipulates, with an advisory council in charge of the choice of creators. This council comprises one of the two specialists in visual arts nominated by the Ministry of Cultural Affairs to the permanent committee of the ministry building the project in hand, Jacques Folch-Ribas; the architect of the project; an expert in the domain of the arts chosen in the area involved; the director of the regional office of the Ministry of Cultural Affairs or his representative; the representative of the Ministry of Cultural Affairs on the permanent committees of constructing ministries, Jacques Cleary.

At the time when the safeguarding of the national heritage is merging with the concern for preserving our identity, it seems important that Cyril Simard and his team be able to give a new dimension to contemporary imagination, to creative gifts, to technology that attempts to fulfil the demands of our economic, social and cultural development. To support side by side the accomplishments of the past while adding the perspectives of the present is to enrich visual planning for the benefit of all at the same time as to allow the artist to play his rôle again while associating him with architecture and the improvement of our conditions of life, assuring him of new channels. The walls of galleries and museums no longer suffice to encourage the artist and provide him with realistic conditions of life.

The broad lines of the programme concern its field of application as well as the methods to satisfy it. In every project of the

construction of a building whose cost exceeds \$150,000, a part of the budget must be reserved for the integration of the work of art. By buildings open to the public, we must understand libraries, hospitals, residences for the aged, court houses, police stations, administration buildings, etc. If we include sites, parks are in the programme, as well as education centres of forestry, rest areas in the urban milieu, etc. The construction projects planned are new buildings, to which the new law adds renovations and expansion of buildings and projects for the restoration of existing buildings with a view to modifying their use.

It is unfortunate that roads, bridges and viaducts are excluded, since these places are part of the visual landscape and since the road remains the area par excellence of communication. Many countries recognize the importance of marking the roads and crossroads with works of art. But let us consider the budget which remains the touchstone of the success of this programme. Formerly, we spent about \$900,000 in ten years on the integration of the work of art. Presently, sums of \$2,900,000 are involved and it seems that, if the development of construction and renovation of buildings continues, a similar amount can be allocated each year.

The scale of the calculation is as follows (in dollars):

Cost of the Project	Sum Allocated to the Integration of the Arts
From 150,000 to 400,000	1.5%;
From 400,000 to 2,000,000	6,000 for the first 400,000, plus 1.25% of the remainder;
From 2,000,000 to 5,000,000	26,000 for the first 2 million, plus 1% of the remainder;
5,000,000 and more	56,000 for the first 5 million, plus 0.50% of the remainder.

The budget determined in this way covers only the expenditures connected to the creation and the production of works of art. And, it is to be noted, artists profit, upon the signing of a production contract, from a budget indexed according to the norms applied for these purposes by the government in the domain of construction. If we examine the methods of application of the programme, we realize that it behooves each ministry or construction organization to set up a permanent committee on the application of the programme that issues a notice of approval for all integration programmes; that apportions the funds allocated to works of art; that indicates its needs concerning the disciplines and the specialities of the creators who could produce the works; that evaluates the proposals of works of art presented by the artists and that makes the recommendations for the acceptance of works of art and the signing of contracts. The Ministry of Cultural Affairs has the responsibility of selecting the artists called upon to submit proposals of works of art to the different permanent committees of the ministries or construction organizations. This ministry has drawn up a list of creators, and an advisory body, composed of five persons and attached to the secretariat, makes recommendations which are sent to the different ministries. At present ninety-five projects are under way. A call went out recently to all Quebec artists, inviting them to become involved in the programme and send personal records.

It can be foreseen that this programme and the possibilities of action that they offer to contemporary artists will open up onto new attitudes among creators concerning research on materials such as iron, steel, pasteboard and plastic materials. The mastery of techniques, the control of adapting them to the organizing of daily space with the view to giving it a sensitive dimension, will be part of the procession of renewed applications. An important distinction was brought to the programme concerning the integrated works which begins at the preliminary stage and the inserted work that adds a complementary dimension while retaining its identity.

In the new cities in France, the accent of development has been placed in recent years on the notion of the square so strong in European tradition. In 1978, an important exhibition, *l'Art et la ville — Art dans la vie*, clearly indicated that the public square holds a place of consequence in social relationships and in the life of a neighbourhood. In another publication, *8 Places publiques*, which came out at the time of the exhibition, we are truly impressed by the Place Carrée of Marne-la-Vallée, which measures seventy metres on a side. This vast space was conceived by Patkai, who wished to give it a "harsh aspect of severe geometry"<sup>2</sup>. He called upon Luc Peire to cover the ground with dark flagstones of stone; the colour of the façades of the buildings placed around the square, suggested by Luc Peire, was planned to harmonize with the ground. The square will be used for the weekly market and country fairs, open air shows, concerts, etc. In spite of our severe climate, the notion of the square and all it implies on the part of artists would merit a study in depth. For the future it would offer an excellent challenge for artists, and a partial solution to the problem of employment.

It is to be hoped that the one per cent policy of the Quebec government, besides bringing some fortunate solutions, will become an example and a stimulus for all future construction projects.

1. Catalogue of the *L'Art et la ville — Art dans la vie* exhibition.
2. *8 Places publiques*, p. 70.

(Translation by Mildred Grand)

## A ROYAL VISIT: THE PRINCE OF WALES IN MONTREAL IN 1860.

By Gloria LESSER

The construction of the Victoria Bridge was one of the greatest feats of its time. James Hodges, the Montreal engineer in charge of the project, specified twenty-four piers of limestone of gigantic size to support the structure. When completed, the bridge would be one of the longest in the world, running for nearly two miles and costing millions of dollars.

Constructed for the passage of the trains of the Grand Trunk Railway across the St. Lawrence River by one unbroken line of railway, it opened up transport throughout the year, denied previously due to the severity of the climate. Politically advantageous, the bridge connected and associated together the British dependencies in North America, bringing them all into direct communication with the United States and the best ports of the Atlantic. As well, the Bridge connected the city of Montreal with the south shore of the St. Lawrence after 1860.

An industry was in itself created through the making of the railway over the Bridge as well as the construction of the Bridge itself. Three thousand and forty men were employed. Temporary workmen's houses as well as workshops were set up upon the banks of the river. The risky, hazardous work lasted six years. Twenty-six men lost their lives, mostly through drowning. Ravages of cholera, typhus and frostbite affected workers. Strikes held back progress, and the river's rising, which caused the ice to pack and shove, carried away abutment scows and dams which constantly needed to be rebuilt.

The opening of the Bridge occasioned great festivity and jubilation. Popular tunes and dances were composed in its honor. The Prince of Wales' visit on August 6, 1860 to Montreal as part of his famous American tour prompted unbounded enthusiastic responses. Over 60,000 people witnessed the ceremonies, and the reception of great pageantry was magnificent, extending over two miles in length. Flags, banners and arches decorated the street along the route. Montrealers felt proud of the greatest and richest city of the time of British North America, with the reputation of the highest commercial position.

The Prince's tour extended to the Maritimes, the Canadas, and to Washington to meet with the President of the United States. Factories in England created household articles of various types to commemorate the visit. Royal Worcester was requested to fill a special order in Canada. They produced plates and dishes ornamented with green maple leaves and the Prince of Wales' feathers. Tradition has it that these Worcester plates made by Kerr and Binns of Worcester for Upper and Lower Canada were among the table furnishings commissioned in connection with entertainments given for the Prince in his honour. One of these was a luncheon given by Sir George Simpson (1787-1860), Governor-in-Chief of The Hudson's Bay Company, which took place at his estate on Dorval Island, three miles above Lachine, to which the Prince was grandly transported in a large barge escorted by a flotilla of canoes manned by one hundred Indians in ceremonial dress. During the visit, the Indian tribes seized the opportunity to express their loyalty to the son of their sovereign and flocked to many points on the route in order to offer gifts of wampum and other Indian objects and to pay homage to the heir to the throne of Great Britain. This important event provided a suitable occasion for the distribution of medals to Indian chiefs. These were bestowed personally by His Royal Highness at the various gatherings of tribes throughout Canada and worn with pride. The medals were struck in silver in three sizes. They commemorated the laying of the last stone and the driving of the last rivet by H.R.H. the Prince of Wales. They were a reissue of a medal struck in 1840, known as the Micmac medal, as it was originally given to members of a delegation of Micmac Indians from Gaspé. When reissued in 1860 upon the Prince's visit, it was surcharged with the Prince of Wales' plumes and motto and the date

1860. As well, five medals were struck in a limited series, one in gold, which became the property of the Prince, and four in silver.

It is very difficult to ascertain which of various items printed with the Prince of Wales' motif was indeed used by the Prince himself. Somehow the belief persisted that the Worcester pieces printed with the Prince of Wales' feathers were used only by the Prince himself. This was an impossibility due to the fact that dinner-services were used by many officials involved at the various functions. However, over the years many souvenirs of the visit were bought with this idea in mind. The water or wine glass carafe etched with encircled maple leaves would most probably have been used in a table setting with the Worcester porcelain as the designs seem to interrelate harmoniously.

The commemorative etched glass wine jug of which the MMFA has a matching goblet was probably used by dignitaries and guests celebrating the visit, probably at a banquet. They were likely produced by the new etched glass technique. This method of etching on glass had been unknown until 1853, when C. Breeze of London patented a process of printing a negative image on paper with printing ink and transferring this to glass to be etched. Specimens of this type of work were exhibited at the Paris Exposition in 1855, and it is believed that these items were also produced in this manner. This would have been considered an advancement of technology over engraving, because the etching method could be adapted to mass production. Also used for banquet purposes would have been a cut glass tumbler in the MMFA's collection bearing the etched Prince of Wales' device of three feathers.

An occasional chair, of tiger maple, was likely made in England of imported Canadian maple for the Prince of Wales' visit, or could possibly have been made by an English cabinetmaker in Canada. English influence is noted in the use of the shield back, as well as the Jacobean turning on the stretcher. The refined carving of the Prince of Wales' feathers contributes to the great charm of the piece. The seat upholstery, a matelassé, is thought to be a later addition.

A chamber candlestick of silver plate, an item of personal comfort owned by John Russell, would have been made in England. This would be one of the few items possibly used by the Prince personally, a bedside accoutrement.

Many of the items from the visit found their way to auction, then to collectors or dealers, later to museums. Distribution of goods by auction was common in Canada in the nineteenth century.

A Victorian curiosity was the selling off of what had been used at some special event. Royalty, such as the Prince of Wales, though welcomed and greeted enthusiastically, had scarcely to leave a city before everything purchased in anticipation of the visit, and imported for the occasion, was up for sale. Commemorative plates, glasses and flatware, many bearing the Prince of Wales' feathers as the decoration, were purchased and resold in prolific quantities. Probably the flatware in the museum's collection, silver plated with mother of pearl handles, would fall into the category of memorabilia, and was probably purchased by many as mementoes of the visit, rather than used by the Prince and his associates for official purposes.

The Prince's visit was commemorated architecturally as well. The Prince of Wales Terrace between Peel and McTavish (now demolished) was built by architects William Footner and George Browne for Sir George Simpson, who was involved in several developments in Montreal. It was under construction at the time of the Prince's visit, and the motif of the feathers was added as an embellishment to the finials at the peak of each façade. This row housing subsequently was named in honour of the Prince's visit, though construction was coincidental with his visit. The house on the extreme left of the row was occupied by the Prince's aides-de-camp for the duration of the visit, while the Prince stayed at the home of Sir John Rose.

Rosemount, the home of Sir John Rose, the Minister of Public Works, became the official residence of the Prince and was entirely refurbished at government expense, which meant that no expense was spared. Rose commissioned new carpets, new furniture, curtains and ornaments of all kinds, but it was in the drawing room that the true sumptuousness of the prestigious visit could be appreciated. Here, ruby-coloured skylights bearing the Prince of Wales' plumes cast a glow over the furnishings and stairway. In the Prince's bedchamber, the head and footboard were deeply carved with royal arms. Rosemount was torn down in 1940, and is today the site of the Percy F. Walters Park, on Dr. Penfield Avenue.

During the 1850's stereography was introduced to the public and generated tremendous excitement as an entertainment as well as an educational medium. William Notman, founder of the William Notman photographic firm, advertised his first Canadian set of