

La répartition sociale de l'espace et l'architecture Quebec City, Social Distribution of Space and Architecture; The City of Quebec and Its Architecture

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Volume 21, Number 85, Winter 1976–1977

URI: <https://id.erudit.org/iderudit/54947ac>

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Publisher(s)

La Société La Vie des Arts

ISSN

0042-5435 (print)
1923-3183 (digital)

[Explore this journal](#)

Cite this article

Morisset, P. (1976). La répartition sociale de l'espace et l'architecture / Quebec City, Social Distribution of Space and Architecture; The City of Quebec and Its Architecture. *Vie des arts*, 21(85), 16–105.





1. De la Basse à la Haute ville, des axes de communications verticaux.

2. La colline parlementaire, la nouvelle Place du Capital.

3. Des parfums exotiques dans une architecture de pain d'épices.

La répartition sociale de l'espace et l'architecture

Pierre Morisset

Le reportage photographique est de Brian Merrett

l'espace



Par son histoire, son architecture, sa géographie et l'homogénéité de sa population, Québec serait une ville unique en Amérique du Nord. On nous le dit depuis toujours, comme s'il s'agissait d'une ville à vendre. Tout cela est vrai pour qui recherche ce qui particularise Québec. Mais, à l'analyse, on retrouve à Québec une combinaison différente d'éléments universels, ce qui, avant tout, en fait une ville parmi d'autres, soit un espace géographique aménagé pour abriter et assembler des hommes, dont les parcelles se distribuent suivant une lutte féroce camouflée par la nature sophistiquée des armes. Qui fabrique la ville? Pour qui? Comment se partage l'espace, qui va où?



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Québec est une ville construite sur deux étages. Un plateau supérieur entouré de falaises sur trois faces, dominant au sud le fleuve pour le plaisir des yeux, et, au nord, les quartiers populaires de Québec. Cet emplacement a été choisi pour faciliter la défense de la ville, mais les fondateurs ne soupçonnaient pas à quel point cette géographie allait contribuer à une distribution sans équivoque des fonctions urbaines et des populations selon leurs classes sociales. Les mécanismes qui permettent ce partage de l'espace sont les mêmes qu'ailleurs en système capitaliste, mais la géographie spectaculaire de Québec les transcrit d'une manière caricaturale.

En haut, d'est en ouest, du plus vieux au plus jeune, d'abord le Quartier latin, chic dans ses vieilleries, commercial malgré la discréption de ses affiches, paisible malgré ses policiers, a dépassé le cap de la survie, reprend de la valeur avec le temps. Il se dresse à l'avant et au dessus de la presqu'île, entouré de ses fortifications comme d'une couronne. C'est maintenant la coquetterie de Québec comme site d'habitation luxueuse, salle commune des jeunes, l'appât touristique par excellence. Le plateau du Quartier se partage lui-même en une partie riche et touristique dans la section supérieure, au sud, et en une partie plus pauvre dans la partie inférieure, au nord.

A l'ouest des murs, dans la partie la plus élevée de la colline, tirant le cou, l'Édifice G, gloire de l'Administration provinciale, Place Québec et le Hilton, gloire du gros capital immobilier, au-dessus de l'immeuble rose à Racine (le tas de terre à Racine, c'est Sillery), tout ça conforme à la silhouette souhaitée par l'urbaniste La Haye, au rêve sculptural du maire Lamontagne, aux effets de torse de M. Lesage.

Puis, toujours vers l'ouest, à mesure que s'abaisse et s'élargit le plateau, les plaines d'Abraham, compensation à la défaite de 1759, longeant les quartiers riches en bordure de la Grande-Allée, allée d'honneur de Québec, résistant de mieux en mieux au vieillissement parce qu'elle devient officiellement belle, de mieux en mieux défendue malgré son attrait pour les investisseurs et les nombreuses tours d'habitation et de bureaux qui s'y sont installées. Avec ses arbres magnifiques, ses vieilles demeures cossues transformées en maisons de chambres ou en bureaux, elle demeure l'allée d'honneur entre l'entrée et le maître-autel, le pont et le château.

Et, à nouveau, cette tranche de la haute ville se partage aussi en une partie riche du côté supérieur sud, et en une partie pauvre et menacée dans sa partie inférieure nord, le Faubourg Saint-Jean-Baptiste. Cette partie pauvre, elle-même plus riche et mieux construite que les autres quartiers ouvriers de la basse ville, apprend à se défendre et se régénère présen-

tement par les mécanismes ordinaires de l'offre et de la demande, grâce à la proximité du Quartier latin, de la colline parlementaire et de l'*air pur* de la haute ville, son regard portant sur les Laurentides par la pente et l'axe des rues, les fenêtres en encorbellement. Cafés, restaurants, ateliers et boutiques s'y installent. Cet apport d'énergie nouvelle contribue à la sauvegarde du milieu physique du Faubourg, mais raréfie davantage le stock de logements à bon marché, provoque une demande artificielle qui gonfle les prix, chassant une population locale attachée et adaptée à son milieu.

Toujours à l'ouest, à mesure que s'abaisse et s'élargit le plateau, le Grand-Théâtre, les quartiers bourgeois encore jeunes qui s'étendent jusqu'à la paroisse du Saint-Sacrement, puis Sillery, reproduction sociale et spatiale de Québec, Sainte-Foy, prolongement de la ville cossue et, enfin, Cap-Rouge, à l'extrémité ouest de Québec, le grand chic actuel qui commence à s'inquiéter de son éparpillement. Donc, en haut, à l'*air pur* avec l'horizon, le vieux et solide Quartier latin avec l'Administration municipale, puis l'Administration provinciale, les grands hôtels, les quartiers *grand chic* vieillissant parsemés de tours d'habitation et les banlieues bien vues. La haute ville est le lieu de travail et d'habitation des administrateurs, des gens de profession, des commerçants.

Puis, en bas. Pour le bas, il ne suffit pas d'être Québécois pour le connaître. Il ne suffit même pas d'être prolétaire et d'y avoir vécu. Il faut avoir appris l'histoire qui ne s'enseigne pas. Le Rapport Ezop¹ nous informe sur le développement de Québec. Avant la période coloniale (1800), Québec avait «toujours été divisée en deux quartiers: d'un côté, la Haute-Ville, quartier résidentiel de la haute bourgeoisie et des communautés religieuses, constituait le centre des activités politiques et culturelles; de l'autre, la Basse-Ville où se concentrent les activités poli-commerciales, c'est le foyer de la bourgeoisie commerciale et de la population ouvrière».

Durant la période coloniale (1800 à 1870), l'image de Québec se résume ainsi: «D'un côté, la bourgeoisie capitaliste anglo-canadienne qui contrôle les principaux secteurs économiques (exportation du bois et construction navale — 2542 navires) grâce à ses liens avec la métropole et, de plus en plus, avec le pouvoir politique; par là, elle s'approprie les richesses du pays et augmente son capital. Ceci lui permet de faire construire ses résidences luxueuses dans son quartier à elle. De l'autre, des producteurs, en majorité des Canadiens français, qui n'ont d'autre choix que de vendre leur force de travail au capital. De ce côté, se trouve la misère, les épidémies (choléra en 1832, 3500 victimes à Québec, la presque totalité en basse-ville), les incendies (dix majeurs entre 1845 et

1921, tous dans les quartiers ouvriers: 1630 maisons à Saint-Roch, en 1845; 3000 maisons à Saint-Sauveur, en 1866, etc.), les quartiers sales et dangereux de la Basse-ville.»

En contraste avec les populations favorisées et les fonctions urbaines nobles de la Haute ville, la Basse ville a toujours été le lieu des activités portuaires, industrielles, puis commerciales de Québec, et le lieu d'habitation des classes laborieuses. Maintenant que l'industrie a quitté la région, que le commerce s'est déplacé vers la périphérie, que le milieu des affaires a délaissé la rue Saint-Pierre pour la Haute ville, on peut décrire succinctement chaque quartier à partir de l'est comme suit: entre la traverse de Lévis et la gare du Palais, un grand espace tombé en désuétude, sans fonction claire ni population définissable, avec des hangars et des entrepôts désaffectés en bordure du fleuve, sur des terrains appartenant en grande partie au Gouvernement fédéral. Dans le même secteur, en s'approchant du bas de la falaise, d'anciennes maisons de pierre en piteux état, comprenant une place Royale toute fardée, qu'on dirait refaite en pain d'épices, et des institutions bancaires désaffectées. Au nord de ce secteur, à la fine pointe de Québec, le bassin Louise prolonge ses anciennes fonctions portuaires malgré son potentiel récréatif, attendant le grand projet du Fédéral, annoncé il y a deux ans. On devait réaménager entièrement ce secteur en projets d'habitation, en immeubles à bureaux, près de la gare du Palais mais, surtout, en grand parc public reboisé en bordure du fleuve, une espèce de contre-partie des Plaines pour la population de la Basse ville, disait-on. En fait, ce parc serait bien davantage à la vue des touristes depuis la terrasse Dufferin et dans le voisinage immédiat des touristes de la place Royale et des populations aisées et nomades qu'on logerait dans ce quartier tout neuf. De toute façon, ce projet a passé sous le nez des Québécois et paraît enfoui dans les mesures anti-inflationnistes.

En revenant vers le nord-ouest, on traverse Saint-Roch, lieu historique du monde ordinaire, où se construisaient les navires de bois, où s'installent plus tard les industries de la chaussure, du meuble, de la confection et du caoutchouc, les fonderies et les imprimeries, occupant souvent les établissements vacants des anciens chantiers navals de la rivière Saint-Charles. Apparaît ensuite l'usinage des boîtes, des gants, des corsets et l'industrie du tabac. Puis les établissements commerciaux chevauchent l'industrie, pour finalement la remplacer tout à fait. Il n'est pas surprenant que la population habitant un quartier aussi affairé ait été bousculée dans tous les sens. De plus, l'emplacement stratégique de Saint-Roch, avec sa gare, ses hôtels et le port tout proche, a fait circuler de tout temps une population migrante

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4. La voie d'honneur de Québec, la Grande-Allée, dont les maisons cossues sont devenues de confortables *tourist rooms*.

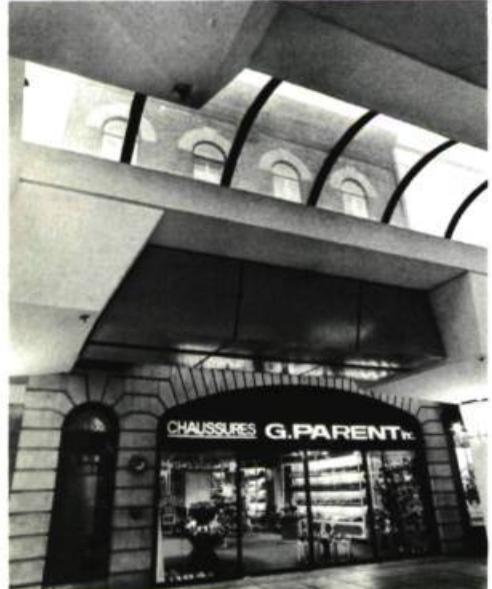
5. Les institutions politiques et culturelles dominent géographiquement la ville.

6. L'autoroute Dufferin, longue queue de la comète parlementaire.

7. Une rue piétonne, Saint-Roch, adaptation contemporaine du commerce de détail tel qu'il se pratiquait au tournant du siècle.

8. Entre le fleuve et le cap, la place Royale subit sa restauration.

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venant des campagnes, aux prises avec le chômage et la misère. Aujourd'hui, Saint-Roch, c'est un mail chauffé recouvrant l'ancienne rue Saint-Joseph, financé par la Ville pour la survie des magasins, séparant, d'est en ouest, le quartier en deux. S'ajoutant aux voies larges et bruyantes que sont les rues Charest, de la Couronne et Dorchester, c'est l'autoroute Dufferin qui vient du haut des airs, comme la traînée de la colline parlementaire, la queue du Hilton, divisant le quartier d'est en ouest, démolissant tout dans sa pleine largeur, semant le bruit et la honte de chaque côté de son passage, l'ombrage et la terreur en dessous, conséquence directe de l'implantation d'édifices prestigieux dans un tissu urbain impropre. Les berges de la Saint-Charles, maintenant réaménagées, ont l'air d'avoir été tracées pour l'automobile; les bicyclettes y sont interdites et les piétons n'y vont pas. Québec, avec raison, veut animer ces espaces. Par malheur, seulement deux ou trois des cinquante verchères, à \$2 l'heure, avancent et reculent sans but; les autres restent amar-

rées. Les patineurs, par contre, filent sous les ponts sur de longues distances, en pleine ville. Les salles sont bondées de gens de tout âge qui se mouchent et se réchauffent. Mais, surtout, Saint-Roch, c'est une population qui se défend sans moyens depuis longtemps.

Le quartier Saint-Sauveur ensuite, toujours en Basse ville, regroupe les paroisses où logent une bonne partie de la population ouvrière de Québec. C'est un quartier homogène, de population relativement vieille et souvent assistée (60 p. 100 de la population bénéficiant de l'assurance sociale) et n'exerçant pas d'attraction sur la jeune bourgeoisie de Québec, à part divers types de militants. C'est depuis toujours un milieu strictement réservé à l'habitation des classes laborieuses, qui travaillaient autrefois dans le quartier voisin de Saint-Roch. Saint-Sauveur, qui n'est pas un ancien quartier chic, constitue la contrepartie exacte des quartiers d'habitation situés, au sud, juste au-dessus. Les escaliers de cent cinquante marches qui relient ces deux secteurs sont d'ailleurs en

fort piteux état.

Le parallèle Haute ville, Basse ville peut se continuer en parlant de Limoilou, prolongement plus récent de Saint-Roch et de Saint-Sauveur, puis, des humbles banlieues de la Basse ville que sont Duberger et Vanier, extensions de Saint-Sauveur; et de la moins humble, Charlesbourg, qui continue Limoilou. Ceci complète le portrait d'une ancienne ville militaire composée d'un plateau supérieur, d'une falaise abrupte et d'une basse plaine assez étendue. Québec est un schéma de Montréal et de bien d'autres villes.

1. Le Rapport Ezop (*Étude des zones prioritaires de Québec*) a été publié en 1972, avec la collaboration de Jean-Pierre Gagnon, Gérald Doré, Robert Couillard, Lionel Robert, Pierre Racicot. Les quatre volumes portent les titres suivants: *Pour une analyse marxiste de la question urbaine; Marché immobilier et la création d'un centre-ville: le cas de Québec; La Politique de rénovation urbaine: le cas québécois; L'Idéologie du réaménagement urbain à Québec.*



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...et l'architecture

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Une critique esthétique de la ville est dangereuse, parce qu'elle risque d'isoler un aspect de cet ensemble complexe que forme le milieu urbain. En isolant l'esthétique, on peut faire croire qu'elle constitue l'essentiel du problème urbain, alors qu'elle n'est en définitive que la traduction plastique des mécanismes constitutifs de la ville. En fait, l'esthétique urbaine n'est pas un problème en soi. On ne saurait l'isoler sans la dénaturer, ce qui se produit souvent, même dans les expériences scientifiques. Nous verrons, au contraire, comment la plastique urbaine traduit en fait les harmonies ou les contradictions fondamentales de la société.



Un point de vue de la forme physique, la ville se présente comme un composé de pleins et de vides, en relief sur un fond géographique. La forme des vides est influencée en particulier par les circulations, les espaces extérieurs privés et collectifs, la recherche de la lumière et de l'intimité, etc. Les bâtiments forment la partie pleine, celle dont nous discuterons ici, sans nier l'importance des espaces vides sur la plastique urbaine.

Le bâtiment doit être envisagé non seulement comme un élément de l'ensemble urbain mais comme un élément au service de cet ensemble. Il s'agit moins pour un bâtiment d'être beau que d'embellir la ville. Cet objectif tout naturel est pourtant fort difficile à atteindre dans une société structurée comme la nôtre, où tout individu ou tout groupe recherche sa promotion individuelle. Les villes vont continuer à s'enlaidir tant que les sociétés ne seront pas radicalement transformées au point où chaque individu se sentira avant tout comme un élément de la collectivité, voué à son service.

Si la beauté a quelque chose d'objectif, cela se trouve dans l'intensité des relations qui lient les parties d'une forme entre elles et avec l'ensemble, et les relations qui lient cette forme avec son environnement. Ces relations peuvent exister par diverses parentés de forme, de couleur, de matériau, etc. Et la beauté subjective, celle que nous expérimentons quo-

tidiennement, réside dans la perception de ces relations. La perception étant elle-même un jeu de relations établies entre un individu et le monde extérieur, un objet pourrait être qualifié de plus ou moins beau selon l'intensité des relations entre lui et l'intelligence qui le perçoit. Par exemple, des morceaux de bois épars sur le sol n'ont pas de relations entre eux, ne forment pas un ensemble, ne constituent pas une forme. Ces morceaux de bois, rapprochés les uns des autres, sont tout à coup perceptibles comme un tas de bois. Le fait d'être en tas crée entre eux une relation de proximité que l'intelligence discerne, leur valant l'appellation de «tas» qui les définit comme un ensemble. Taillons maintenant ces morceaux en cylindres de longueur égale, une nouvelle relation, de parenté formelle cette fois, s'ajoutera parmi ces morceaux, constituant ainsi un ensemble plus prégnant encore.

L'ensemble continuera de s'enrichir si nous ajoutons des relations géométriques en constituant des cubes à partir des bâtonnets. Puis, triangulons ces cubes et relions-les en un ensemble structural, c'est-à-dire d'une façon telle qu'un nombre minimum de bâtons offre par leur assemblage une résistance maximum à l'effondrement. Voilà une forme enrichie de relations structurales entre les parties qu'ingénieurs et architectes trouveront peut-être belle, en relation avec d'autres structures connues. Le musicien y verra peut-être des éléments

rythmiques répétitifs de proportions (relations géométriques) agréables. Un ouvrier au repos verra la relation entre la tour, son miroitement dans l'eau et des souvenirs d'enfance, agréables ou pas, qui lui feront aimer ou détester cet objet. Les relations volontaires qui ont commandé l'édition de l'objet se sont elles-mêmes surmultipliées par des relations inattendues entre les éléments avec l'environnement, avec le bagage mémorisé de chaque spectateur. On peut dire d'une forme qu'elle est infiniment plus que la somme de ses parties et qu'elle s'embellit par la quantité des relations qui unissent ses parties entre elles, entre chacune d'elles et l'ensemble, entre l'ensemble et l'environnement. Dire «ça se tient» d'un objet, c'est reconnaître les liens unissant les parties de l'objet. On aurait pu utiliser à titre d'exemple des sons réunis en un ensemble mélodique, des mots réunis en relations rythmiques, phoniques et poétiques, des édifices réunis en une ville.

La partie historique de la haute ville de Québec, qui a survécu grâce à sa construction de bonne qualité, doit sa beauté à un certain nombre de caractéristiques unifiantes et à une géographie accidentée qui permet une diversité formelle, en plus de s'ouvrir sur un panorama exceptionnel. Ces caractéristiques unifiantes sont surtout d'ordre technologique: une seule façon généralisée de faire des murs, soit la maçonnerie massive et profonde, une seule façon d'espacer les ouvertures et d'utiliser des surfaces réduites de verre, une façon dominante de charpenter des toitures, d'y introduire la lumière, la nécessité d'évacuer la fumée par les toitures, l'évolution lente des éléments constructifs et décoratifs, tous ces facteurs, généralement d'ordre technique, ont contribué à créer des relations de similitude entre ces constructions, une continuité plastique, une unité et une harmonie. La technologie limitée réduisait les possibilités d'affirmation individuelle des éléments au détriment de l'ensemble.

Mais une diversité souhaitable venait de la topographie accidentée, brisant l'horizontale et

9. La nouvelle silhouette de Québec vue des abords de la rivière Saint-Charles.

10. Photographie sans paroles.

11. Le Concorde et le Montmorency. L'architecture contemporaine est-elle son propre ennemi?





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superposant des plans de toitures. Cette diversité venait aussi de particularités décoratives et techniques selon le constructeur et l'âge de la construction. Des particularités fonctionnelles et dimensionnelles caractérisaient des bâtiments selon leur destination, et, plus tard, la transformation des toitures par l'introduction des mansardes et le remplacement de bâtiments incendiés ont finalement produit le Vieux Québec d'aujourd'hui.

Maintenant, la ville en crise s'édifie par des hommes qui veulent se distinguer les uns des autres et qui en ont les moyens technologiques.

La querelle de cinq années pour la prédominance des édifices parlementaires sur les monuments des capitalistes internationaux (et de chacun des deux sur le monde ordinaire) en est un exemple éloquent. Mais ce goût pour le monument distinct de l'ensemble imprègne toutes les consciences, dans un monde de luttes individuelles, de promotion personnelle, de publicité assommante glorifiant des niaiseries.

L'architecte ne peut pas et ne veut pas s'en défaire. Chaque projet sera l'œuvre de sa carrière. L'intégration est une préoccupation mineure relativement à la nécessité de réussir un bâtiment remarquable. Tous ceux qui me lisent diront non. J'espère en convaincre quelques-uns par les remarques suivantes.

Un architecte paraît, par une analogie simpliste, le profil du discordant Concorde au profil de la maison canadienne, espérant démontrer la grande volonté d'intégration de l'architecte Dimakopoulos. Le Concorde, par son gabarit, son amalgame de manières architecturales modernes et gratuites, son affreux restaurant tournant, rond, désaxé et symbolique de l'arrogance touristique aisée, est une injure urbanistique et un mauvais bâtiment. Certaines illusions d'optique en font une masse qui dégringole. Il ne parvient même pas à s'harmoniser au Montmorency, un voisin immédiat de son âge et de sa corpulence. Mais M. Dimakopoulos doit considérer comme valable le principe de reculer le bâtiment à mesure qu'il s'élève, faci-

litant le passage du soleil du sud, dégageant visuellement la Grande-Allée. Soulignons que le recul pur et simple du bâtiment aurait produit les mêmes effets et n'aurait pas, dans ce cas, imposé sa solution à lui, originale et solitaire, individuelle au boutte, visible des quatre coins de l'horizon, au service d'un grand hôtel qui veut se faire une célébrité. La forme architecturale est insensée si elle n'est pas au service de la forme urbaine.

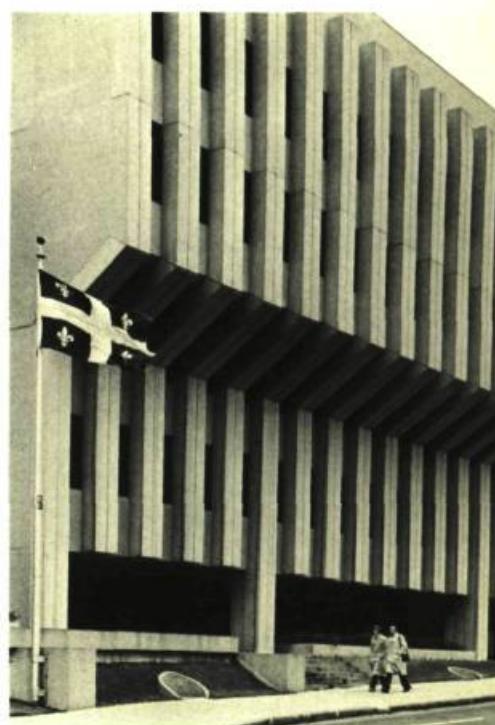
Le Concorde illustre la volonté d'ériger un bâtiment distinctif, l'élément refusant de céder le pas à l'ensemble, chaque musicien choisissant son rythme et sa gamme. Cela existait bien avant aujourd'hui mais ce qui est nouveau, ce sont les moyens technologiques mis à la disposition des individus pour s'afficher au détriment de l'ensemble. La ville ne se construit plus dans l'unité technologique, comme le Vieux Québec, mais dans la diversité des matériaux, de caractère, couleur et texture contradictoires, dans la diversité de gabarit grâce à l'ascenseur et aux techniques modernes de construction. Les bâtiments luttent les uns contre les autres. Chacun y va de son traitement des masses et du détail, de son matériau et de sa couleur. Le béton, ce matériau qui peut si bien se prêter à l'intégration de l'architecture actuelle à l'architecture ancienne, se présente lui-même sous mille visages par ses agrégats, ses couleurs, ses textures, sa mise en place par panneaux ou par coulage.

Mis à part le campus collégial de Cap-Rouge, on n'a jamais pactisé là-dessus. Sur la colline parlementaire, bien que tous les bâtiments nouveaux soient en béton, la meilleure continuité par le matériau se fait entre l'ancien édifice du Parlement, en pierre, et le nouvel édifice G, en béton gris. Place Québec a voulu son ciment pâle, bien à lui. Apparemment, son prochain sera en verre et acier, pour soulager Québec de son béton...

Ces exemples visent à illustrer comment les aspirations individuelles de chaque intervenant, à l'aide de la technologie moderne, font de la ville un conglomérat de bâtiments individualisés, juxtaposés et non composés. C'est pour cela que la ville est en situation de crise, que la pratique architecturale lucide n'est plus possible puisque un bâtiment nouveau bien intégré se verra détruit plus tard par un voisin plus arrogant.

Il n'y a pas de solution à cela qui ne soit pas radicale. Une ville dont les mécanismes sont animés par la loi du profit ne peut être que disparate. Chaque intervenant recherche son éclat individuel, ce qui contredit le concept même de forme, d'organisme, de structure, d'ensemble. On cherchera longtemps des contrôles, des correctifs, on fera du maquillage (les arbres s'avéreront utiles), mais on ne résoudra pas le problème tant que cette contradiction morphologique profonde ne sera pas éliminée. Pour des villes harmonieuses, il faudra d'abord ériger des sociétés où toutes les formes d'activité seront davantage axées sur le bien collectif plutôt qu'individuel.

Du point de vue de la forme urbaine, chaque bâtiment doit être d'abord au service de l'ensemble urbain, tout comme, du point de vue de la forme sociale, chaque individu doit d'abord agir pour le bien de l'ensemble, grâce à une conscience sociale beaucoup plus forte, dans des structures politico-économiques plus appropriées.



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12. Le Parlement, harmonie dissonante dans la symphonie de béton de la colline parlementaire.

13. A la Basse ville, le quartier Saint-Sauveur où habite le petit artisan.

14. Heureux exemple d'intégration de la colline parlementaire à son environnement: le centre administratif H.

15. Les retombées économiques de l'autoroute se font sentir jusqu'à la Basse ville.

16. Sur le promontoire, le Quartier latin concilie sa fonction touristique avec son rôle de quartier d'habitation.

17. La rue d'Auteuil, un alignement caractéristique de l'architecture intra-muros au 19e siècle.



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17



TEXTS IN ENGLISH

MODERN-DAY QUEBEC

By Laurier LACROIX

"(. . .) I found at Quebec what is always to be found there, a situation perhaps unique in the world: points of view diversified almost to infinity and always enchanting; extensive plains, mountain chains, high capes, a very large island with varied picturesque sites; our beautiful river seen in different directions, seeming to double and triple itself for the pleasure of the spectator, and, as it to enlarge itself more, receiving the St. Charles River with its large mouth, and farther, but in opposite directions, the Montmorency and the Chaudière. (. . .) At distances more or less great, pleasantly situated churches and villages offer charming sights, particularly in summer.

Passing from topography to architecture, from nature to art, I noticed in Quebec this last time just as before a marvelous diversity in the alignment or direction of the streets and the public squares; an astonishing variety in the site, the position and the structure of public and private buildings. (. . .) But what I found the most pleasing in Quebec, the most comfortable, especially for a stranger, was the friendly, gracious bearing of its worthy inhabitants, in a word, French refinement and courtesy. On this point Quebec is the Paris of America."

After more than a hundred thirty years, how should one not agree with the writer of the *Encyclopédie Canadienne*, Michel Bibaud, when the geographical location, the architecture and the warm courtesy one meets in Quebec remain exceptional? Is this to say that nothing changes in Quebec and that this city still presents only the attractive and antiquated face of a French town that stopped living at the end of the eighteenth century? We do not believe so. It is with the desire to rediscover and redefine it that this section is planned.

To begin with, what seems the most evident is the change in purpose of the city, a new orientation of its function, which has altered its silhouette. Quebec is no longer only the tourist city dominated by the Château Frontenac; it has become an administrative capital where the parliamentary city, convention centres and highways have been developed.

The city has made room for one of the chief functions of its dwellers, the civil service, and has created the facilities which, by their location and their structure, have relegated tourism to a limited sector: inside the walls. This is why we wanted to devote an important part of this issue to the physical aspect of the city, its town-planning, its architecture, its restoration. The study of the distribution of the population and the urban appearance it has adopted is a preliminary to the knowledge of the architectural phenomena that are being developed. In a parallel fashion to the locating of new buildings, citizens' movements seem to be arising and these people wish to have their say in the defining of this new face. Thus we shall find here the testimony of a ward trying to preserve its identity while doing its own restoration. A wild, parallel restoration, when compared to the big projects which are being carried on now in this same city: Place Royale, Artillery Park.

To adequately discuss the plastic arts in Quebec among the young creators would oblige us to have a double issue at our disposi-

tion, so many and so prolific are the trends and expressions we have encountered there, on the level of well-informed as well as common expression. And so we ought to find in these pages, beside an article on Marie Laberge, a report on a workshop for the decoration of motorcycles, as well as an analysis of the work of sculptors Marcel Saint-Jean and Richard Sainte-Marie, but also of the whittlers of the surrounding area. But we are touching on a problem which I only mention: that of the difficulty of recruiting writers, journalists or art historians who accept the adventure of defining a new work and translating it into words. Thanks are due for their cooperation to those who have defined the cultural portrait that we offer of Quebec.

This first look at the Quebec of the visual arts already reveals a part of its wealth: the work of young creators who reflect and act on art in different directions. There come to mind Jocelyne Alloucherie's poetic redefinition of the tridimensional work, Mill's or Asselin's structural research, Marius Dubois' subjective figurations, Michel Champagne's political lyricism, Antoine Dumas' observations. As if Quebec, cross-roads of space and contemporary times at the same moment, were pondering the trends of current art and were supporting already ripe proposals.

In this region, tapestry also finds its most sensitive creators. The beauty of textures and a quality of light due to special climatic conditions are to be found in the productions of the weavers who have been practising their art for generations.

Finally, we offer a working tool which will allow the reader of *Vie des Arts* to make his own discoveries: a comprehensive view of the visual art galleries in Quebec and a report-reflection on the Quebec Museum. Many young artists are not represented there yet, but the dynamism of cultural educators, as well as the quality of the productions at the Visual Arts School of Laval University, permit us to hope that the long tradition of creation in the city of Quebec will carry on.

(Translation by Mildred Grand)

QUEBEC CITY SOCIAL DISTRIBUTION OF SPACE AND ARCHITECTURE

By Pierre MORISSET

By reason of its history, its architecture, its geography and the homogeneity of its population, Quebec would be a city unique in North America. We have always been told this, as if it were a matter of a city for sale. This is all true for anyone who is seeking what distinguishes Quebec. But upon analysis we find in Quebec a different combination of universal elements, which, above all, makes it a city among others, a geographical space arranged to shelter and group men, whose plots of land are distributed according to a fierce struggle disguised by the sophisticated nature of the weapons used. Who makes the city? For whom? How is the space shared? Who is going where?

Quebec is a city built on two levels. An upper plateau surrounded by cliffs on three sides, dominating the river on the south for the pleasure of the view and, on the north, the working-

QUEBEC, A CITY BORN OF A RIVER

By Andrée PARADIS

A citadel city, Quebec was the first stronghold of artistic traditions in America. It was this city that gave full scope to traditional and religious art as well as to craftsmanship, which today constitute the wealth of the national heritage.

But Quebec is also a city of the twentieth century, and in this regard one can speak of the crisis in art that affects industrialized civilizations. Yesterday, it had the quiet strength of a regional art, intersected by great international currents, but personal and alive, laden with symbols and well rooted in local life. To-day, with the advent and the predominance of the means of communication, Quebec shares in the collective fate of art. One ought, here as elsewhere, to regret the loss of the social function of art and its separation from the system of active culture. One ought also to accept another definition of the contemporary artist who tries to rediscover integrity and creative fulness through reflection as much as through communication. This city stands as a testimony of the positive or negative forces at work that reconcile man with his environment or sweep him along to his ruin. In current art, the signs conveyed to us by the artist seem unfamiliar because they are established facts or warnings and because they tend to lead to urbanism and ecology. Even criticism is troubled by this, criticism that should more and more change its perspectives and take into consideration modern, comprehensive sciences, such as anthropology.

In a regrettably very hasty study of this phenomenon of current artistic development in a concentrated place like Quebec City, two things seem obvious: the rapid transformation of a centre of traditional and conservative civilization into a young, dynamic capital, with the train of traumas that this entails and the artistic activity to be found, deprived of uniformity, well informed on all currents of thought, displaying marked differences in its modes of expression and acting as stepping stone to the future.

Professor Laurier Lacroix, coordinator of the section on present-day Quebec, is preparing a thesis on the nature of the Desjardins Collection and its influences. He is, therefore, particularly sensitive to this transition between the Quebec of yesterday and that of to-day. I wish to offer him my gratitude for his generous collaboration and I also thank all the friends and contributors who have helped us to prepare the following articles.

(Translation by Mildred Grand)

class districts of Quebec. This site was chosen to facilitate the defence of the city, but the founders did not suspect to what degree this geography would contribute to an unequivocal distribution of urban functions and populations in accordance with their social classes. The mechanisms that allow this division of space are the same as elsewhere in the capitalist system, but Quebec's spectacular geography transcribes them as in a caricature.

On the heights from east to west, from oldest to newest, at first the Latin Quarter, chic in its old things, commercial in spite of the circumspection of its advertising bills, peaceful in spite of its policemen, has managed to survive, and is increasing in value as time goes on. It rises before and above the peninsula, encircled by its fortifications as if by a crown. It is now the stylishness of Quebec as a site for a luxurious home, the common room of the young, tourist bait par excellence. The Quarter's plateau itself is divided into a rich, tourist part in the upper section at the south and a poorer area in the lower sector at the north.

West of the walls, in the highest part of the hill, standing tall, the G Building — boast of the provincial administration — Place Quebec and the Hilton — pride of the big real estate capital — above the pink building at Racine (the pile of earth at Racine is at Sillery), all this conforms to the silhouette desired by town-planner La Haye, to the sculptural dream of Mayor Lamontagne and to the swagger of Mr. Lesage.

Then, still toward the west, as the plateau slopes downward and enlarges, the Plains of Abraham, compensation for the defeat of 1759, skirts the rich sections bordering Grande-Allée, Quebec's finest avenue, better and better resisting ageing because it is becoming officially beautiful, better and better maintained in spite of its attraction for developers, and the many towers for dwellings and offices built there. With its magnificent trees, its old well-to-do homes changed into rooming houses or office buildings, it remains the main alley between the entrance and the high altar, the bridge and the castle.

Again, this section of the upper town is also divided into a rich part on the higher south side and a poor, threatened part on its lower north side, St. Jean-Baptiste ward. This poor part, itself wealthier and better built than the other working-class wards of the lower town, is learning to hold its own and is presently regenerating through the usual mechanisms of supply and demand, thanks to its proximity to the Latin Quarter, Parliament Hill and the pure air of the upper town; due to the slope and direction of its streets and its bow-windows, it looks toward the Laurentians. Cafés, restaurants, studios and boutiques are being established. This influx of new energy contributes to the safeguarding of the Faubourg's physical milieu, but further depletes the supply of cheap lodgings and causes an artificial demand that swells prices, driving out a local population attached and adapted to its area.

Still to the west, as the plateau lowers and enlarges, the Grand-Théâtre, the middle-class, still-young wards that extend to the Saint-Sacrement parish, then Sillery, a social and spatial copy of Quebec, Sainte-Foy, extension of the wealthy city and, finally, Cap-Rouge at the far west of Quebec, the present great fashion that is beginning to be concerned about its spread. So, on the heights, there stand in the fresh air and the view, the old substantial

Latin Quarter of the municipal administration, then the provincial administration, the large hotels, the big smart ageing wards dotted with towers of dwellings and the well-considered suburbs. The upper town is the place of work and housing for the administrators, professional people and businessmen.

Now, lower. Concerning the lower town, it is not enough to be a Quebecer to be familiar with it. It is not even enough to be of the working class and to have lived there. It is necessary to have learned the history which is not taught. The Ezop Report informs us on the development of Quebec. Before the colonial period (1800), Quebec had "always been divided into two districts; on one part, Upper Town, the residential sector of the upper middle class and the religious communities, formed the centre of political and cultural activities; on the other, Lower Town, where polycommercial activities are concentrated, is the home of the commercial class and the labouring population."

Quebec's image during the colonial period (1800 to 1870) can be summed up in this way: "On one side, the Anglo-Canadian capitalist middle class that controls the principal economic sectors (export of lumber and shipbuilding — 2542 ships) thanks to its links with the metropolis and, more and more, with political power; through this, it takes possession of the wealth of the country and increases its own capital. This allows the members of the group to have their luxurious homes built in their own section of the city. On the other side are the producers, mostly French-Canadians, who have no other choice but to sell their strength to capital. On this side are found poverty, epidemics (cholera in 1832 with 3500 victims at Quebec, almost all in Lower Town), fires (ten major ones between 1845 and 1921, all in the working-class wards: 1630 houses at Saint-Roch in 1845; 3000 houses at Saint-Sauveur in 1866, etc.), and the sordid, dangerous districts of Lower Town."

In contrast to the privileged populations and the lofty urban functions of Upper Town, Lower Town has always been the locality of Quebec's harbour, industrial and commercial activities and the dwelling place of the labouring classes. Now that industry has left the area, commerce has moved toward the outskirts, and the business milieu has deserted St. Peter St. for Upper Town, each ward can briefly be described from the east as follows: between the Lévis river crossing and the Palace station, a large space fallen into disuse, with neither clear function nor definable population, with sheds and warehouses abandoned along the river, on plots of land belonging for the most part of the federal government. In the same sector, approaching the base of the cliff, old stone houses in pitiable condition, forming a wholly artificial Place Royale one might say remade in gingerbread, and unused banking institutions. At the north of this sector, at Quebec's extreme point, Louise Basin continues its former harbour functions in spite of its potential for recreation, awaiting the big federal project announced two years ago. This sector was to be entirely rebuilt into projects for dwellings and office buildings near Palace Station, but especially with a big public park reforested along the river, a kind of counterpart of the Plains for Lower Town's population, they said. In fact, this park would be much more within the view of tourists on Dufferin Terrace, in the neighbouring tourist area of Place Royale and the well-to-do nomadic populations who would be housed in

this all-new district. In any case, this project fizzled out and appears buried in anti-inflation measures.

Coming back toward the northwest, we cross Saint-Roch, the historic home of the ordinary people where wooden ships used to be built and where later shoe, furniture, clothing and rubber factories, foundries and printing-works were set up, often occupying the vacant establishments of the former naval shipyards on the St. Charles River. Next appeared box, glove and corset factories and the tobacco industry. Then commercial establishments joined industry, finally to replace it altogether. It is not surprising that the population inhabiting so busy a sector should have been jostled in all directions. Further, the strategic location of St. Roch, with its station, its hotels and the port right near it, continually caused the movement of a migrant population coming from the rural areas, at grips with unemployment and poverty. To-day St. Roch is a heated mall covering former St. Joseph St., financed by the city for the survival of stores and businesses, cutting the ward in two from east to west. Added to wide, noisy Charest, de la Couronne and Dorchester Streets, there is the Dufferin highway that comes down from the heights like the trail of Parliament Hill and that of the Hilton, dividing the district from east to west, fully demolishing everything, spreading noise and shame as it goes, with shade and terror below, a direct consequence of the introduction of prestigious buildings into an unsuitable urban fabric. The banks of the St. Charles, now redeveloped, seem to have been laid out for the automobile; bicycles are forbidden and pedestrians do not go there. With good reason, Quebec wishes to animate these spaces. Unfortunately, only two or three of the fifty verchères (flat boats built at Verchères), go aimlessly back and forth at two dollars an hour; the others remain moored. Skaters, on the other hand, can speed along for great distances under the bridges, right in the city. The little huts are crowded with people of all ages, wiping their noses and warming themselves. But St. Roch is particularly a population that has been defending itself for a long time without means.

Next, the St. Sauveur ward, still in Lower Town, regroups the parishes where a large part of Quebec's working-class population lives. This is a homogeneous sector, with a relatively senior population often on welfare, sixty per cent on social security, and with no attraction for Quebec's young middle class, aside from varying types of militants. It has always been a milieu strictly limited to the housing of the labouring classes who formerly worked in the neighbouring ward of St. Roch. St. Sauveur, which is not a formerly fashionable section, is the exact counterpart of the residential districts situated at the south, just above. The stairways of a hundred and fifty steps that link these two areas are also in very bad condition.

The parallel between Upper Town and Lower Town might be continued as we discuss Limoilou, the most recent extension of St. Roch and St. Sauveur; and Duberger and Vanier, the humble suburbs of Lower Town, extensions of St. Sauveur; and the least humble, Charlesbourg, the continuation of Limoilou. This completes the portrait of an old military city composed of an upper plateau, a sheer cliff and a rather extensive low plane. Quebec is a pattern of Montreal and many other cities.

(Translation by Mildred Grand)

THE CITY OF QUEBEC AND ITS ARCHITECTURE

By Pierre MORISSET

An aesthetic criticism of a city is dangerous, because it risks isolating one aspect of the complex ensemble that forms the urban milieu. Isolating the aesthetic, one might be persuaded that it is the essential of the urban problem, when it is finally only the plastic translation of the constituent mechanisms of the city. In fact, the urban aesthetic is not a problem in itself. It would be impossible to isolate it without changing its nature, which often happens, even in scientific experiments. We shall see, on the contrary, how the urban plastic actually translates the harmonies or the fundamental contradictions of society.

From the point of view of physical form, the city is seen as a composite of solids and voids, in relief on a geographic background. The shape of the voids is influenced particularly by traffic, private and collective exterior spaces, the search for light and privacy, etc. The buildings form the solid part, the one we shall discuss here without denying the importance of empty spaces in the urban plastic.

The building should be seen not only as an element of the urban whole but as an element in the service of this whole. For a building, it is less important to be beautiful than to beautify the city. This very natural objective is, however, very difficult to attain in a society structured like ours, where every individual or every group seeks its individual promotion. Cities will continue to be disfigured as long as societies are not radically changed to the point where each individual feels above all that he is an element of the community, dedicated to its service.

If there is something objective in beauty, it is to be found in the intensity of the relationships that bind the parts of a form together and with the whole, and the relationships that link this form with its environment. These relationships can exist through varied similarities of form, colour, material, etc. And subjective beauty, which we daily experience, resides in the perception of these relationships. Perception being itself a play of relations established between an individual and the exterior world, an object might be qualified as more or less beautiful according to the relations between it and the intelligence that discerns it. For example, pieces of wood scattered on the ground have no relation among themselves, do not form an ensemble, do not constitute a form. These pieces of wood, placed close to one another, are suddenly perceptible as a pile of wood. The fact of being in a pile creates among them a relationship of proximity that the intelligence perceives, giving them the name of "pile" that defines them as a group. Let us now cut these pieces in cylinders of equal length, and a new relationship, a formal kinship this time, will be added to these pieces, constituting in this way a still more meaningful ensemble.

The ensemble will continue to be enriched if we add geometric relations by making cubes out of the sticks. Then, let us cut triangles out of the cubes and put them together in a structural group, that is, in such a way that a minimum number of rods offer by their assembly a maximum resistance to collapse. Now we have an enriched form of structural relations be-

tween the parts that engineers and architects will perhaps find beautiful, compared to other familiar structures. Maybe the musician will see here pleasing repetitive rhythmic elements of proportions (geometrical relations). A workman at rest will see the relation between the tower, its image in the water and childhood memories, pleasant or not, which will cause him to love or hate this object. The spontaneous relations that ordered the erection of the object have themselves been multiplied by unexpected relations between the elements, with the environment and with the background memories of the viewer. One might say of a form that it is infinitely more than the sum of its parts and that it becomes beautiful through the quantity of the relationships that unite its parts among themselves, between each of them and the ensemble, and between the ensemble and the environment. To say of an object that it holds together is to recognize the links uniting the parts of the object. By way of example we might have used sounds joined in a melodic ensemble, words put together in rhythmic, phonetic and poetic relations, or buildings grouped into a city.

The historical part of Upper Town in Quebec, which has survived thanks to its excellent construction, owes its beauty to a number of unifying characteristics and to an uneven geography that permits a diversity of form, besides opening out on an extraordinary panorama. These unifying characteristics are of a particularly technological order: one single generalized way of building walls, the masonry being massive and thick, a single method of spacing the openings and using recessed glass surfaces, a predominant way of framing roofs, of introducing light, the necessity of sending smoke out through the roofs, the slow evolution of constructive and decorative elements, all these factors generally technological, have contributed to the creation of relations of similarity between these structures, a plastic continuity, a unity and a harmony. Limited technology reduced the possibilities of individual affirmation of the elements to the detriment of the whole.

But a desirable diversity arose from the uneven topography, breaking the horizontal and superimposing the plans of the roofs. This diversity also came from decorative and technical particularities according to the builder and the age of the construction. Functional and dimensional peculiarities distinguished buildings according to their purpose and later the change in roofs through the introduction of mansard roofs and the replacing of burned-down buildings finally produced the Old Quebec of to-day.

Now, the city in crisis is being built up by men who wish to be different from each other and who have the technological means for this purpose.

The five-year dispute concerning the predominance of the parliamentary buildings over the buildings of international capitalists (and of each of the two over ordinary people) is an eloquent example of this. But this taste for the building separate from the ensemble permeates all consciousness in a world of individual struggles, personal promotion, and tedious advertising glorifying nonsense.

The architect cannot rid himself of this, nor does he wish to. Each project will be the masterpiece of his career. Integration is a minor preoccupation compared to the necessity of producing a noteworthy building. My readers may disagree. I hope to convince them by the following observations.

By a simplistic analogy an architect compared the profile of the discordant Concorde Building to the profile of the Canadian house, hoping to show architect Dimakopoulos' great wish for integration. The Concorde, through its outline, its medley of modern and gratuitous architectural fads, its frightful round eccentric revolving restaurant symbolic of wealthy tourist arrogance, is an urbanistic insult and an ugly building. Certain optical illusions turn it into a mass that tumbles down. It does not even manage to harmonize with the Montmorency, a close neighbour of the same age and size. But there is reason to consider valid the principle of moving the building back as it rises, promoting the passing of the sun from the south, visually disengaging the Grande-Allee. Let us emphasize that the moving back pure and simple of the building would have produced the same effects and would not, in that case, have imposed its solution on it, original and solitary, individual to the end, visible from the four corners of the horizon, in the service of a big hotel that intends to become a celebrity. Architectural form is senseless if it does not serve the urban form.

The Concorde illustrates the will to erect a distinctive building, the element refusing to give way to the ensemble, each musician choosing his rhythm and his scale. This certainly went on before our time, but what is new is the technological means at the disposition of individuals to attract notice to themselves to the detriment of the ensemble. The city is no longer built in technological unity, as was old Quebec, but in the diversity of materials, character, contradictory colour and texture, in the diversity of volumes, thanks to the elevator and to modern techniques in construction. Buildings fight against one another. Each goes ahead in its own treatment of masses and detail, its material and colour. Concrete, the material that lends itself so well to the integration of current architecture with old architecture, presents itself under a thousand faces, by its aggregates, its colours, its textures, its construction by panels or by casting.

With the exception of the college campus at Cap-Rouge, this has never been dealt with. On Parliament Hill, although all the new buildings are of concrete, the best continuity of material is seen between the former parliament building, of stone, and the new G building, of gray concrete. Place Québec wanted pale cement, making it different from the other materials. Apparently its next building will be of glass and steel, to relieve Quebec of its concrete . . .

These examples attempt to illustrate how the individual aspirations of each participant, with the help of modern technology, turn the city into a conglomerate of individualized buildings, juxtaposed and unplanned. This is why the city is in a crisis situation, why rational architectural practice is no longer possible, since a well-integrated new building would be destroyed later by a more arrogant neighbour.

There is no other solution to this but a radical one. A city where mechanisms are animated by the law of profitability can only be heterogeneous. Each one involved seeks his individual glory, which contradicts the very concept of form, organism, structure, ensemble. For a long time, controls and correctives will be searched for, cosmetic disguise will be carried on (trees will prove useful), but the problem will not be solved as long as this profound morphological contradiction is not eliminated. To achieve harmonious cities it will first be necessary to develop societies where all

forms of activity are more centred on the collective good than on that of the individual.

From the point of view of urban form, each building should first serve the urban ensemble, just as from the point of view of social form each individual should first act for the good of the ensemble, thanks to a much stronger social conscience, in more appropriate politico-economic structures.

(Translation by Mildred Grand)

THE REMAKING OF A WARD

By Reynald and Reny GADOURY

Reynald and Reny Gadoury describe the development of the Saint-Jean-Baptiste ward and suggests means of giving this part of the city back to its inhabitants. It was in this ward that the communal engraving workshop, L'Atelier de Réalisations Graphiques, was established; it is here also that Comme Gallery has just moved; and a theatre has its creative studios in this ward.

The modern city, that of bungalows, shopping centres, industrial parks, highways and big complexes, leaves little room for the local life of the district. Time, which mellowed Old Quebec and the suburbs of Saint-Jean-Baptiste, Saint-Roch and Saint-Sauveur, no longer has the same rhythm. The models that shaped Limoilou and Montcalm wards are no longer to be found in the Sainte-Foy or Charlesbourg suburbs. The new order has dictated the final solution to this old heart of Quebec: an enormous administrative block in Upper Town, a commercial zone in Lower Town, an historical sector for tourists, and highways to tie it all together. So Quebec's centre will now have to exist like *modern style* cities. However, the diversity of milieus is an original characteristic of this city. Everything is to be found here, including the richness of architecture. We ought, therefore, to expect that this wealth should be preserved for the well-being of the citizens, and that the ward should be remade!

One ward of Quebec, the Saint-Jean-Baptiste, had 25,000 inhabitants a few years ago. At its centre, it contained a virus, indeed a cancer-producing cell: the parliamentary city. This virus, fed by government budgets and capitalist investments, caused a serious illness. Charlatans and mandarins then did their work. Parliament Hill was attacked as gangrenous. Great destruction took place: 1200 dwellings destroyed, connecting roads, office buildings, hotels, luxury apartments, parking lots added.

Then, all around, there was to be seen decay, criminal arson and the insecurity of the 14,000 survivors. All these things come under one title: complexes H and G, the Hilton, the Concorde, Place Québec, Convention Centre, the Laurentian, the Grand-Théâtre, the Dufferin-Montmorency autoroute, Place de la Capitale, Saint-Cyrille Boulevard . . .

We must remake this sector, so that it will not die. We must redo connections and links with the cut-off parts. We have to join the suburb to the town and allow the passageways for pedestrians to become continuous from one place to another. Let us return to St. John St. its status as *The Street of Quebec*, the street unique in this country, the street that restores Quebec's pleasures to us, that lets us discover the thousand and one colours of Quebec cul-

ture and life.

The suburb ought to be connected again and linked to its southern part, Parliament Hill and the Plains of Abraham. So little is needed, just to retie these links, compared to what the government has invested in the area to build towers and parking lots.

It is necessary to remake the texture of the ward that was created by the people who lived in the city and made it theirs, and we must avoid falling into the complacency of the renovator or the administrator of funds for renovation who superimposes on the old web of the city a modern fabric of the fifties in which a downtown area, a central hub, absolutely must be established; and in this centre — this is the town-planner's rule — hotels, rooms one below the other, shops because the rooms exist and, in these boutiques, clients from the hotel who buy souvenirs and old things; restaurants, banquet and convention halls because there are rooms where the members of a convention can stay.

Why destroy a residential fabric made with man and family in mind; a texture that, daily renewed, would offer the life of the Quebecer to the people, with its children and its old folks, the Quebec way with its restaurants, its boutiques, its commercial establishments, the Quebecer's rhythm, with its moods, its streets for walking and its cautious cars? We know that capitalism always prevails over it, but the need to compete, to be bigger and stronger, can belong only to *doers* and not to generators of life and love here.

The ward's fabric of life must be reinvented and services must be allowed to be set up in the residential area and bring to it an activity of work, of interest in work and daily life, a rhythm appropriate to people disturbed in their space, their mood, their season, their movement, in order that they stand fast and do what they must.

It is necessary to reinvent the suburb's range of activities by complementary equipment, rejuvenated equipment, to keep and increase the number of families in the ward, to allow senior citizens to live out their time in their milieu among the things they love.

It is necessary to invent roads for automobiles and pedestrians that will cause the city to belong again to the resident, to the one who makes the city; pathways planted with trees, those indicators of time and seasons, passages that will open on clearings, squares of sand, parks and reserves of light and sun.

It is necessary to invent and promote new means so that the wards may renew and restore themselves continually. These means might be funds taken from taxes, which would be given as loans, at very reasonable rates of interest and repayment of capital, to whoever wishes to improve his home or to groups desiring to enhance their environment. Another method would be to relieve the person who wants to improve his home of a part of the taxes he regularly pays. Our rulers do not hesitate to spend enormous sums to allow companies to establish themselves in the wards, they do not hesitate to spend large amounts to restore the governor's home in the citadel, the residence of one man; and they hesitate to permit a sector of fourteen thousand persons to live decently . . .

It is necessary to bring the residents, all the residents, to do their part of renovation, to suit their town to their needs. They must be given the desire to create a ward with day nurseries and art studios, a food store, a bookshop, a carpentry repair shop, a restaurant, a geriatrics

service, a florist's shop, a crafts centre, a handy store, an architecture clinic, a furniture workshop, a grocery, and a photography shop.

The city administration ought also to institute renovation that would go on slowly in the wards. This should allow the residents to repair, improve, recondition their homes and their environment through aid and encouragement programmes continued with the same alacrity as this administration shows each year in collecting the taxes of these rate-payers. They should avoid acting mechanically, in separate cases, and spending considerable sums distributed indiscriminately on buildings. They should make interventions on the scale of the ward and gradually solve the serious problems of the deterioration of the environment by planning a programme of renovation of electrical systems, a programme of renovation of heating systems, a programme of renewal of roofs and exterior walls, a programme of renovation and improvement of back yards, emergency staircases and sheds, a programme for the repairing of roads and sidewalks, a programme that would solve the problem of electric power and telephone lines.

Renovation ought also to be carried on in experiments where the ends of streets would be closed off to return them to pedestrians and to nature, where unessential traffic would be slowed, turned away and discouraged, where spaces would be animated by sand or greenery, where walls and back yards would be revitalized by colour, where bicycle trails and pedestrian walks would be created, all these being experiments in which renovation would become creation and the administrator, an inventor.

(Translation by Mildred Grand)

A MENTAL TOPOLOGY OF THE OBJECT

By Pierre HAMELIN

Last year I visited Jocelyne Alloucherie in her studio on Charles Ave. in Quebec. Our interview follows:

Jocelyne Alloucherie — It is never really pure drawing, . . . pure sculpture, . . . It is never really painting, . . . An object suggests a drawing to me, a surface; I can be brought back to the object again. I don't try to locate myself in traditional definitions of painting, sculpture or drawing; it is the idea of place that interests me, full space, multidirectional and significant to different degrees; that is why I wish to remain open and available to all its conventions. In spirit, at least, my activity is related to architecture, a certain definition of architecture.

Pierre Hamelin — What do you think of art in general as activity?

J.A. — A way of seizing reality, of drawing knowledge from it and of expressing it. It is the term "knowledge" that takes on a much greater meaning here; it contains the desire to contravene pre-existing ideas and the aspiration to the extraordinary. Reality . . . It is a matter of a reality that has the quality of a dream. One might better say surrealism.

P.H. — Surrealism, according to André Breton? **J.A.** — No, according to me! Through subjectivity and beyond. Can we really know now the sense in which Breton understood it? The dramatic part of this is that there is history; chance too, paradoxically. What would we be without