

# Early Childcare Centre (CPE) Quebec Native Friendship Centre Movement

Public artwork



September 21, 2026



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## 1 ADMINISTRATIVE CONTEXT

With its social dimension, public art helps improve the quality of life for citizens and fosters ties between artists and the general public. Public art characterizes the site of its installation, even going so far as to redefine it. It encourages the public to engage with their everyday surroundings and is often their first—if not only—encounter with contemporary art.

This competition is being held pursuant to the Government of Québec's *Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux et publics* [Policy of integrating art into the architecture and environment of government and public buildings and sites]. The City of Québec enforces this policy within its jurisdiction, in accordance with the law enacted on December 8, 2016 (LQ 2016, Chapter 31), which grants it national capital status, thereby increasing its autonomy and powers.

## 2 CONTEXT OF THE PUBLIC ART COMPETITION

This project to incorporate a public artwork is part of the development of a community living environment for Indigenous students and their families in Québec City, located on the Université Laval campus and including a childcare centre. The new building is located at 895 Avenue du Séminaire, on the university campus, in the Cité-Universitaire neighbourhood of the Sainte-Foy-Sillery-Cap-Rouge borough in Québec City (Appendix 1).

The CPE of the Quebec Native Friendship Centre Movement (RCAAQ) will occupy part of the ground floor of a seven-storey building, which will also provide 94 housing units for Indigenous students and their families from various communities across Québec. The RCAAQ CPE will have space for 81 preschool-aged children.

The total budget for the creation of the artwork is **thirty-six thousand eight hundred and twenty-five dollars (\$36,825), including tax.**

Artists must read Article 7—General provisions—to learn more about the criteria for eligibility and disqualification.

Coordinated by the Culture and Heritage Department of the City of Québec, this contest is organized in collaboration with the Société immobilière du Regroupement des centres d'amitié autochtones du Québec (SIRCAAQ). Its goal is to promote a unique opportunity for interaction between members of the public, the selected venue and the work of art.

### 2.1 CPE of the Quebec Native Friendship Centre Movement (RCAAQ CPE)

The Yahndawa' community living environment<sup>1</sup> was designed to provide dynamic and appropriate spaces for Indigenous students. It will offer a total of 94 housing units, including 8 studio apartments, 38 3½ apartments, 30 4½ apartments, 15 5½ apartments and 3 6½ apartments. The project includes an early childcare centre (CPE), academic coworking spaces, a community room, a communal kitchen with a café area, multipurpose rooms, study and collaborative workspaces, a fitness area, spaces for multicultural gatherings and exchanges, and offices for professional services.

Several services will be offered on site, including a reception desk, assistance with adjusting to urban life, community activities, a community health clinic, a mutual aid service, and academic and psychosocial support.

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<sup>1</sup> *Yahndawa'* means "river."

As part of this project, the artist is invited to draw inspiration from the mission of the RCAAQ early childcare centre and the values of the Quebec Native Friendship Centre Movement.

### **Mission of the RCAAQ early childcare centre**

The Quebec Native Friendship Centre Movement early childcare centre (RCAAQ CPE) is an affiliate organization of the RCAAQ. It welcomes and supports children in all aspects of their development, helping them build a proud and confident Indigenous identity and achieve overall wellbeing in collaboration with families and urban Indigenous communities. The RCAAQ CPE serves as a cultural hub and promotes a sense of pride in one's identity.

#### **Values of the Quebec Native Friendship Centre Movement<sup>2</sup>**

**Kindness:** Empowering individuals, honouring our history, cultures and uniqueness, taking action with humility and putting the collective good first.

**Cooperation:** Leveraging mutual support and knowledge sharing, valuing cultural differences and creating spaces for cooperation to achieve common goals.

**Involvement:** Unifying our efforts and knowledge sharing to fulfill our mission, affirming collective strength and inspiring leadership while solidifying our cultural and organizational identity.

**Innovation:** Crafting solutions that meet the needs of Indigenous Peoples and that are grounded in cultural awareness. Our projects and approaches are designed to be transformative.

**Integrity:** Acting ethically and remaining true to our values, adopting a fair and diligent approach to fulfilling our mission and aligning vision and initiatives.

**Respect:** Assessing the impact of our actions on others, honouring our traditions and working for future generations. Respect is shown by our words and actions, through good manners and harmonious relations.

### **Wish regarding the work of art**

It is hoped that the work will enrich children's daily lives by offering a visual narrative that conveys meaning, curiosity and wonder. This will help make the designated site a welcoming, unifying space rooted in the values of the Yahndawa' community.

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<sup>2</sup> Quebec Native Friendship Centre Movement ([www.rcaaq.ca/en](http://www.rcaaq.ca/en)).

## 2.3 Presentation of architectural concept

Located in the heart of the campus, on a tree-lined site, the new living environment will open its doors to students and their families in the fall of 2026. The project aims to reflect Indigenous communities. The architectural design and construction were carried out in constant dialogue with an Indigenous architecture committee established by SIRCAAQ, composed of five students/graduates from various nations.

The architectural concept for the building (Appendix 2) is rooted in the idea of a **Shaputuan**, a traditional space for gathering and dialogue. It draws particular inspiration from the image of its protective canopy, as well as from the concept of **an ecosystem**, in which each individual component contributes to the vitality of the whole. In this vein, the Yahndawa' community is designed as a network of interactions among residents, families, the children at the CPE, and the other organizations and services based there. The shared, cultural and community spaces are the true beating heart of the local community, fostering daily interactions and exchange.

The building's layout is based on a series of **interconnected volumes**, organized around a spacious inner courtyard and evoking the **cardinal directions**. Inviting and accessible, the courtyard and wooded area serve as an extension of the **territory**, providing a gathering place and a gateway to nature. The architectural design creates a constant dialogue between indoor and outdoor spaces, particularly through the numerous doors and windows and the choice of materials: natural tones, prominent use of wood and slate, and finishes inspired by raw materials.

The external structure of the building is brought to life by a perforated "double-skin" inspired by the **Shaputuan's** protective canopy. The patterns created by the perforations are inspired by photographs of the **land, nature** and the **natural cycle of the seasons**. This design gives the building a distinctive character, creating an interplay of light and transparency that changes with the seasons and throughout the day.

The RCAAQ CPE is accessible via the building's main entrance, located on Avenue du Séminaire, and two entrances on the building's north side, one of which leads directly to the nursery. The entrance to the CPE is located on the ground floor, to one side of a large, well-lit, circular communal interpretation room. This room will offer an immersive experience through the inclusion of a traditional canoe suspended from the ceiling and a multidisciplinary immersive artwork projected onto a wall. From the building's main entrance, the CPE is visible at the end of the hallway.

The area in front of the entrance to the CPE was designed to function as a transition zone. Bordered by a curved wall, it features an intimate alcove furnished with two-tiered benches. This layout creates a smooth transition between the community spaces and the CPE, providing a welcoming space to unwind, have a quiet chat, or host a group of children for storytime, cultural enrichment activities or even a short presentation. A true oasis of calm within the building, this space encourages people to interact and spend time with one another.

On the other side of the entrance to the CPE, there is a long L-shaped hallway leading families to the facilities. Featuring built-in light-coloured wood coat racks and doors, it connects the spaces designed for different groups of children. The group rooms are located on the periphery of the building to maximize natural light and provide multiple views of the surrounding woods. The door leading to the outdoor play area for children 18 months and older is located at the end of the hallway, while the play area reserved for infants can be accessed directly from the nursery.

A floor plan for the ground level of the building is available in Appendix 3.

### 3 PUBLIC ART COMPETITION

#### 3.1 Competition details

This competition is part of an initiative aimed at enriching the city's collection of public art, promoting the quality of the artwork created and helping the public develop their critical thinking skills.

The proposed concept for the public artwork must be contemporary in style and either two-dimensional (2D) or in relief (with only slightly raised elements). It must integrate seamlessly into the RCAAQ CPE at the proposed site.

##### **Location of the artwork installation**

The selected artwork will become an integral part of the RCAAQ CPE, as it will be featured in the reception area located in front of the main interior entrance. Designed as a transitional space, this area is structured around a curved wall and a series of two-tiered benches. The installation of this artwork aims to transform this space into a unique setting where people can relax, gather and mark the daily comings and goings of children, staff and parents while offering a warm and unifying experience.

The artwork must be installed in the following two locations:

- The curved wall facing the benches: area of 5.07 meters by 2.44 meters. A floor clearance of 0.915 meters must be maintained in order to preserve the light wood grain laminate wall panelling.
- The wall behind the benches: area of 3.11 by 2.44 meters.

At the artist's discretion, the artwork may also extend onto the ceiling, covering an area of 28.8 square meters, which is covered in wood planks (Western Red Cedar with warm orange-brown under tones).

The wall surfaces to be covered consist of white-painted gypsum board. Metal brackets integrated into the panels at regular intervals are available for securing the artwork in place. Detailed technical drawings will be provided at the technical meeting.

The finishing materials used in the space include light maple-style wood grain laminate wall panelling, ceramic flooring (Beige/Cream) and two-tiered benches (Natural varnished maple). The space provides a beautiful, neutral backdrop that will allow the artwork to shine.

The location for the artwork and renderings of the interior are available in Appendix 5.

##### **Artwork program**

The purpose of this competition is to create a permanent work of art intended to give the site a distinctive identity.

The chosen space is suitable for displaying artwork that is either in two dimensions or has only slightly raised elements. Located along the daily route taken by the children, their families and CPE staff, the artwork will enjoy high visibility and has great potential to become a cherished part of the CPE community.

The project must achieve the following objectives:

- Be two-dimensional (2D) and/or in relief with only slightly raised elements (a maximum of 160 mm).
- Define the space based on the mission, values and context of the Yahndawa' community living environment.
- Be unifying and meaningful in the context of a living environment that brings multiple nations together.
- Support and enrich the daily lives of children.
- Spark curiosity, wonder and discovery while simultaneously contributing to the calm, soothing atmosphere of this transitional space.
- Develop a narrative dimension that transports the audience.
- Opt for a neutral colour palette inspired by the forest, nature and the territory.

The artist is free to explore different thematic avenues consistent with the spirit of the project. Themes such as the forest, nature, flora and fauna, as well as the cycle of the seasons—which marks the rhythm of the children's daily lives—are particularly relevant sources of inspiration. These themes may be explored through imagery or in a figurative, evocative, poetic, symbolic or abstract manner.

The artist may choose to draw inspiration from the animals that are part of the world of the Quebec Native Friendship Centre Movement, which are the turtle, the otter and the eagle. The artist can also draw inspiration from the names of the CPE groups: the Little Warriors, the Little Dreamers, the Little Chiefs, the Little Wise Ones, the Little Gatherers, the Little Fishers, the Little Trappers, the Little Dancers and the Little Hunters.

## 3.2 Artwork constraints

### **Sustainability requirements**

- The materials used in the artwork must have a lifespan equivalent to that of the building and the site into which it is integrated.
- The materials must be compatible with one another.
- The material treatments, assembly techniques and anchoring methods must ensure the work's durability.
- The structure must be designed and built to require only minimal and easy maintenance on the part of its owner.
- The artist must provide a preliminary maintenance plan when presenting their proposal, and a detailed plan upon delivery of the artwork to the owner.
- The finish and assembly must be resistant to accidental impacts and vandalism under normal conditions of use in a public place.
- The lower parts of the artwork will be accessible to the touch. They must also be able to withstand repeated physical contact, scratches and graffiti, and be washable.

## Artwork compliance

- The project must comply with generally accepted safety standards for public spaces as set forth in the Quebec Construction Code.
- The artwork must be designed to prevent climbing.
- The materials used must not have rough surfaces, sharp edges or finishes that pose a risk of injury. Given that the artwork is integrated into a setting designed for young children, extra care must be taken to ensure that it does not contain any dangerous materials or cavities, particularly in areas accessible for tactile exploration.
- The inclusion of technological, kinetic or sound elements is not permitted, nor are works of art such as fountains or anything else incorporating water.

A meeting will be held to provide finalists with details of the requirements to be met.

## Sustainable development

Artists should, to the extent possible, adopt practices consistent with the [City of Québec's guidelines on sustainable development](#), in particular by promoting local and responsible sourcing.

### 3.3 Calendar

|                                        |                           |
|----------------------------------------|---------------------------|
| Launch of competition                  | September 21, 2026        |
| Deadline for receipt of applications   | November 20, 2026         |
| Selection of finalists by the jury     | week of December 14, 2026 |
| Information session for finalists      | week of January 11, 2027  |
| Presentation of proposals by finalists | week of May 17, 2027      |
| Jury meeting to select the winner      | week of May 17, 2027      |
| Installation of the artwork            | Before February 11, 2028  |

*This calendar is subject to change, except for the deadline for submissions of applications.*

## 4 SELECTION PROCESS FOR THE PUBLIC ART COMPETITION

### 4.1 Evaluation of applications and selection of finalists

Artist applications must be submitted in a single email to the Culture and Heritage Department of the City of Québec, sent to [artpublic@ville.quebec.qc.ca](mailto:artpublic@ville.quebec.qc.ca) no later than November 20, 2026, at 11:59 p.m.

The artist must submit an application that demonstrates the excellence of their previous work or their skills for the purposes of this competition. The documents to be submitted are as follows:

- **Artist information form**, duly filled out, dated and signed. This form is available at [ville.quebec.qc.ca/artpublic](http://ville.quebec.qc.ca/artpublic).
- **A letter of interest** explaining the artist's reasons for taking part in this public art competition, as well as an overview of the proposed concept. This document will play an important role in the selection process. Maximum of two standard (8 ½ in. x 11 in.) pages, portrait orientation.

- **Artistic curriculum vitae:** maximum of five standard (8 ½ in. x 11 in.) pages, portrait orientation.
- **A visual portfolio** of a maximum of **10 digital images** relevant to this competition. The visual portfolio must be accompanied by a descriptive list of the digital images that specifies, for each image: the title, the year of creation, the dimensions (metric measurements only), the materials and the context of the creation or exhibition. No video files or hyperlinks will be accepted.
- **Artistic statement** of no more than two standard (8 ½ in. x 11 in.) pages, portrait orientation.

Documents submitted as part of the application will not be returned to the artist.

The jury will use the **following selection criteria** to evaluate applications:

- Excellence and quality of completed projects
- Creativity and originality of the artistic approach
- Artistic career
- Experience with similar projects
- Interest in the competition (evaluation of the letter of interest)

No compensation or fees will be paid to artists at this stage of the competition. The jury will select up to two finalists and provide comments and recommendations, if applicable.

## 4.2 Finalist proposals and selection of the winning work

The finalists will be invited to present their proposals to the jury. The order of presentations will be determined in advance by a random draw, and notice of the meeting will be sent out four weeks before the presentation date. Each artist will have 30 minutes to present their concept, followed by a 15-minute question-and-answer session. At the end of the presentation, the artist will leave the room.

Artists must demonstrate the significance of their project for the site, its technical feasibility, its sustainability and its alignment with the proposed budget. In addition, the presentation must include the following elements:

- A 1:20 scale **model of the artwork**, and a rendering depicting the artwork and its immediate surroundings (in the form of a drawing or photomontage) at an appropriate scale to show how the artwork will fit into the selected context. Artists will be provided with a digital representation (photograph or image/elevation/plan) of the artwork's primary location, either on paper or in digital format. The format for digital images is 11 in. x 17 in.
- **A descriptive document** including:
  - A text presenting the artwork
  - A technical description (metric measurements only)
  - A project timeline
  - A preliminary maintenance estimate

The description of the artwork must explain the concept the artist is choosing to address for this public art competition.

The technical description must include a list of materials and technical data sheets if needed, the selected treatments and finishes, as well as the manufacturing and assembly methods. It must specify how the artwork shall be secured, using a solution approved by a structural engineer who is a member of the Ordre des ingénieurs du Québec.

- **A sample** of each material that will be used in the artwork.
- A detailed **budget** (if the artist wishes, the City can provide an Excel template as an example).

No documents submitted will be returned to finalists.

The jury will use the **following selection criteria** to evaluate the finalists' proposals:

- Artistic quality
- Integration of the project into its surroundings and visual impact
- Artist's interest in the project
- Functional and technical aspects
- Alignment of the project with the available budget

Each artist who presents to the jury a proposal that is deemed compliant will receive—provided they have previously signed the agreement submitted by the RCAAQ CPE—compensation of **five thousand seven hundred and fifty dollars (\$5,750), including tax**, which will be paid in accordance with the signed agreement.

#### 4.3 Approval of the choice of a winning project

The jury deliberations will be recorded by the project manager and signed by all members of the jury. The RCAAQ CPE will receive the jury's recommendation and, through its governing bodies, retains the authority to award the contract to the winning project. If they agree with the jury's recommendation, they will inform the City of Québec.

Subsequently, the RCAAQ CPE will negotiate with the artist and draft the terms of the professional services contract for the creation and installation of the artwork.

The winner's identity and concept will be revealed once the RCAAQ CPE has signed the agreement for the creation of the artwork.

## 5 THE JURY

### 5.1 Composition

A jury will be formed specifically for this contest. Composed of five members with voting rights, it will participate in every stage of the selection process and consist of the following individuals:

Voting members:

- A representative of the owner
- The architect responsible for designing the building
- Two specialists in the visual arts or the art trade
- One person representing the project's users

Non-voting members:

- The public art project manager for the Culture and Heritage Department of the City of Québec. This person will act as secretary for the jury, and as general coordinator. In the context of her responsibilities, she may be assisted by whatever staff members necessary to carry out her duties.

## 5.2 Role

The jury serves in an advisory capacity. Its role is to review and evaluate artistic proposals, select finalists, and choose and recommend a winning project.

If the jury is unable to recommend an artist or a winning work, it must explain the reasons for its decision in its report.

## 6 BUDGET FOR THE PUBLIC ART COMPETITION

The total projected budget for the artwork is **thirty-six thousand eight hundred and twenty-five dollars**

**(\$36,825), including tax.** This budget includes:

- The artist's fees and royalties.
- The artist's travel and living expenses necessary for the creation of the work.
- The cost of preparing plans, specifications, and both preliminary and final cost estimates for the project.
- Fees for professionals whose services are required to complete the project (engineers, tradespeople, etc.).
- The cost of materials and services (labour, machinery, tools and supplies) required for the design and construction of the project.
- The cost of transporting and installing the artwork, as well as the cost of securing the site during installation and then restoring the site to its original condition.
- The cost associated with anchoring the artwork.
- The cost of permits and coordination fees related to the installation and completion of the artwork.
- Travel expenses and courier fees.
- A contingency budget of at least 10%.
- Expenses related to participation in coordination meetings with the project owner.
- One million dollars in civil liability insurance (\$1,000,000) for the duration of the creation and installation work, as well as business interruption insurance, off-site coverage, transportation insurance, and all risk installation floater insurance with replacement cost coverage. This insurance must cover the value of the artwork before taxes.
- The cost of preparing the entire proposal, including as-built drawings and photographs, taken for noncommercial purposes, of the different stages of production.
- Special anti-graffiti protective treatments, if necessary based on the artwork's location.

## 7 GENERAL PROVISIONS

### 7.1 Eligibility

**In order to be eligible, artists must be a member of one of Québec's First Nations or the Inuit people.**

The competition is open to professional artists<sup>3</sup> who are members of one of Québec's First Nations or the Inuit people, who reside in Québec<sup>4</sup> and who are actively engaged in their artistic practice—whether that practice is traditional, customary, contemporary or a blend of these approaches.

The term “artist” can refer to either an individual or a collective. In the case of a collective, one person from the collective must be designated as the project manager.

Any person with an employment relationship with the City of Québec, whether permanent, temporary or part-time, is ineligible to participate in the competition. Any person must also recuse themselves if they could be considered to have a conflict of interest, either by themselves or by others:

- 1) Because of their ties to the City, its staff or its administrators, or to a member of the jury or a professional team assigned to the project
- 2) These ties may consist of a direct family relationship, an active dependent relationship or a professional association during the course of the competition.

Partners of these individuals and their employees are also excluded from the competition.

### 7.2 Non-compliance clauses

Any of the following situations may result in the rejection of an application or a proposal:

- Failure to include a required document in the artist's application materials.
- Failure to comply with any other condition specified as essential in the instructions provided to the artists, including the omission of, or failure to meet, any requirement regarding the components of an application or proposal.

Following the compliance review, the project manager will share her observations with the jury. Applications and/or proposals that have been deemed noncompliant will not be presented to the jury.

### 7.3 Disqualification

Any application received after the filing deadlines specified in Article 4.1 will be automatically excluded from the competition. The City reserves the right to disqualify, if necessary, any application or proposal for partial or total noncompliance with the provisions and rules of this competition.

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<sup>3</sup> Professional artist: artist who has acquired their basic training by self-teaching or through a formal course of instruction, or both; who produces works on their own behalf; who has skills that have been recognized by their peers in the discipline; and who creates works that have been presented or published in a professional context. See also the Act respecting the professional status of artists in the visual arts, film, the recording arts, literature, arts and crafts and the performing arts.

<sup>4</sup> Proof of Québec residence may be required before proceeding to the next stage of the competition.

## 7.4 Copyright and exclusivity

By submitting their work, each artist agrees to reserve their concept for the RCAAQ CPE and not to make—or allow anyone else to make—any adaptations of it for the purposes of another project until the winner is selected.

All documents, proposals and works, in any form or on any medium, produced by the artist having designed the winning project in the context of this competition shall remain the full and exclusive property of the RCAAQ CPE, which may use them as it sees fit if the artist is commissioned to carry out the project.

## 7.5 Language clause

For the purposes of this competition, all written and spoken communication must be in French or English. This rule applies to all documents required for the submission of the artists' applications and proposals.

Any documentation submitted or sent in English will be translated into French. In addition, when a presentation, meeting or activity is conducted in English, interpretation services into French will be provided, if needed, to ensure that everyone involved can fully understand and participate on an equal footing.

## 7.6 Consent

In accordance with the Act respecting Access to documents held by public bodies and the Protection of personal information (CQLR, Chapter A-2.1), any individual or legal entity that submits an application thereby consents to the disclosure of the following information:

- Their name, regardless of whether the application is accepted or not.
- If the application is deemed noncompliant, the applicant's name, along with a statement that the submission was deemed noncompliant and a description of the specific grounds for said decision.

The City of Québec may also, if it deems it appropriate, provide access to such information to anyone who requests it in accordance with the provisions of the Act.

## 7.7 Privacy

Finalists must treat the content of the studies conducted as part of this competition as strictly confidential and must not, without prior written consent, communicate or disclose any information—whether in whole or in part—regarding this matter to any private or public third parties.

## 7.8 Review of documents

By submitting their application, artists acknowledge that they have read and understood all the requirements of the public art competition regulations and agree to all of their terms, conditions and stipulations.

The City of Québec reserves the right to make changes, in the form of an addendum, to the finalists' proposal documents before the deadline for submission and, if necessary, to change the submission deadline. Any such changes will become an integral part of the call for applications and will be communicated to the finalists in writing.

## 7.9 Status of the finalist artist

If the finalist artist is a legal entity (incorporated company), the authorization must be documented in a copy of the legal entity's resolution to that effect.

If the finalist artist is a collective, each member of the group must sign the agreement and any other document representing the interests of the collective or the project owner.

## 7.10 Public art competition coordinator

All questions regarding this competition should be directed to:

Maude Lavoie-Payeur, Culture and Heritage Advisor

Culture and Heritage Department

City of Québec

Phone: 418-641-6411, ext. 8334

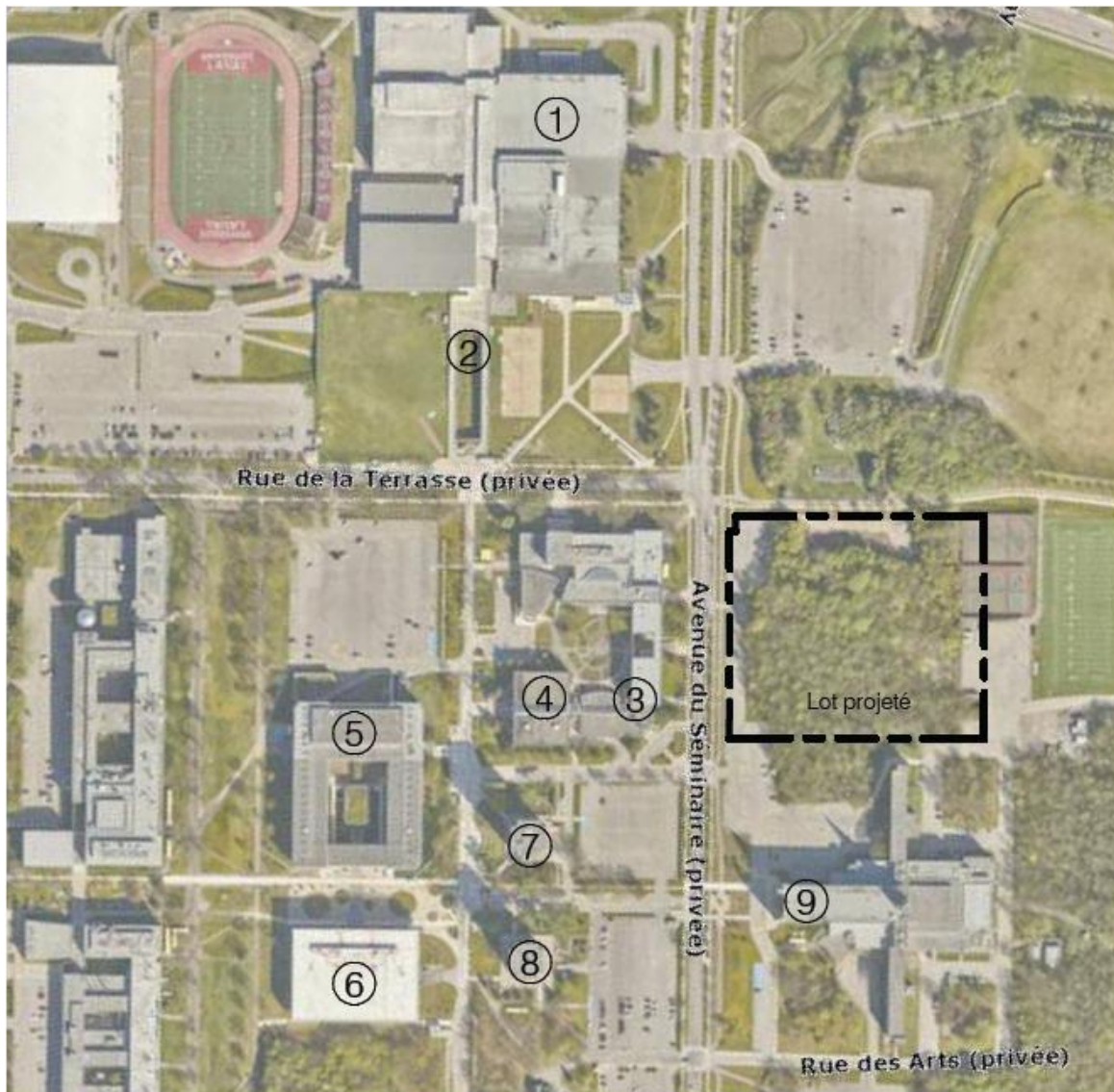
[maude.lavoiepayeur@ville.quebec.qc.ca](mailto:maude.lavoiepayeur@ville.quebec.qc.ca)

All requests for documents and information must be submitted to her by phone or email.

All submitted documents are reviewed by the project manager to ensure that they include the required information and comply with these regulations. Applications or proposals that do not meet the requirements will not be reviewed by the jury. In such a case, the artist(s) will be notified by mail or email.

## Appendix 1

### Location and building





*Images courtesy of Lafond Côté Architectes.*



*Images courtesy of Lafond Côté Architects.*

## Appendix 2

### Architectural concept The Shaputuan

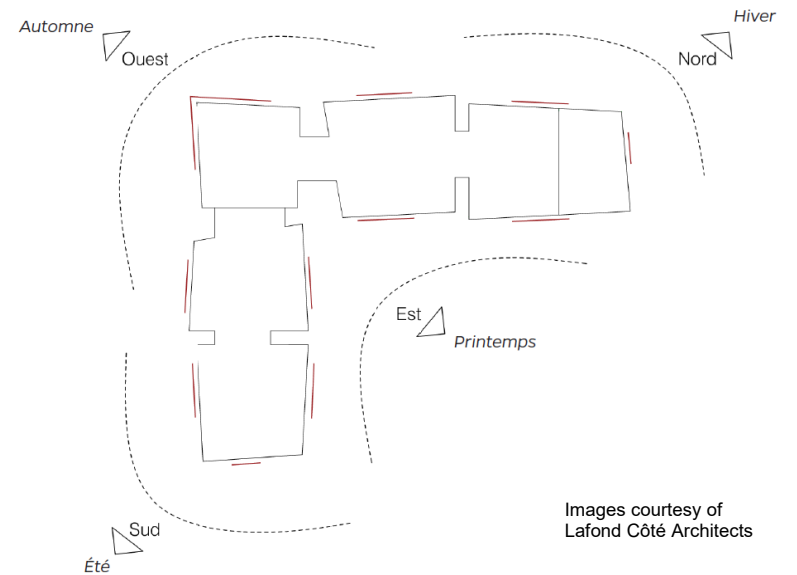


*Images courtesy of Lafond Côté Architects.*

## The concept of a perforated “double-skin”

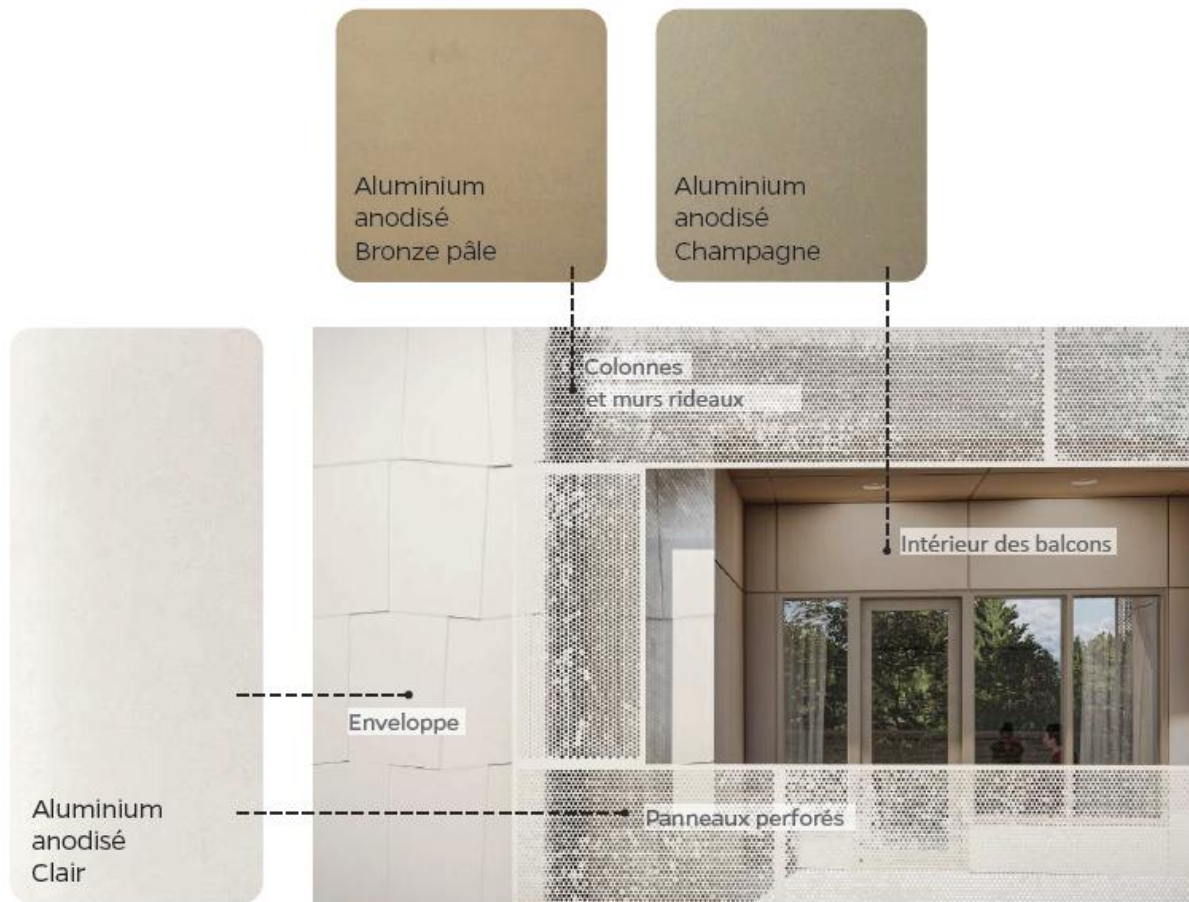


*Diagram of the cardinal directions*



Images courtesy of  
Lafond Côté Architects

## Materials

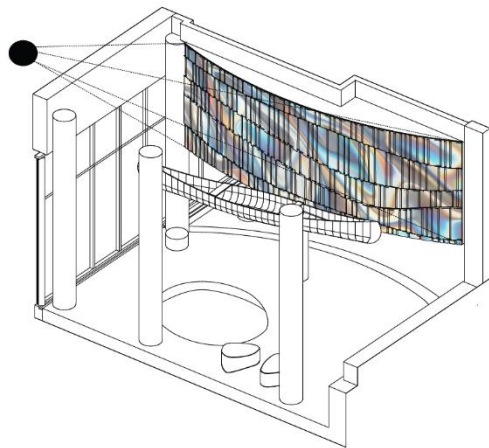


*Images courtesy of Lafond Côté Architects.*

## Interpretation room

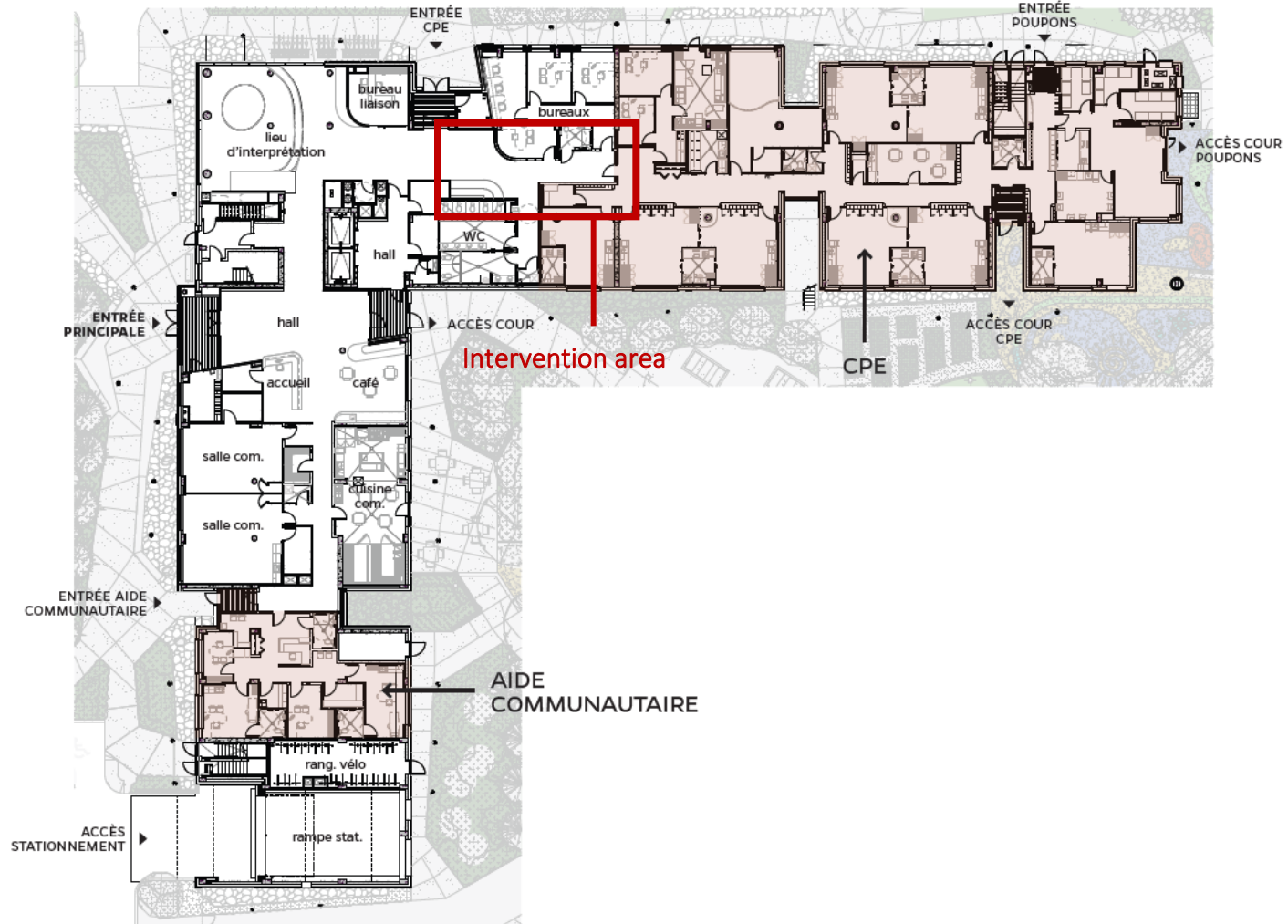


*Images courtesy of Lafond Côté Architects*



### Appendix 3

#### Site plan



*Images courtesy of Lafond Côté Architects.*

## Appendix 4



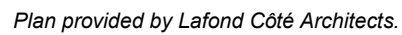
Interior views of the common area



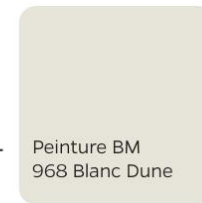
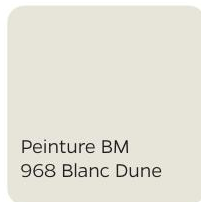
Interior views - CPE facilities

*Images courtesy of Lafond Côté Architects.*

**Enlarged map of the site where the artwork will be located**



## Views and materials in the area where the artwork will be located



Images courtesy of Lafond Côté Architects.



*Images courtesy of Lafond Côté Architects.*