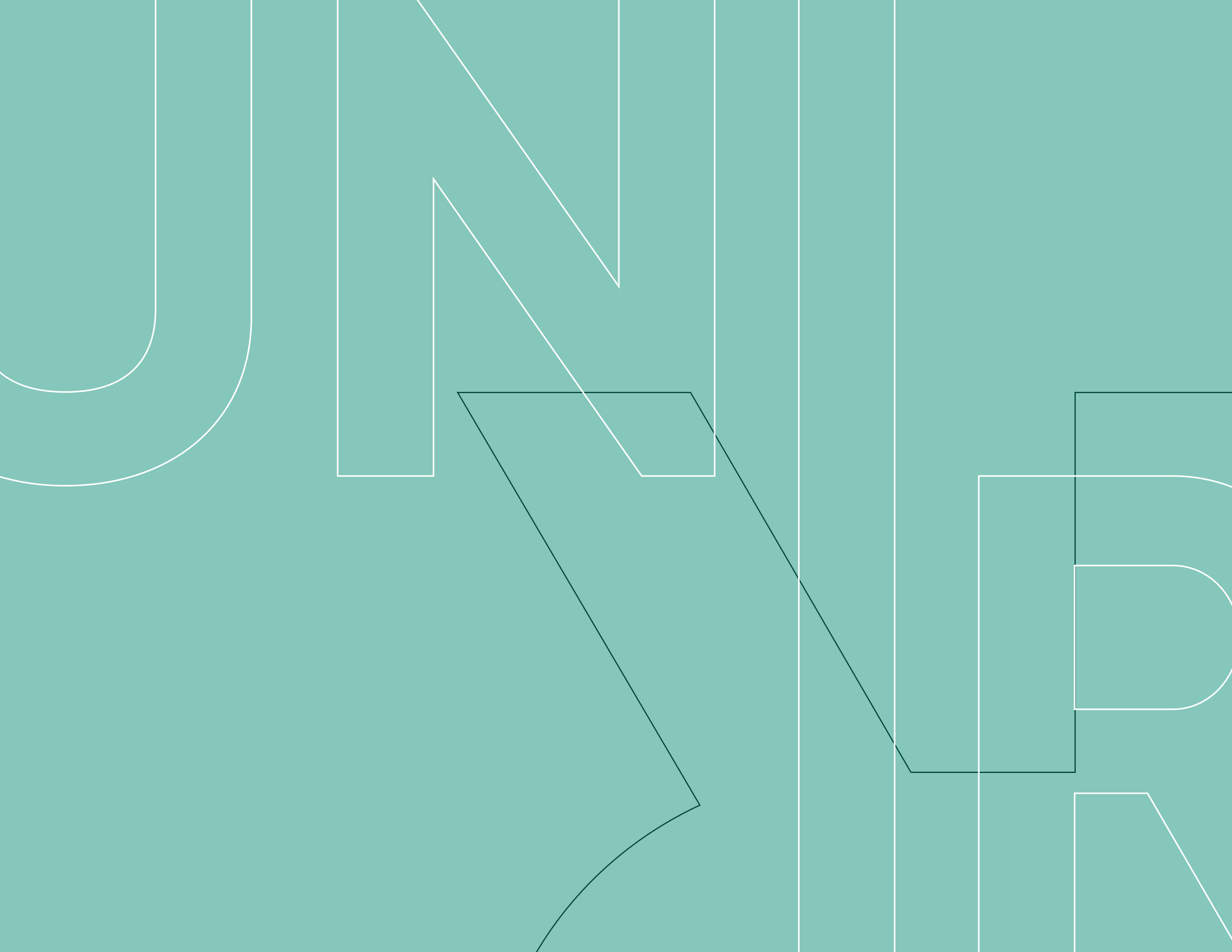




Public art master plan

Réseau express
métropolitain

UNIR
REM public
art program



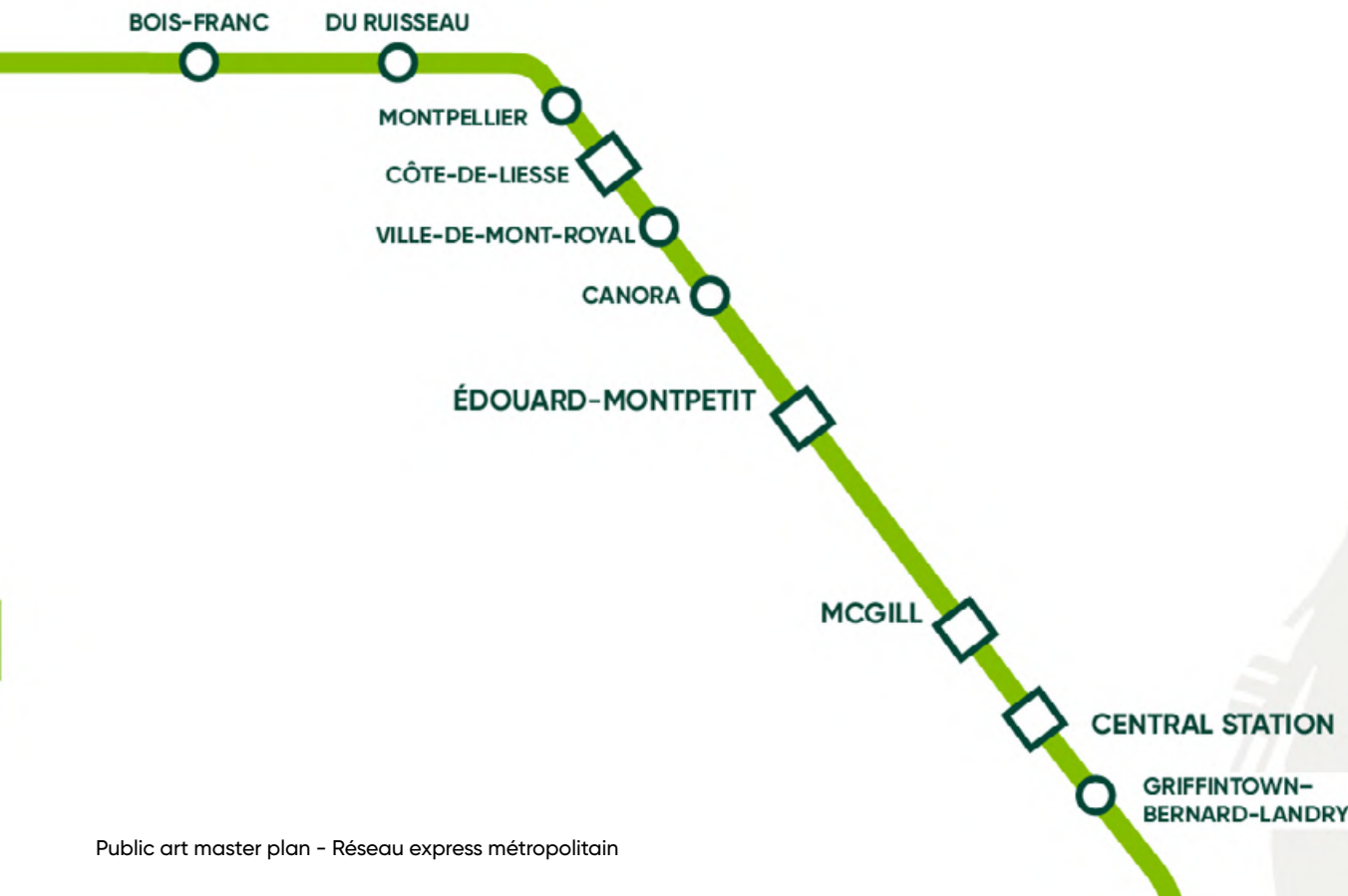
This master plan was conceived with a view to ensuring that art is an integrated component of the REM and that it contributes to the development of the living spaces served in the metropolitan region. This planning process is an opportunity to propose innovative approaches to public art, such as the temporary installations program, while optimizing available financial resources. The master plan is informed by a review of similar national and international experiences.

The REM and the environments it crosses



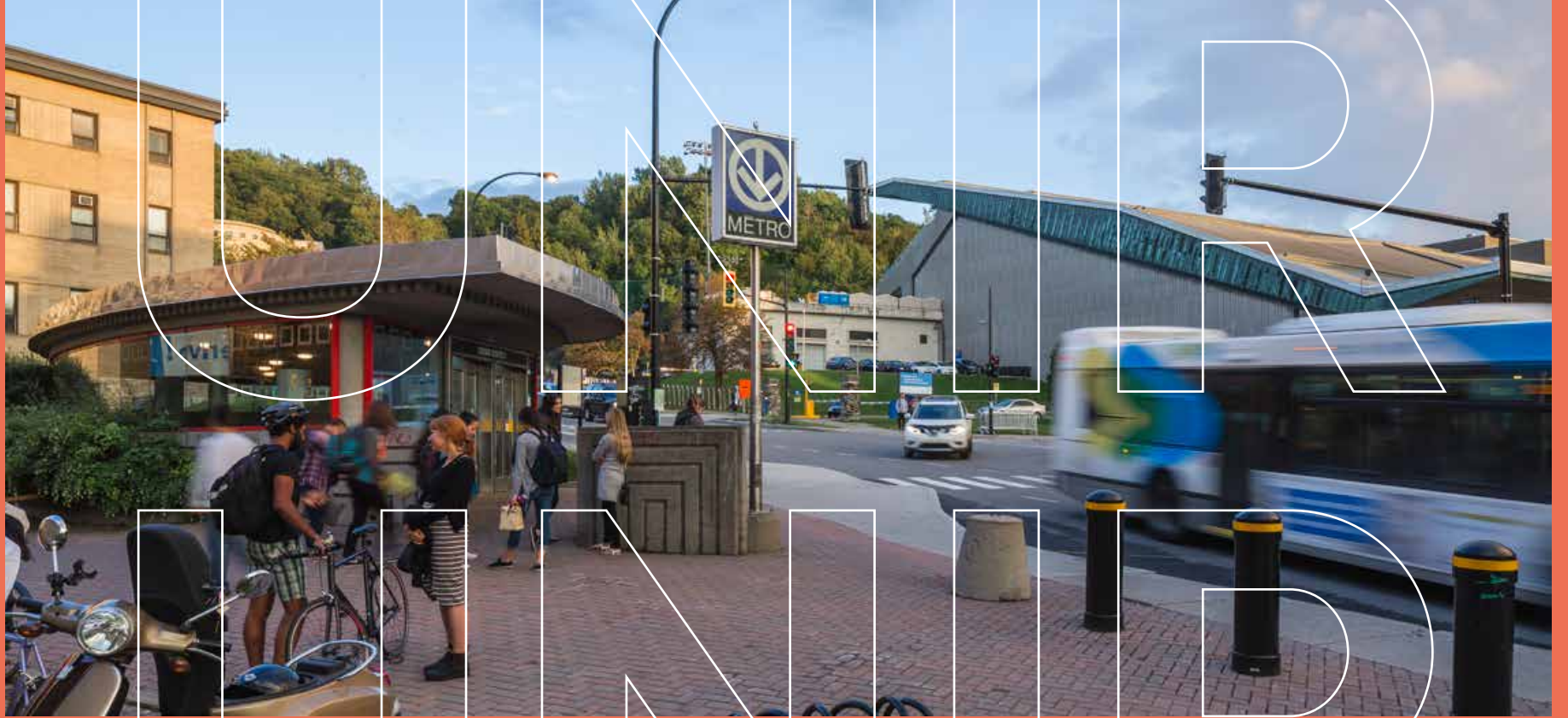
The REM and the environments it crosses

The Réseau express métropolitain (REM) is one of the largest automated transportation networks in the world and the largest Québec public transit project of the last 50 years. With its 67 km and 26 stations, the REM will allow users to quickly access downtown Montréal, the South Shore, the North Shore, the West Island, as well as Montréal-Trudeau International Airport.



The REM will offer light rail service 20 hours a day, 7 days a week, with service every 2.5 minutes on the main segment (from Brossard station to Bois-Franc station) during peak hours and every 5 minutes during off-peak hours.

The construction of the REM is under the responsibility of CDPQ Infra, a subsidiary of the Caisse de dépôt et placement du Québec (hereafter CDPQ). The construction of the network, including the engineering work, was entrusted to the NouvLR consortium, which is composed of SNC-Lavalin, Dragados Canada Inc, Groupe Aecon Québec Ltée, Pomerleau Inc. and EBC Inc. The architecture and urban integration of the REM are being carried out by the Lemay, Perkins + Will and Bisson Fortin consortium.



The territory

The REM extends over the territory of the *Communauté métropolitaine de Montréal* and is deployed in four branches.

In this master plan, the territory is understood as the corridor where the REM tracks and its 26 stations are located, but also takes into account the bordering environments. The aim is to consider the different contexts served by the REM and to ensure that the works are in dialogue with the places where they are displayed.

The five types of environments crossed



Railway bridge in Laval

Waterways

As the route includes five spans over four rivers, the REM experience emphasizes that Montréal is an island in the heart of an archipelago. The crossings over the symbolic St. Lawrence River (in the middle of the Samuel-De Champlain Bridge) and the Nuns' Island channel, as well as the Mille-Îles and Des Prairies rivers, are all moments to look at the region's riverside landscapes and to linger on the changes they undergo during the day and the seasons.



View of Montréal's Central Station

The city

The route through downtown Montréal is in dialogue with the traces of the industrial past of the South-West and with the great modern expressions of the city centre, such as Place Bonaventure, connected to the Central Station. On both sides of Mount Royal, which it crosses, the REM is linked to knowledge institutions, such as Université de Montréal and McGill University, as well as to the business and commercial centre.



Typical agricultural land in Québec

Natural and agricultural areas

The landscapes covered by the REM are diverse and include riverbanks, wetlands, forest areas and wastelands. In the vicinity of the South Shore branch, there is farmland that the REM project intends to revitalize through the creation of an agricultural land trust.



Technoparc Montréal

Industrial areas

Along the highways, on the South Shore as well as in the West Island, the REM serves areas where major employers are located, including the Montréal Technoparc, which brings together science and technology companies.



Children's playground in Brossard

Living spaces

From historic communities to transit-oriented developments (TODs), the cities served by the REM take many forms. The people living and working near the network are diverse.



"A constellation of fragmented works; works that welcome us in stations like ambassadors, that we leave with regret, that we glimpse in passing, that invite themselves into our minds like stowaways. A network with intangible rails that unite the REM's neighbourhoods and provide a human-scale experience."

Marie-Justine Snider,
Curator of the art collections of the Caisse de dépôt
et placement du Québec.

The public art program



The public art program

Since the REM project is financed in part by the Québec government, it is subject to the *Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux et publics* of the *gouvernement du Québec* (known as the "1%" Policy). Accordingly, a budget of about 1% of the construction costs of the stations' public spaces must be devoted to the integration of works designed specifically for the network.

With its partners, CDPQ is responsible for developing and monitoring the overall vision for public art in the REM. The selection of permanent works resulting from the application of the 1% Policy is made with the participation of the *Secrétariat d'intégration des arts à l'architecture* of the *Ministère de la Culture et des Communications*, in accordance with the [terms and conditions of the Policy](#). From an innovative perspective, a program of temporary installations resulting from the implementation of the Policy has been set up, in the context of an unprecedented collaboration with Montréal universities: by accompanying the completion of the REM, this program aims to make art a vector of social transformation within the project.

The vision

By integrating works of art at significant moments in the experience offered to its clientele, the REM makes public art a component of the network's identity. Public art, designed as an intrinsic element of REM, contributes to the development of the greater metropolitan area and is, as such, a vector of social transformation. By boosting the network's visibility, the REM's collection is a destination in itself, which is called upon to embody a diverse, inclusive and promising imagination.

The works of art dot the REM's route like a constellation. The collection, which users encounter in cars or on foot, marks the beginning and end of trajectories, while highlighting transitions, whereas certain works visible from outside the network interface with the city. Each of these artistic undertakings frames or signals passages in space and time, so finely are they integrated into their environment. Links are woven between these works in passengers' minds, while this network of intangible rails brings the REM back to a human scale.



Diverse experiences

While the stations' architecture and the REM's route are in harmony with the environments they cross, the public artworks stand out for the relevance and eloquence of the relationships they have with the covered sites. The practice types and modes of integration will vary based on the context: whether the works are monumental or human in scale, whether they are ephemeral in nature or destined for posterity, each of them stands out within this constellation. The works reflect the social, geographical and cultural diversity of the environments they are present in, so as offer the public a diversity of constantly renewed experiences.

An idea incubator

The REM artworks are representative of the most relevant professional practices—contemporary yet forward-looking. The artists who participate in the REM project, whether they are still in school or established, are involved in research aimed at transforming the practices that take place in public spaces. The public, including the less initiated, are the primary beneficiaries of this commitment to innovation: their curiosity is solicited and discovery is encouraged in this art movement that draws from everyday life to reach out to citizens.



The art program's three components

Permanent works

Québec government's *Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux* et *publics of the gouvernement du Québec*

\$4,326,000

Temporary works

Québec government's *Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux* et *publics of the gouvernement du Québec*

\$500,000

Additional cultural legacies

CDPQ Infra's additional contribution to public art

\$3,000,000

Permanent works

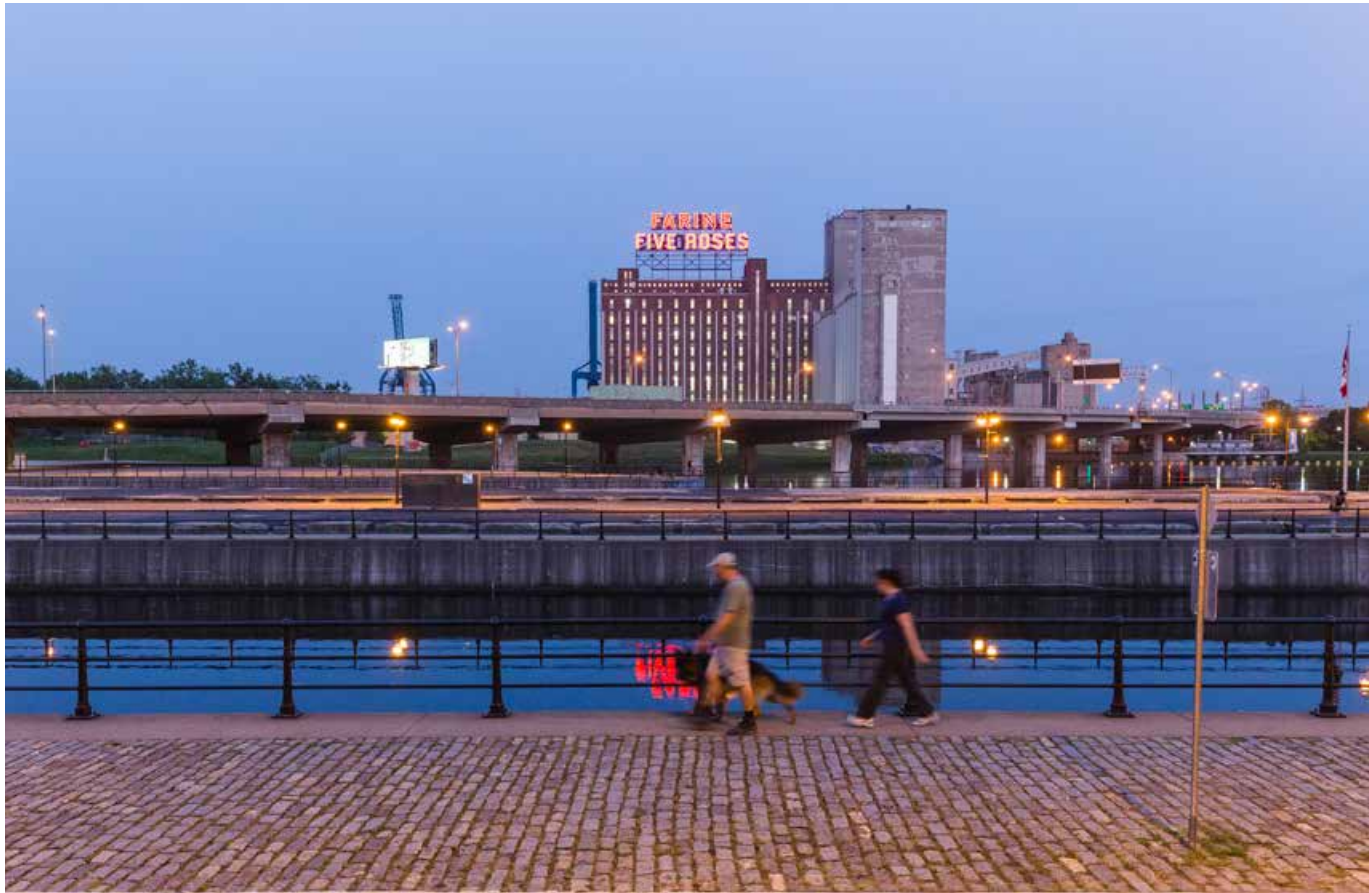
Objectives

The processes of integrating the permanent public artworks are guided by the following objectives:

- Showcase the particularities of the environments crossed and the communities involved.
- Build on the diversity of artistic experiences within the network.
- Harness the most relevant and innovative artistic practices in Québec.

The conservation of the permanent works is also taken into consideration in the acquisition process.

The resources required for the regular maintenance of these works are documented and planned.



Lachine Canal

Temporary works

Objectives

The four-year temporary installations program is dedicated to students in art, architecture and landscape architecture, film, music and design from Montréal universities and aims to produce temporary installations on an annual basis. As part of the program, a duly qualified artist from the Québec government's program register will accompany the students in their work. This allows students to collaborate with a recognized Québec artist and thus promote the transfer of knowledge. By including the next generation of creators in the REM project, this program develops their skills in creating for public spaces, in preparation for the major shows they will participate in during their careers.

The implementation of this program aims to achieve the following:

- Present a plurality of voices, points of view and experiences, to stimulate the imagination of users.
- Make room for the most daring and innovative experiments, both material and conceptual.
- Give voice to the most relevant current issues facing Greater Montréal communities.
- Develop a first artistic contact with the public, allowing them to take a new look at environments in which the REM is present.
- Enable future creators to develop the skills to participate in major shows in the public space.
- Act as a driving force to stimulate the next generation.
- Encourage interdisciplinarity, since we are open to different artistic disciplines.

The seven priorities

There are six priorities for the permanent collection:

- **Crossings.** Along the REM's route, there are five crossings over waterways. An artwork would accompany the users during these crossings.
- **Extremities.** As the gateways to the network, where various types of environments interface, and as branch terminals, the Brossard, L'Anse-à-L'Orme and Deux-Montagnes stations have been identified as ideal locations for the installation of artwork, turning them into artistic destinations.
- **Living spaces.** Stations that are linked to lively neighbourhoods and that, thanks to their exterior design, are places conducive to gatherings are considered for the integration of the public artwork.
- **Downtown.** A very busy sector of the network, providing the works with great visibility to a wide range of audiences.
- **Le nœud.** The point where the network's lines meet and diverge in the borough of Saint-Laurent, designated as the "junction", is a strategic location for installing an artwork that could highlight the presence of the Bois-de-Liesse nature park.
- **Industrial environment.** As many workers commute to the industrial area of the West Island or the Technoparc Montréal on a daily basis, one of the stations there will host an artwork, depending on the layout and architecture.

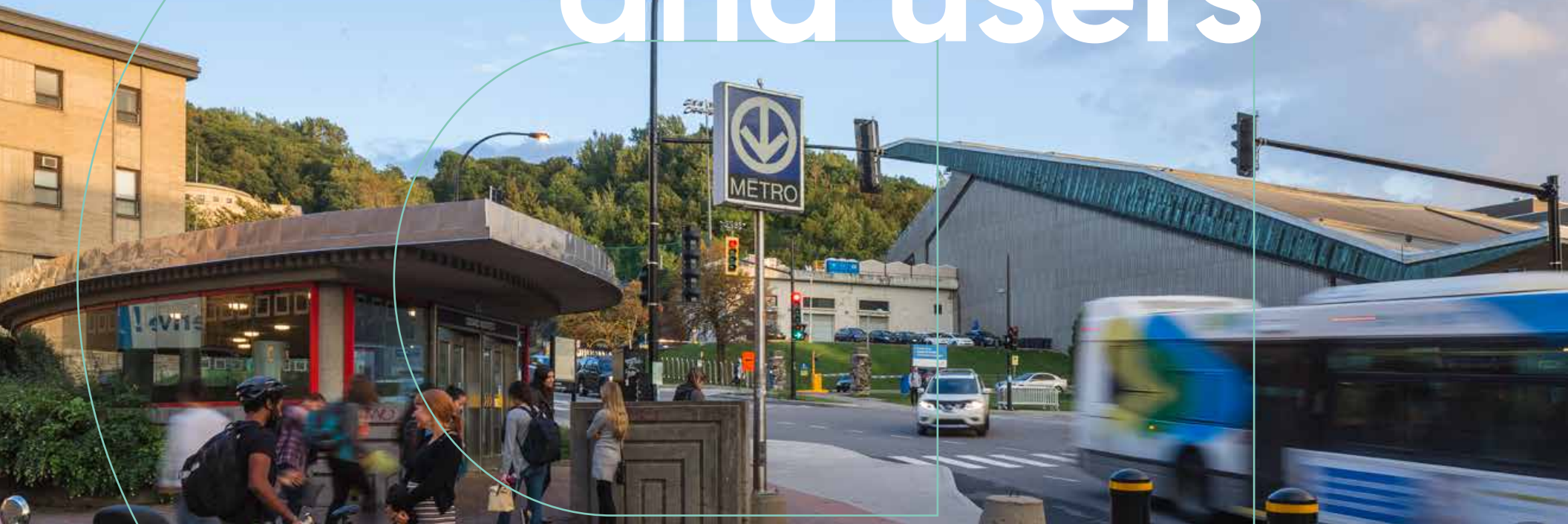
Intervention priorities

Based on the analysis of the territory and the public art program, seven intervention priorities have been identified for public art in the REM. These priorities will be refined and adjusted as the design and implementation of this major metropolitan project evolve, so as to accommodate future opportunities that arise.

The seventh priority is the temporary arts program:

- **Post-industrial city.** The Griffintown neighbourhood, which is experiencing significant growth, is a strategic location for both Montréal and the REM, and is a central meeting point for students involved in the creation of temporary installations. With its traces of the industrial city, the urban landscapes in transition and the cultural institutions nearby, the area around Griffintown-Bernard-Landry station and the railway bridge leading to Central Station is a rich terrain for experimentation. Although the installations could be deployed elsewhere in the network, this main exploration site is highly visible to both REM users and the population of Greater Montréal.

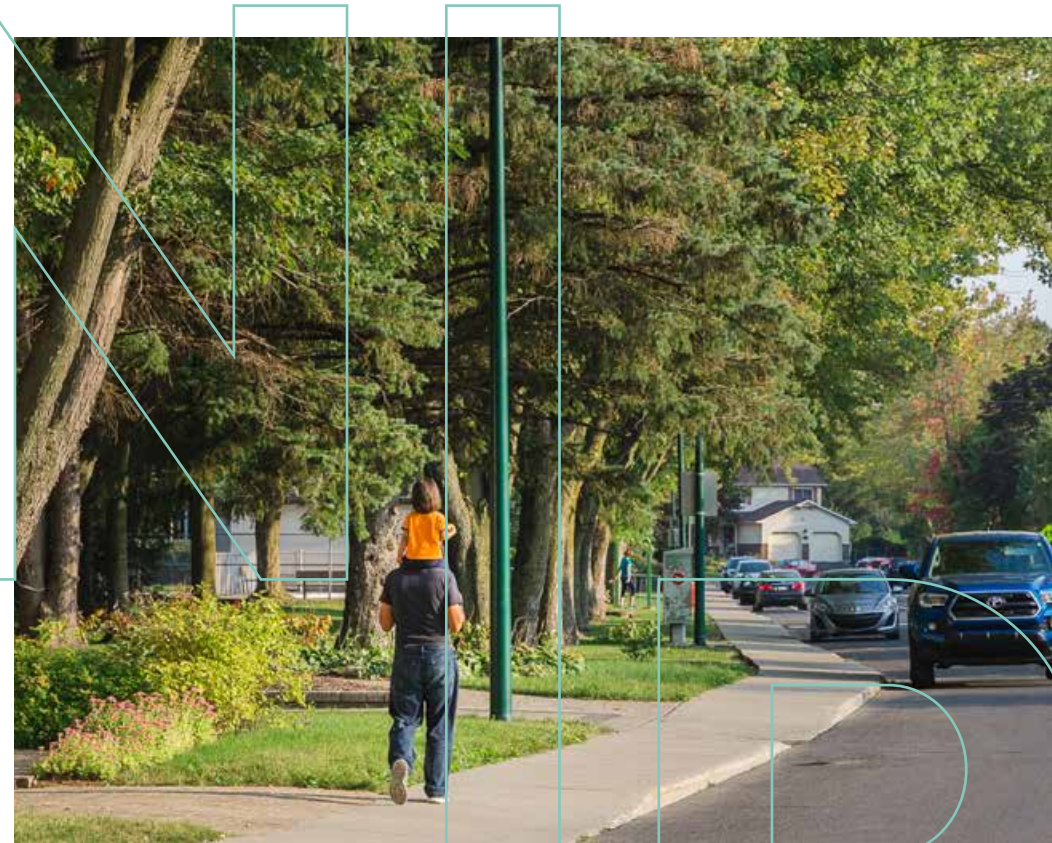
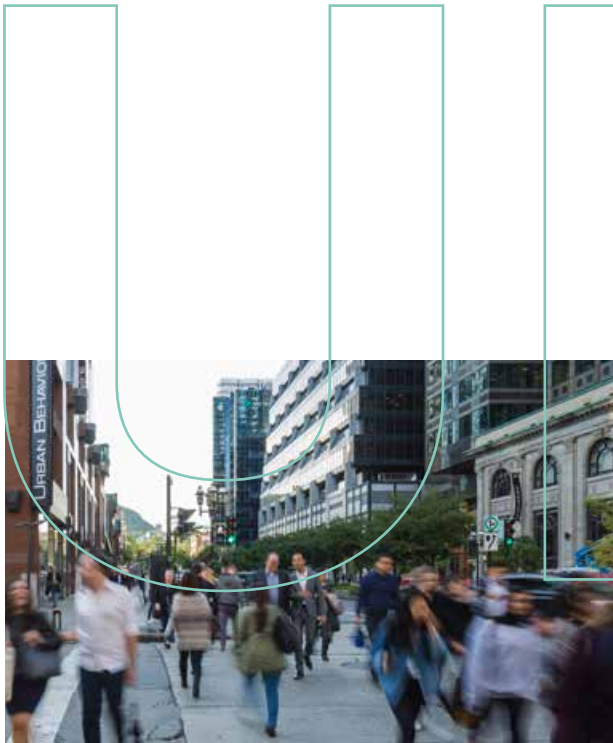
Uniting art and users



Uniting art and users

The REM's communication tools will be used, starting with the website, to communicate the major stages in the development of the public art master plan, and then to provide tools for interpreting the collection. Cultural mediation activities will provide opportunities for the public to encounter art, particularly in the context of the temporary installations program. The dialogue thus established will guarantee inclusive and positive experiences for users.

The Réseau express métropolitain will eventually showcase a large collection of permanent artworks that reflect the most relevant current artistic production, positioning it in relation to other major public transit systems. These works will accompany users in their travels, contributing to the REM's quality. The transformation brought about by the network in the area and in the Montréal imagination will be highlighted by the temporary installations program, which will help stimulate public interest. In this way, the REM's public art program is dedicated to establishing points of contact between art and citizens—to uniting them.



“With this collection, the REM is making public art a component of local and international identity and a destination in itself. This program will help discover the talent of Québec artists and encourage the next generation of public art.”

Jean-Marc Arbaud, President and Chief Executive Officer
of CDPQ Infra

The logo features the letters 'UNIR' in a bold, sans-serif font. A vertical bar of a lighter green color is positioned between the 'N' and the 'R'.

UNIR

REM public
art program