



PARC
OLYMPIQUE

SPECIFICATIONS FOR PERMANENT PUBLIC ARTWORKS

Celebrations 2026
50th anniversary of the Montréal 1976 Olympic Games



ÉCOART PROJECT

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General context

In 2026, the Montréal Olympic Park will mark the 50th anniversary of the 1976 Olympic Games. To commemorate this milestone, the Park plans to commission two permanent public artworks—one for Morgan Trail and one at the Viau entrance—developed as part of the Écoart project, which explores the intersections of art, ecology and territorial memory.

This call for proposals is part of the Écoart de l'Est public art trail initiative. The project will offer residents of Montréal-Est a series of contemporary sculptures created using repurposed materials from the dismantling of the Olympic Stadium roof. The Olympic Park's artworks will form part of a broader collection displayed throughout the Mercier-Hochelaga-Maisonneuve borough.

The selection criteria for public art commissions reflect the diversity of current practices in the visual arts.

CONTEXT OF THE OLYMPIC PARK'S 50th ANNIVERSARY CELEBRATIONS

« In 1976, Montréal hosted the Olympic Games. Of all the places in the world, they were held here, at home, in Hochelaga-Maisonneuve! We had every reason to be proud. For an entire generation, it was a powerful shockwave. A surge of positive, contagious energy that swept across the province. An impact still felt to this day. Out of this bold vision came the Montréal Olympic Stadium, a masterwork by French architect Roger Taillibert. Daring and modern, it told the world who we were. Because in 1976, we didn't just build a stadium. We helped shape the very identity of our city. Since then, it has become the ultimate symbol of Montréal. Fifty years later, it continues to embody the vitality that drives us and the strength of character that defines us. In 2026, we will celebrate that symbol, that legacy, that pride. We will celebrate 50 years of unforgettable moments. »



© SNAPePHOTO (Patrick Beaudry)

Objectifs du projet

Accessibility and democratization of art

This project seeks to make a meaningful social impact by strengthening community belonging and supporting local economic activity.

An environmentally responsible art trail

The project promotes circular economy principles by reusing industrial materials. Innovative in its approach, this public art trail aligns with both municipal and provincial priorities around circular economy and recreational tourism.

It is also consistent with the Olympic Park's development plans and will coincide with the 50th anniversary of the Montréal Olympic Games in 2026.

The role of public art

The artwork must help animate the site, contribute to its renewed identity and encourage foot traffic, while fitting into a broader cultural strategy that reflects both the current and future uses of the Olympic Park.

Framework for the artistic commission

While this project does not fall under 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*, it draws inspiration from the policy by promoting best practices in public art, including: collaboration between artists and host communities, promotion of Québec art in public spaces, respectful integration into the site and long-term sustainability of the artworks.

Écoart trail vision

The name "Écoart" is a reinterpretation of the term "art trail," notably through the addition of the prefix "eco-." This reference underscores the fundamentally environmentally responsible approach the project aims to embody.

The project as a whole seeks to achieve several key objectives:

- // Move and surprise the public through the impact of the artistic gestures on display;
- // Raise awareness among artists and support the development of environmentally responsible artistic practices;
- // Engage and include local populations by fostering a sense of pride and belonging among residents;
- // Educate and inform the public about environmental issues and the solutions that exist;
- // Enhance the urban environment by showcasing the area's architectural heritage through the reuse of iconic elements from the Olympic Stadium;
- // Minimize environmental impact;
- // Encourage visitors to stay longer at the Olympic Park and stimulate local economic activity through the development of a recreational tourism offering;
- // Develop applicable, scalable eco-responsible solutions for artistic creation.

The Écoart trail's mission is rooted in a human-centred approach. The project seeks to bring people together around the shared responsibility of environmental stewardship by offering concrete, actionable solutions. As both a formal and informal gathering space, it will expose and engage people who might not otherwise frequent cultural venues, raising awareness of today's pressing issues.

Location of the artworks

Artwork 1

Morgan entrance

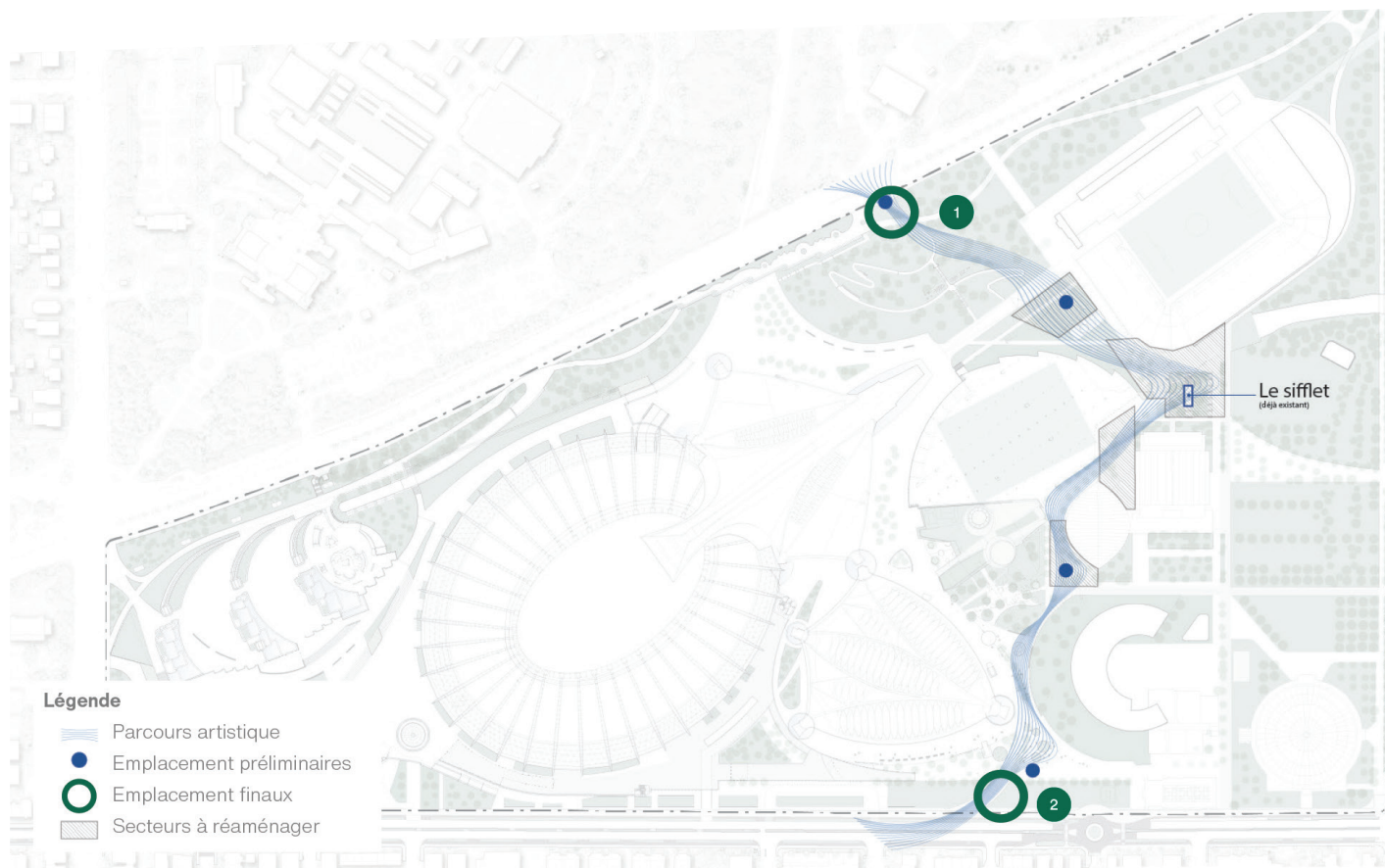
Located at the north entrance of the Olympic Park, this site opens directly onto Maisonneuve Park, in a setting characterized by a distinctive topography and a rich, landscaped environment.

This walking trail, developed during the pandemic, offers stunning views of the Tower and the Monteregian Hills, along with a flexible structure-free circuit for physical activity. As a point of entry, the space is ideal for a more immersive installation—one that blends into the landscape and enriches the visitor experience while preserving its organic, open feel.

Artwork 2

Viau entrance

Located at the south entrance of the Olympic Park, this highly visible site serves as a strategic point of arrival. It offers a prime opportunity to create a more majestic, urban entrance that reflects the iconic nature of the site. Spacious and open, this area is well suited to a more horizontal intervention—one that structures the space without obstructing views or overwhelming an already visually prominent landscape.



Parcours artistique emplacements préliminaires et finaux proposées, Lemay 2025

Inventory of materials available for the creation of the artworks ÉCOART PROJECT

The following components recovered from the dismantling of the Olympic Stadium roof are being made available for the creation of artworks: support cables, network cables, lower panel cables, upper panel and cladding cables, flying masts and flying forks.

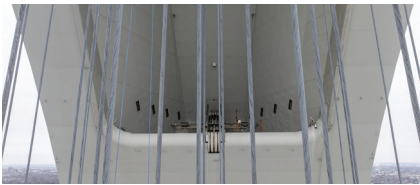





A table on the next page provides estimated quantities required for an artwork, along with the lengths and diameters of the various components. These figures are for reference only. The aim is to maximize the use of these materials while allowing flexibility based on the specific needs or preferences of each proposed project. Artists are not required to use all of the materials listed below. They may also submit a formal request to the Olympic Park for additional quantities of specific materials, if needed.

Below is a list of appended documents containing detailed technical information on the available materials:

- // **Appendix 1:** Detailed description of components recovered from the dismantling of the Olympic Stadium roof, made available for the creation of artworks
Note: This document is available in both French and English
- // **Appendix 2 :** Detailed inventory of components recovered from the dismantling of the Olympic Stadium roof, made available for the creation of artworks
Note: This document is available in both French and English
- // **Appendix 3 :** Technical information on the use of the cables made available for the creation of artworks
Note: This document is available in both French and English



Summary table of materials available for one artwork

COMPONENT	IMAGE	QTY	LENGHT (m) +- 15 mm	DIAMETER (mm)
Support cables		4	15	123.8
Network cables		6	7.3 - 16.1	35 - 112
Lower panel cables		1	9 - 14.8	32.3 - 35.6
Upper panel and cladding cables		12	2.9 - 15.5	28.6 - 36.4
Flying masts		4	7.2 - 7.8	220
Flying forks		4	9 - 14.8	1 820 - 1 915

Each proposed artwork must incorporate at least two of the following themes and reflect the values outlined below:

Suggested artistic themes

- // Ecology and enhancement of the landscape
- // Site memory (e.g., positive emotional memories, such as those associated with the 1976 Olympic Games)
- // Sport and resilience
- // Inclusion, social connection and innovation
- // Fostering collective pride and acting with integrity
- // A promising future: daring to innovate and reinvent

Values to reflect

- // Contribute to the Olympic Park's message of renewal (Collaborate to grow together; foster collective pride; make a difference every day; dare to innovate and reinvent)
- // Sustainable development
- // Inclusion through the democratization of art, by showcasing materials in a community-oriented art and culture project

Intended public experience

The artwork should be accessible, immersive and ideally interactive or participatory but without moving parts, offering a meaningful user experience. It may invite contemplation, play, gathering or memory.

Formal and aesthetic considerations

- // Monumental in scale or composed of multiple elements
- // Harmoniously integrated into both the built and natural landscape
- // Made of durable, graffiti-resistant materials, with colours that complement the surrounding environment
- // Designed to allow for multiple uses (e.g., pathway, gathering space, seating)
- // Distinguished by elegance, quality and refined composition
- // In keeping with the monumental scale and highly symbolic, heritage-rich nature of a site with international significance
- // Readily understood and appreciated by a diverse audience, regardless of age or background

Description of the installation sites for two artworks

ÉCOART PROJECT

Artworks program

This public art competition seeks the creation of outdoor sculptural works that are mindful of their installation context, highlight the reuse of reclaimed materials and reflect a commitment to environmental frugality.

The artworks may be composed of multiple elements distributed across the designated zones. They may incorporate a variety of materials and include both sculptural and pictorial elements.

The use of light as a material is permitted, though it is neither required nor intended to be the exclusive medium through which the artwork engages with its surroundings.

Please note that the artworks must align with the design principles outlined in the document, titled *RECOMMENDATIONS – INTEGRATING ARTWORKS Based on the Olympic Park Outdoor Development Master Plan*.

Note: This document is available on the official website of this call for proposals.
Only available in French.

The design approach outlined in this document is as follows:

- // **Urban intentions:** These define the connections to be created between the Olympic Park, the neighbourhood and the city, in line with the goal of anchoring the Park within its surrounding community. This approach aligns with municipal and public planning frameworks (pp. 16–17).
- // **Pathways:** The approach proposes a series of clear, cohesive routes that support the vision of a large urban park. These pathways connect destinations and activity hubs, offer a variety of user experiences focused on comfort and friendliness, and aid wayfinding through the creation of landmarks and intuitive circulation (pp. 16, 18–19).
- // **Master plan and guiding principles:** The master plan outlines major design interventions aimed at improving the comfort and appeal of the Olympic Park while enhancing its attractiveness. These major interventions are intended to bring greater cohesion and structure to the outdoor areas (pp. 16, 20–21).
- // **Themes and components:** To better guide future projects and ensure overall site coherence, the plan organizes design intentions and strategies around key themes such as water, snow and climate comfort; greening; urban furniture; materiality; lighting; and signage (pp. 16, 22–23).
- // **Development zones (Morgan entrance and Viau entrance):** The master plan is structured into programmatic sectors, each proposing specific uses, activities and designs that animate the space in line with the overall pathways and vision. These zones are complex and strategic, with strong potential to shape the site's morphology and user experience (pp. 16, 24–33).

MORGAN ENTRANCE

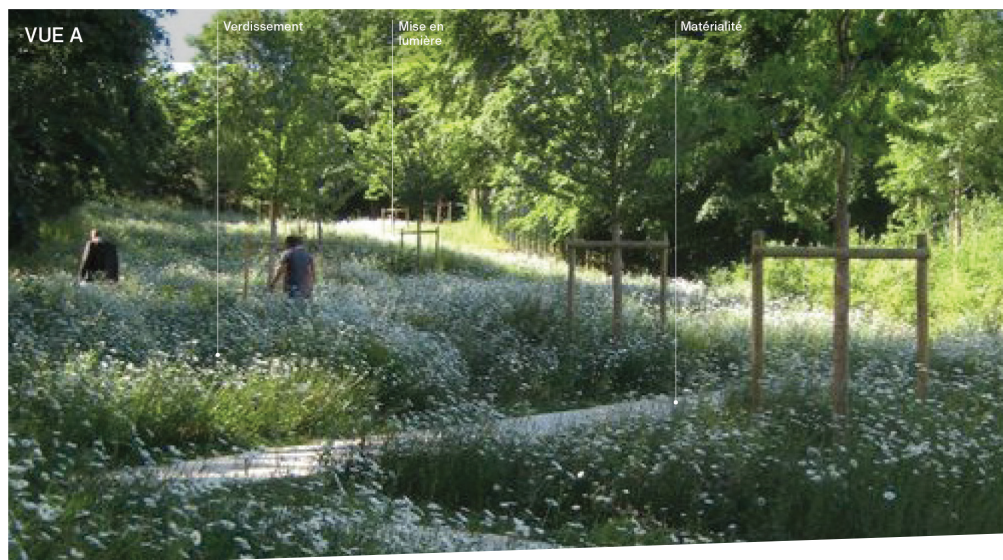
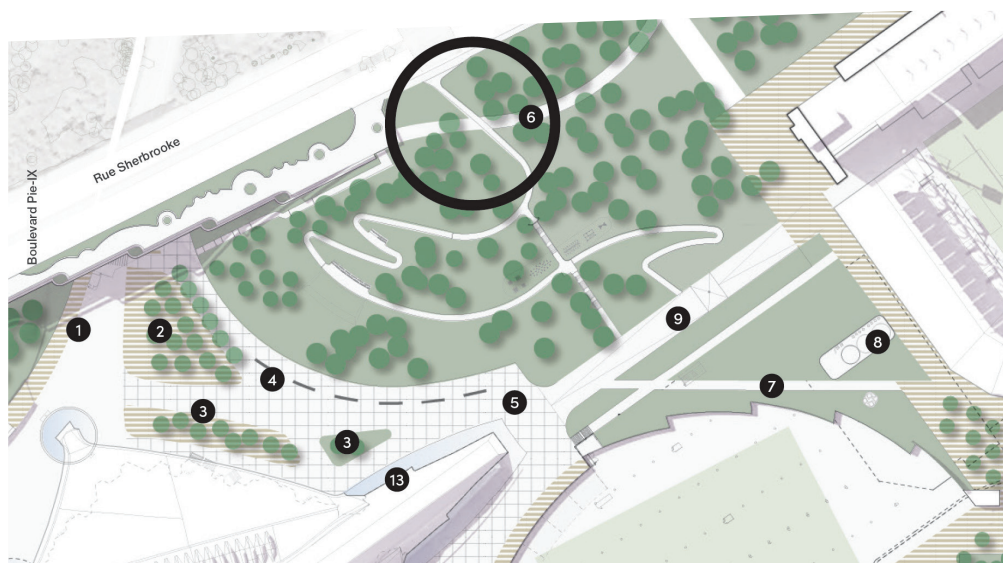
Proposed location

The artwork will be located at the entrance to the Morgan Trail: a strategic, high-traffic site.

Located at the north entrance of the Olympic Park, the site opens directly onto Maisonneuve Park, in a setting characterized by a distinctive topography and a rich, landscaped environment. As a point of entry, the space is ideal for a more immersive installation—one that blends into the landscape and enriches the visitor experience while preserving its organic, open feel.

Context: Directly connected to Maisonneuve Park, the site features dense vegetation and a marked topography. The intervention will be carried out directly in the ground, within a natural environment, but must take into account the presence of mature trees and landscaped areas that must be preserved.

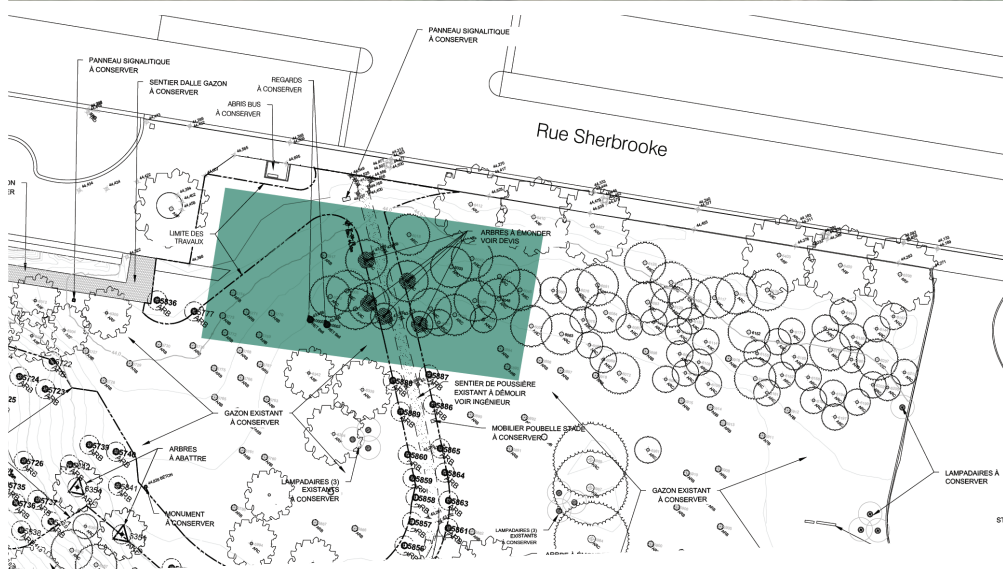
Character: Immersive, landscaped, fluid.





Proposed location

The artwork will be located at the entrance to the Morgan Trail



Écoart Project // Specifications for permanent public artworks

Description of the installation sites for two artworks | continue ÉCOART PROJECT

Integration criteria

- // **Preservation of vegetation:** The artwork must be installed in a way that protects existing trees and minimizes impact on the soil and surrounding plant life.
- // **Dialogue with topography:** The intervention may follow the natural slopes or play with elevation changes to integrate harmoniously into the landscape.
- // **Subtle and sensory approach:** The artwork should be discovered gradually along the pathway, blending into the natural environment rather than acting as a dominant focal point.
- // **Light footprint:** Favour minimally invasive installation methods that are compatible with in-ground conditions and root protection requirements.
- // **Organic or subtly transformed materials:** Reclaimed materials should be used poetically and in a way that resonates with the site's textures and natural aesthetic.



Aerial and perspective views of the Morgan Trail
entrance at Olympic Park

Description of the installation sites for two artworks | continue ÉCOART PROJECT

VIAU ENTRANCE

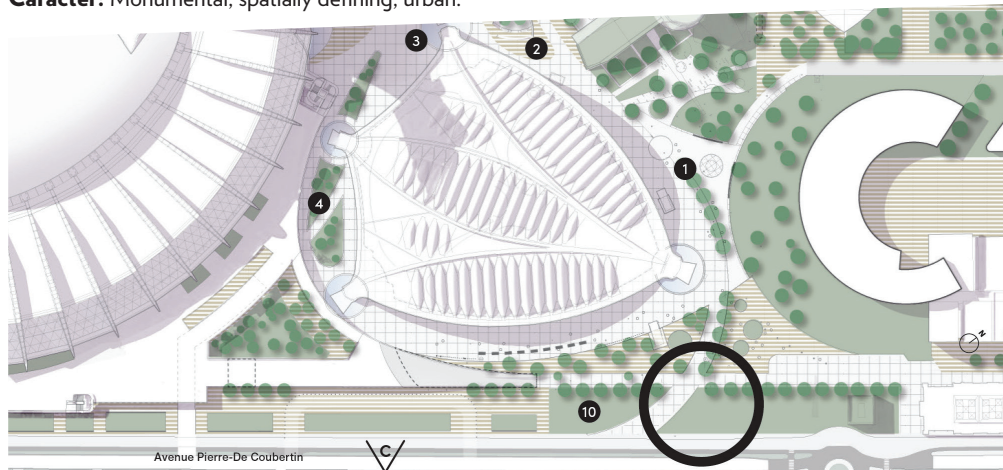
Proposed location

The artwork will be located on the grassy forecourt outside Viau metro station: a high-traffic, strategic site.

Located at the south entrance of the Olympic Park, this highly visible site serves as a strategic point of arrival. Known as “Vert Viau,” this urban space is envisioned as an oasis at the foot of the Olympic Park Tower, featuring green spaces, fountains and shaded zones within a pedestrian-only quadrangle. It offers a prime opportunity to create a more majestic, urban entrance that reflects the iconic nature of the site. Spacious and open, this area is well suited to a more horizontal intervention—one that structures the space without obstructing views or overwhelming an already visually prominent landscape.

Context: As a highly visible urban access point, the site is located above the Société de transport de Montréal (STM) tunnel. Ground anchoring is restricted in this area due to the need to preserve the tunnel’s waterproofing. However, the large, open forecourt offers an ideal space for a horizontally deployed artwork.

Caracter: Monumental, spatially defining, urban.



Extracts from: RECOMMENDATIONS
– INTEGRATING ARTWORKS
Based on the Olympic Park Outdoor Development
Master Plan (pp. 28–29)

Description of the installation sites for two artworks | continue ÉCOART PROJECT

Integration criteria

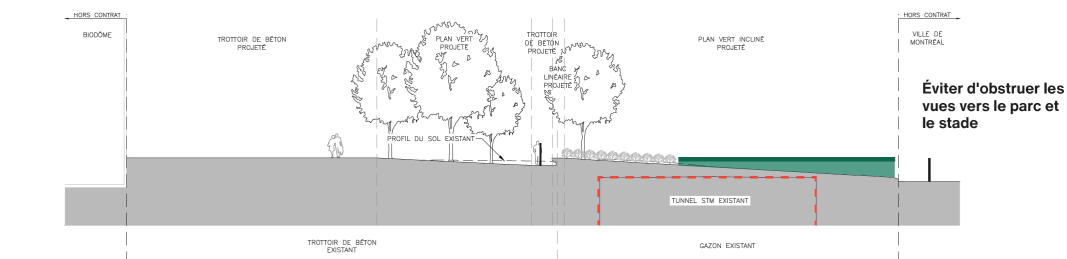
- // **Horizontal deployment:** Prioritize artworks that extend along the ground or surface level, without the need for deep foundations.
- // **Compliance with technical constraints:** Design a freestanding, mobile or non-invasively anchored installation that preserves the tunnel's waterproofing membrane.
- // **Urban legibility and symbolic strength:** The artwork may emphasize the site's role as a gateway, echoing the bold architectural language of the Stadium.
- // **Accessibility and visibility:** The artwork must be clearly visible from pedestrian routes and key sightlines, while integrating seamlessly into the open space.
- // **Accessibilité et visibilité:** L'œuvre doit être pleinement lisible depuis les parcours piétons et les axes visuels principaux, tout en s'intégrant harmonieusement à l'espace ouvert.
- // **Respect for load capacity:** The artwork must adhere to the general load-bearing limit of 250 lb/ft for the Vert Viau area.



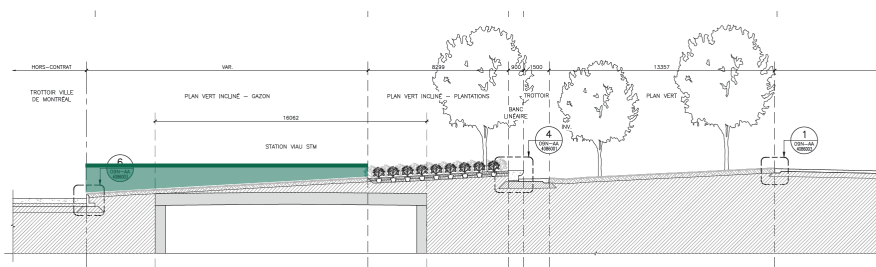
Aerial view of the Viau entrance

Extracts from: RECOMMENDATIONS
– INTEGRATING ARTWORKS
Based on the Olympic Park Outdoor Development
Master Plan (pp. 33)

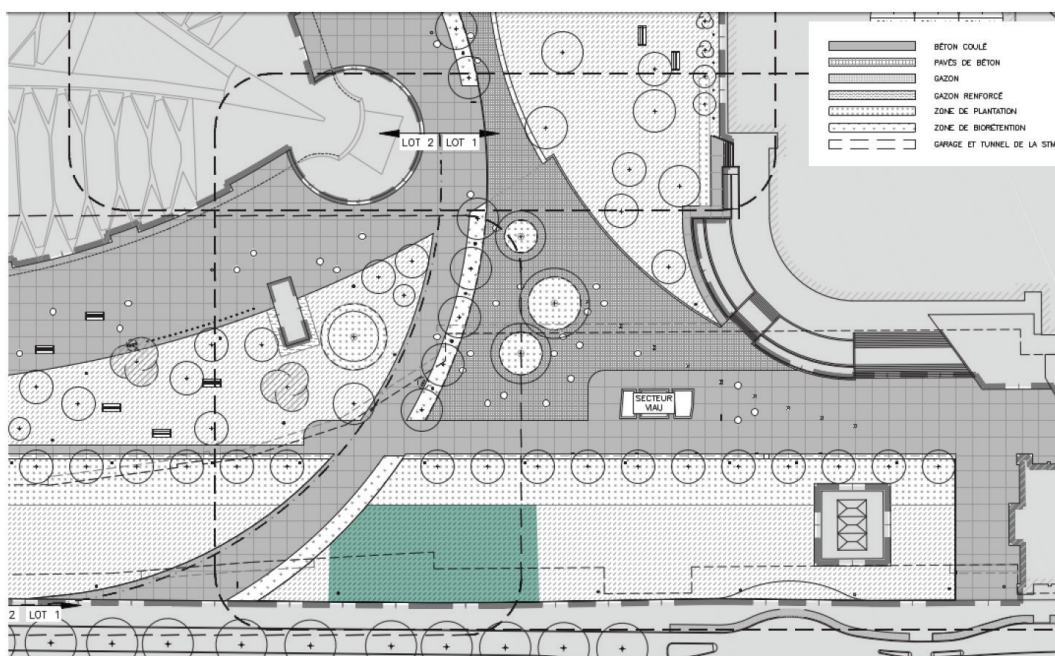
Description of the installation sites for two artworks | continue ÉCOART PROJECT



Coupe générale



Coupe détaillée



Plans tels que construits

Artwork location at the Viau entrance
Extracts from: RECOMMENDATIONS
– INTEGRATING ARTWORKS
Based on the Olympic Park Outdoor Development
Master Plan (pp. 32–33)

Exclusions

- // Sound-based and electronic works are not permitted.
- // The use of water in the artwork is prohibited.
- // Integrated mechanisms and kinetic components are not allowed.
- // Moving parts are strictly prohibited, even if not accessible to the public.
- // The artwork must not express partisan viewpoints, nor contain hateful, violent or discriminatory content, explicit sexual material or commercial/promotional intent. Religious references must be avoided.
- // The artwork must respect the political neutrality of the Government of Québec and must not bring the Government of Québec or the Olympic Park into disrepute or harm their reputations.

Materials & finishing

- // Selected materials must ensure the long-term durability of the artwork.
- // Treatment, finish and assembly must be:
 - Vandal-resistant;
 - Graffiti-resistant;
 - Suitable for permanent outdoor public installation.

Fire safety standards

- // Flame spread index: max. 150
- // Maximum thickness of combustible materials: 25 mm
- // If materials exceed this, they must be non-combustible.

Maintenance

- // Preferred materials must be sturdy and low-maintenance.
- // Artists must account for real-world outdoor exposure (weather, seasonal temperature changes, high winds, etc.).

Prohibited materials

- // Wood and plastics
 - If used, their durability must be clearly demonstrated.
- // Perishable or biodegradable materials
- // Copper permitted, as long as no colour-stabilizing varnish is applied

Normes légales à respecter

- // *Public Buildings Safety Act* (R.S.Q. c. S-3)
- // *Public Buildings Safety Act* (R.S.Q. c. S-3)
- // *Building Code and amendments* (O.C. 912-84)

Note: This list is not exhaustive. All applicable laws and standards for this type of project must be strictly followed.

Eco-responsibility requirements

The proposed artwork must demonstrate an environmentally responsible design and meet requirements related to **reuse, sustainable sourcing and the repurposing of existing materials**. The selected artist or team must also commit to ensuring **material and/or product traceability through a project logbook**. In addition, the inclusion of a **component related to social and solidarity-based economy practices** is encouraged.

An eco-responsible approach is central to this project and to the values that guide it. To honour this core commitment, this call to artists sets out a series of environmental principles to be followed. The artwork must be conceived in the most sustainable way possible, in particular by using materials reclaimed from the deconstruction of the Olympic Stadium roof, made available by the Société de développement et de mise en valeur du Parc olympique.

To support this eco-conscious approach to design and creation, a set of informational resources is available to artists as reference material:

// **Eco-Responsibility Guide**

Note: This document is available on the official website of this call for proposals.
Only available in French.

It offers guidance on best practices to reduce the environmental footprint of the artwork, from material selection to final installation:

1. Best practices to implement throughout the creative process
2. Tips on preferred suppliers for sourcing and material production
3. Resources and definitions to better understand ecological issues and choose appropriate solutions

// **Overview of potential transformation and treatment processes**

Note: This document is attached to the Eco-Responsibility Guide, available on the website of this call. Only available in French.

This analysis outlines a range of metal transformation and treatment processes, each associated with a pre-defined level of environmental impact. Supplemented with comments and descriptions, it helps identify the most sustainable options for the creation of the artwork.

// **Examples of circular economy organizations**

Note: This document is attached to the Eco-Responsibility Guide, available on the website of this call of this call for proposals. Only available in French.

Reuse, sourcing and repurposing of existing materials

The eco-design phase is essential to the success of this project and must align with the following objectives:

- // The selected team must take all necessary steps to ensure the maximum recovery of the initial resource, specifically the materials reclaimed from the deconstruction of the Olympic Stadium roof. These materials must represent at least **60% of the total mass of the artwork**.
- // If needed, supplementary materials may be used in addition to the initial resource. These materials must be sourced primarily through local reuse channels located within 100 km of the workshop. These materials must not exceed **40% of the total mass of the artwork**.
- // If required, new or recycled materials/products may be used for the creation of the artwork. These should come from local recycling streams and/or be locally sourced products with environmental certification and traceability. These materials must not exceed **20% of the total mass of the artwork**.
- // If necessary, materials not meeting any of the above criteria may also be used, but must be justified on a case-by-case basis. These materials must not exceed **20% of the total mass of the artwork**.

Summary of requirements:

Material source	Permitted mass percentage*
Initial resource: Reuse of Olympic Stadium materials	Minimum 60% of the total mass of the artwork
Local external reuse sources	Maximum 40% of the total mass of the artwork
Certified recycled or new materials	Maximum 20% of the total mass of the artwork**
Non-certified new materials	Maximum 20% of the total mass of the artwork**

* These percentages do not include the artwork's base or foundation infrastructure.

** The environmental impact of a material is not solely determined by its mass. The project team will also assess the carbon footprint of any new materials used. Based on these additional analyses, artworks that include highly polluting materials may be excluded from the selection process. Please note that the percentages listed above are not cumulative; they represent individual maximum thresholds for each environmental criterion. Each artwork must respect all of these limits independently in order to be considered compliant with the project's sustainability objectives.

Artwork Logbook – Eco-responsibility tracking

As part of this process and in the interest of transparency, the project team intends to conduct a post-project environmental impact assessment. To support this, the selected artist or team will be required to maintain a logbook for the artwork. The Olympic Park provides a traceability tool titled *Template – Artwork Logbook*.

Note: This document is attached to the Eco-Responsibility Guide, available on the website of this call. This document is available in both French and English.

For procurement and logistics purposes, the logbook must include the following traceability data:

- // For materials from the initial resource (Olympic Stadium reuse): A description of the materials used, along with all routes and modes of transport used for their delivery.
- // For reused materials/products from external sources (over 5 kg): Descriptions of the materials and full details of all transport routes and modes used.
- // For recycled, certified or non-certified materials/products (over 5 kg): Descriptions of the materials and, at minimum, the place of production (e.g. country).
- // For all materials/products under 5 kg: Descriptions are required, but transport data is considered negligible and therefore not mandatory.

Summary of requirements:

Material source	Expected traceability data (Transport)
Initial resource: Reuse of Olympic Stadium materials	100%
Local external reuse sources	100% if over 5 kg
Certified recycled or new materials	If over 5 kg, at minimum: country/place of production
Non-certified new materials	If over 5 kg, at minimum: country/place of production

Social and Solidarity Economy (SSE)

Incorporating a social dimension into the production of the artwork, through the social and solidarity economy (SSE), is considered a positive externality that complements the project's ecological objectives.

Where possible, a social component should be included in the production of the artwork—for example, a job integration worksite.

Eco-responsibility compliance commitment

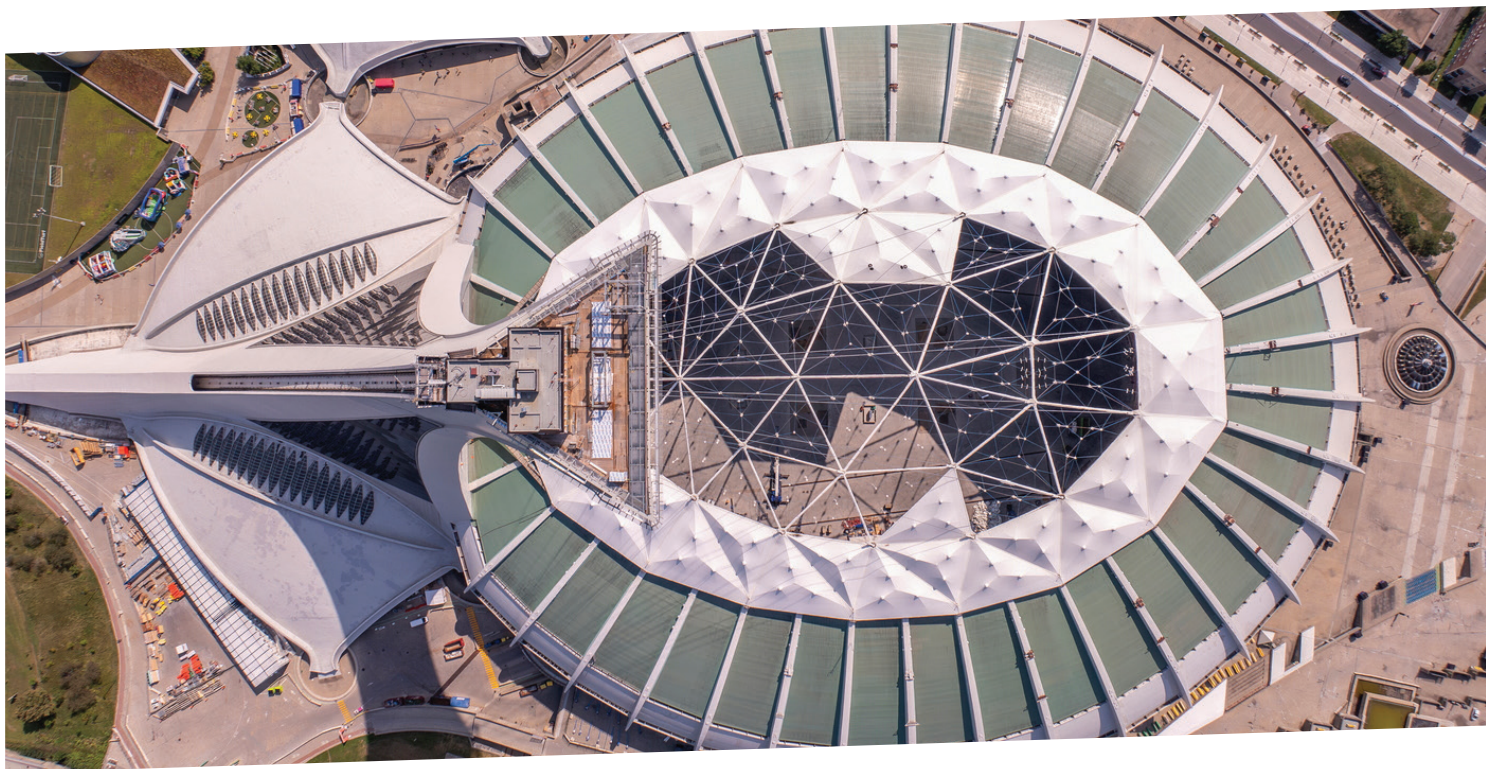
To ensure that all proposals meet the defined eco-design requirements, artists must complete and sign the eco-responsibility commitment form included in Appendix 4 of this call for submissions.

This document is titled: *Eco-Responsibility Commitment Charter – Stakeholders*.

Note: This document is available in both French and English.

By signing this form, the artist confirms that their proposal complies with the specified environmental requirements, particularly the minimum and maximum thresholds for reused materials, the priority use of materials sourced from the deconstruction of the Olympic Stadium and the traceability obligations.

The signed form serves to confirm that the artist's approach aligns with the principles of eco-responsibility. Submitting this declaration is a mandatory condition for the proposal to be considered eligible.



AMOUNT ALLOCATED BY THE OLYMPIC PARK AND THE CONSEIL DES ARTS ET DES LETTRES DU QUÉBEC: \$200,000 PER ARTWORK.

The proposed budget applies specifically to the selected artwork to be installed at the Olympic Park. It must include a detailed breakdown of anticipated expenses, covering artist fees, technical production, material costs, coordination, communication and documentation. This budget should reflect the actual requirements for delivering the artwork within the context of the partnership with the Olympic Park.

1. Fabrication drawings

Development of detailed technical drawings for the production of the artwork, in collaboration with fabricators and artisans.

2. Engineering approval

Consultation with the Olympic Park's engineer to validate the project's feasibility.

Note: The Olympic Park will cover costs related to the certification of technical specifications stamped and signed by an engineer. This includes structural and technical feasibility analysis, material validation, load calculations and public safety assessments.

3. Site installation plan

Design of a detailed site plan for the Olympic Park location, including site requirements, access and installation logistics.

4. Purchase of materials

Procurement of the materials required to produce the artwork and its supporting structure, in accordance with the approved design.

The proposed expenses apply exclusively to the execution of the selected project, including all materials needed for its fabrication and structural support. This does not include materials from the Olympic Stadium roof, which will be supplied by the Olympic Park.

5. Site preparation

Pre-installation work on the site (cleaning, grading, foundations, anchoring), in coordination with Olympic Park staff.

6. Production of the artwork and its support

Workshop fabrication of the artwork, as well as the construction and assembly of its base or supporting structure.

7. Artist fee

Honorarium covering artistic design, production oversight, coordination with stakeholders and presence during installation.

8. Rights

Assignment of copyrights for the permanent exhibition of the work, as well as for promotional use and reproduction.

Activity	Date
Call for artists published	July 2025
Site visits – material storage area	August–September 2025
Participants may attend by registering in advance. The site address will be shared with registered participants upon confirmation.	Visit dates: Wednesday, August 6, 2025 9 a.m.–12 p.m. Wednesday, August 20, 2025 1 p.m.–4 p.m. Wednesday, September 3, 2025 9 a.m.–12 p.m. Wednesday, September 17, 2025 9 a.m.–12 p.m.
Deadline for submission of preliminary proposals	September 30, 2025
Evaluation of submissions and selection of finalists	October 31, 2025
Invitation of selected artists and signing of contracts for the maquette phase	Early November 2025
On-site information meeting with representatives of the Olympic Park	Week of November 10, 2025.
Submission of final proposals	January 22–23, 2026
Presentation of maquettes and final selection	January 29, 2026
Announcement of the two selected projects	Week of January 26, 2026.
Artwork production (progress updates required)	February to August 2026
Installation of the artwork on site	August 2026
Unveiling of the artwork	First week of September 2026.

APPENDIX 1

Detailed description of components recovered from the dismantling of the Olympic Stadium roof, made available for the creation of artworks



This document is available in both French and English

Roof Components Exploded view of the roof

THE DISASSEMBLY DETAILS WE HAVE SUPPLIED ARE NOT DEFINITIVE AND MAY REQUIRE FURTHER UPDATES.

1. STAY CABLES

2. OUTER MEMBRANE

3. NETWORK CABLES

4. TOP PANEL CABLES

5. FLYING MASTS

6. FLYING FORKS

7. STRUTS

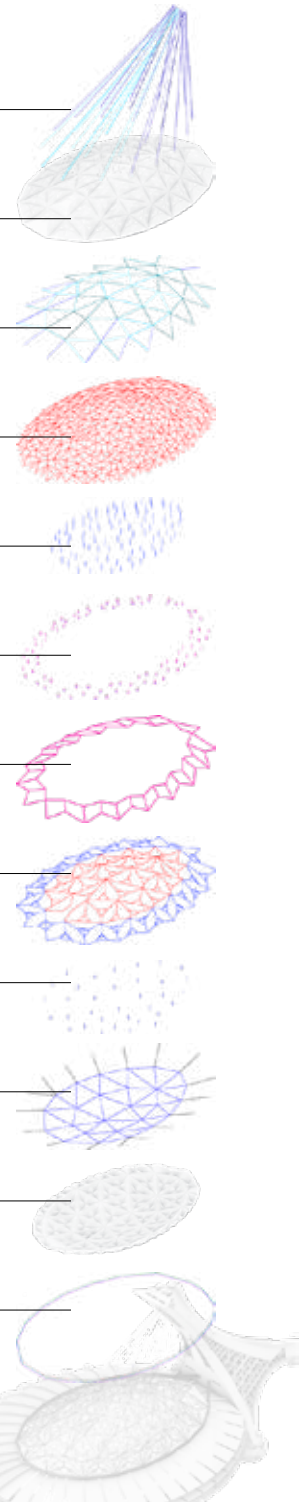
8. BOTTOM PANEL CABLES

9. LINER HANGERS

10. LINER CABLES

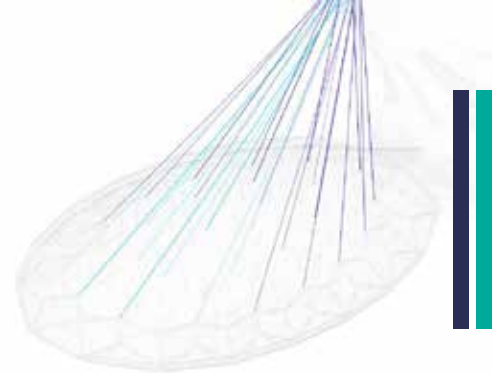
11. LINER MEMBRANE

12. PERIMETER TRUSS



Note: No samples will be supplied for this competition. All proposals must be crafted using only the provided material descriptions and in Annex; technical drawings and 3D component files should also be used during the creation process.

1. Stay Cables



Count: 26

Weight: 139 t

Length: 3,282 m

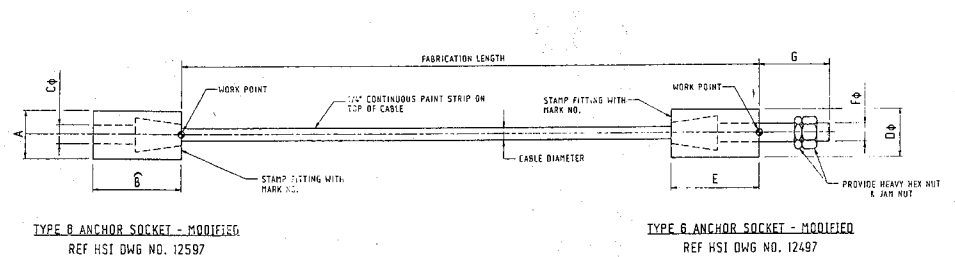
Minimum: 95.8 m

Maximum: 174.9 m

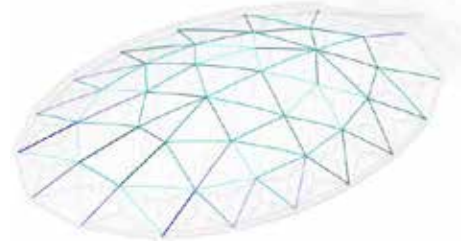
Diameter (mm) : 61, 64, 70, 79, 86, 114 et 124

Material specification: ASTM A586 zinc-coated parallel and helical steel wire structural strand. Coated with N-6190 aluminum coating.

Post-dismantling details: each unit measures 6m in length and weighs 310 Kg, with a total of 540 units.



3. Network Cables



NETWORK CABLES

Count: 98

Weight: 76 t

Length: 2,771 m

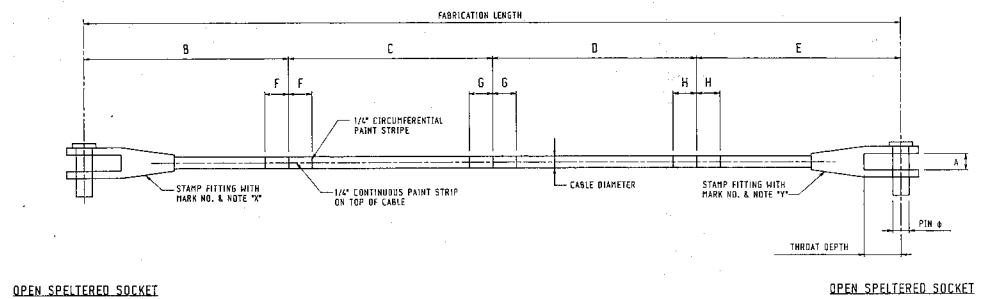
Minimum: 16 m

Maximum: 35.3 m

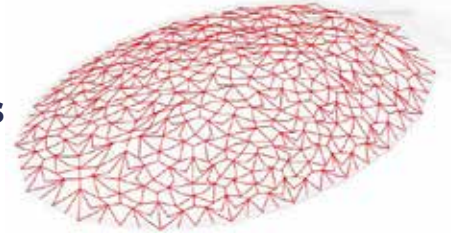
Diameter (in): 1.875; 2.125; 2.25; 2.5; 2.875; 3.25; 3.5; 4 and 4.5

Material specification: ASTM A586 zinc-coated parallel and helical steel wire structural strand, high strength. Speltered sockets hot dip galvanized per ASTM A153.

Post-dismantling details: each unit measures 6 m in length maximum.



4. Top Panel Cables



TOP PANEL CABLES

Count: 1 172

Weight: 36 t

Length: 9,389 m

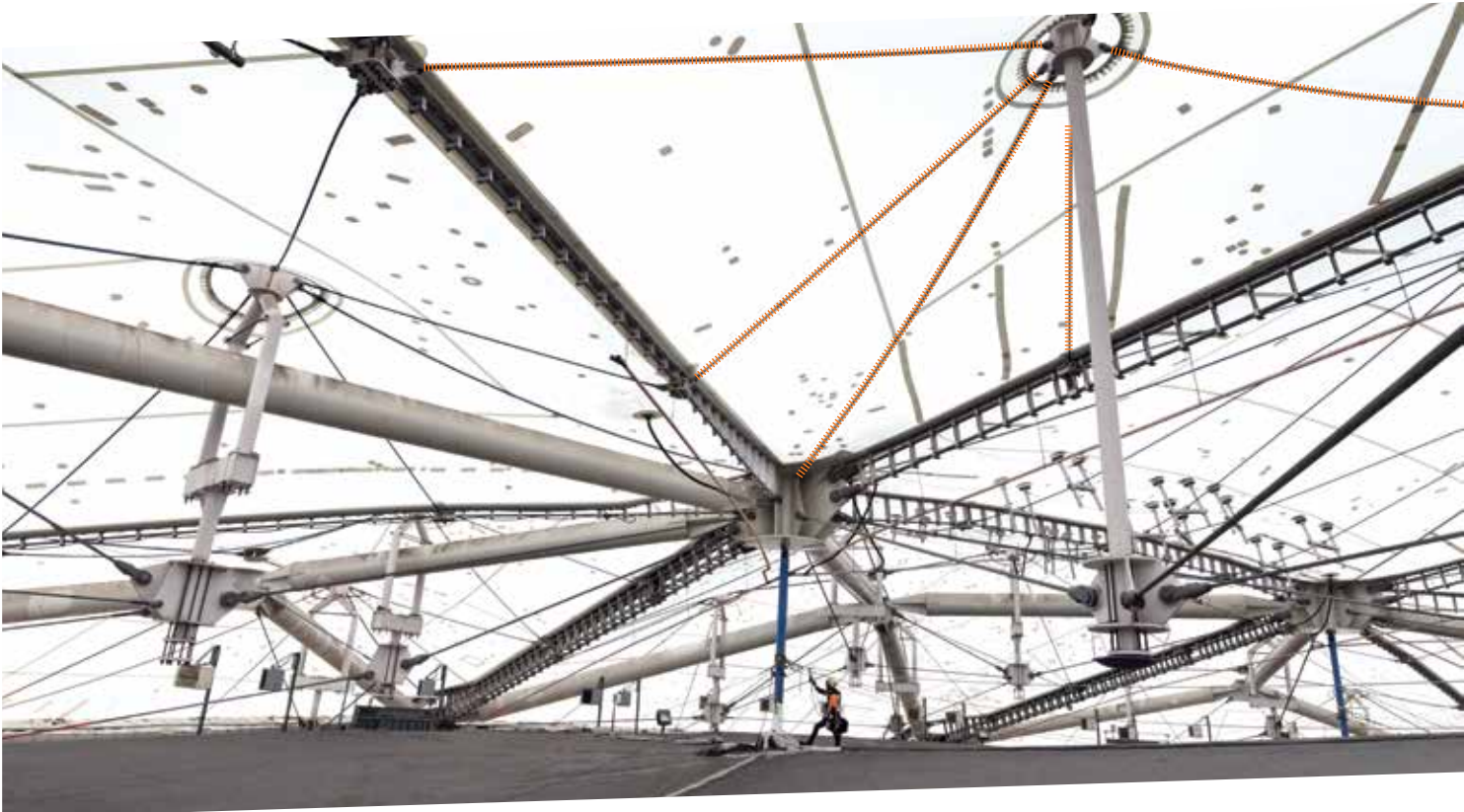
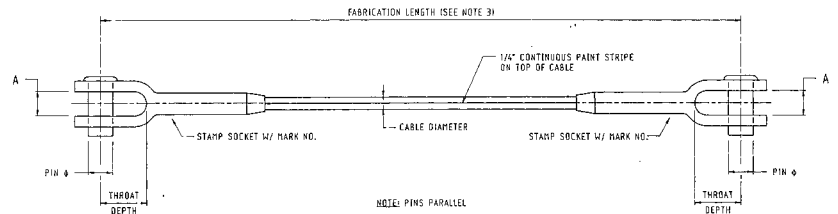
Minimum: 2.1 m

Maximum: 20.6 m

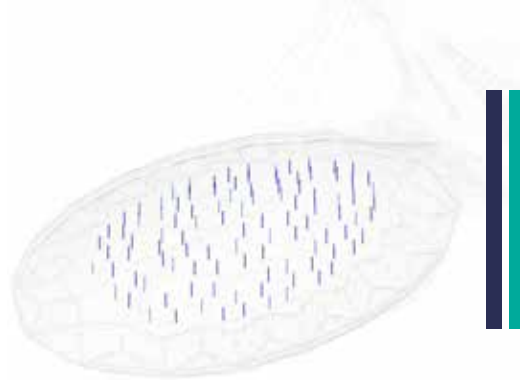
Diameter: 28.6 mm

Material specification: ASTM A586 zinc-coated parallel and helical steel wire structural strand. Swaged end fittings, pins, nuts and washers electrogalvanized.

Post-dismantling details: each unit is 6 m long and weighs 36 kg; with a total of 2 335 units (including component n°8).



5. Flying Masts



FLYING MASTS

Count: 103

Weight: 30 t

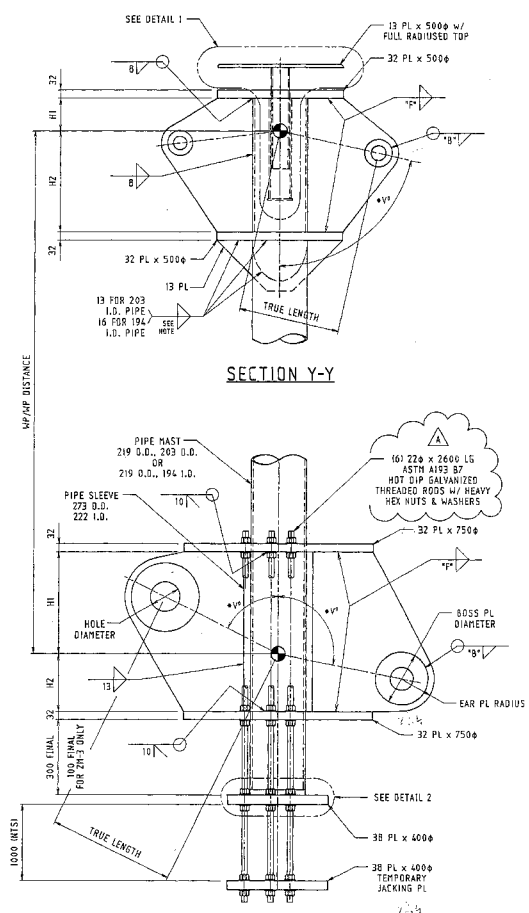
Length: 719 m

Minimum: 6.5 m

Maximum: 7.5 m

Material specification: pipe: ASTM A500 Grade C/B;
plate: CAN/CSA G40.21 - Grade 44.

Post-dismantling details: each piece is 5.8 m long.



6. Flying Forks



FLYING FORKS

Count: 193

Weight: 91.2 t

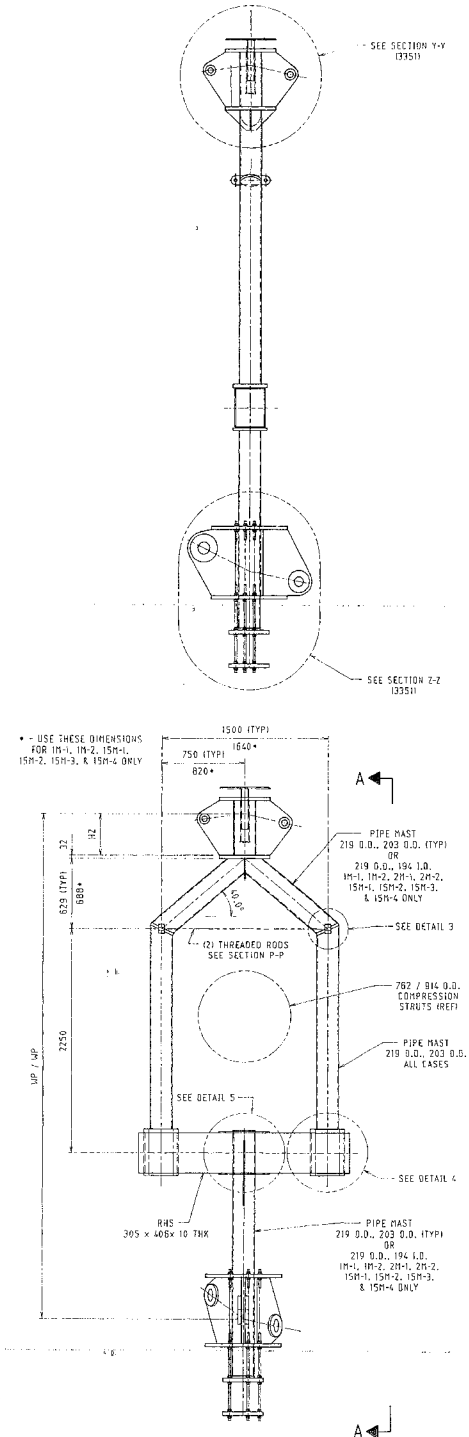
Length: 405 m

Minimum: 4.5 m

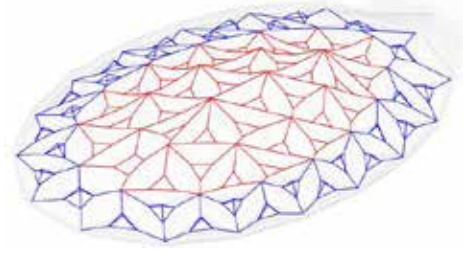
Maximum: 4.5 m

Spécification du matériau : pipe: ASTM A500 Grade C/B;
plate: CAN/CSA G40.21 - Grade 44W; rod: ASTM A193 B7 hot dip galvanized.

Post-dismantling details: each piece is 5.8 m long.



8. Bottom Panel Cables



■ BOTTOM PANEL CABLES

Count: 478

Weight: 48.1 t

Length: 4 686.5 m

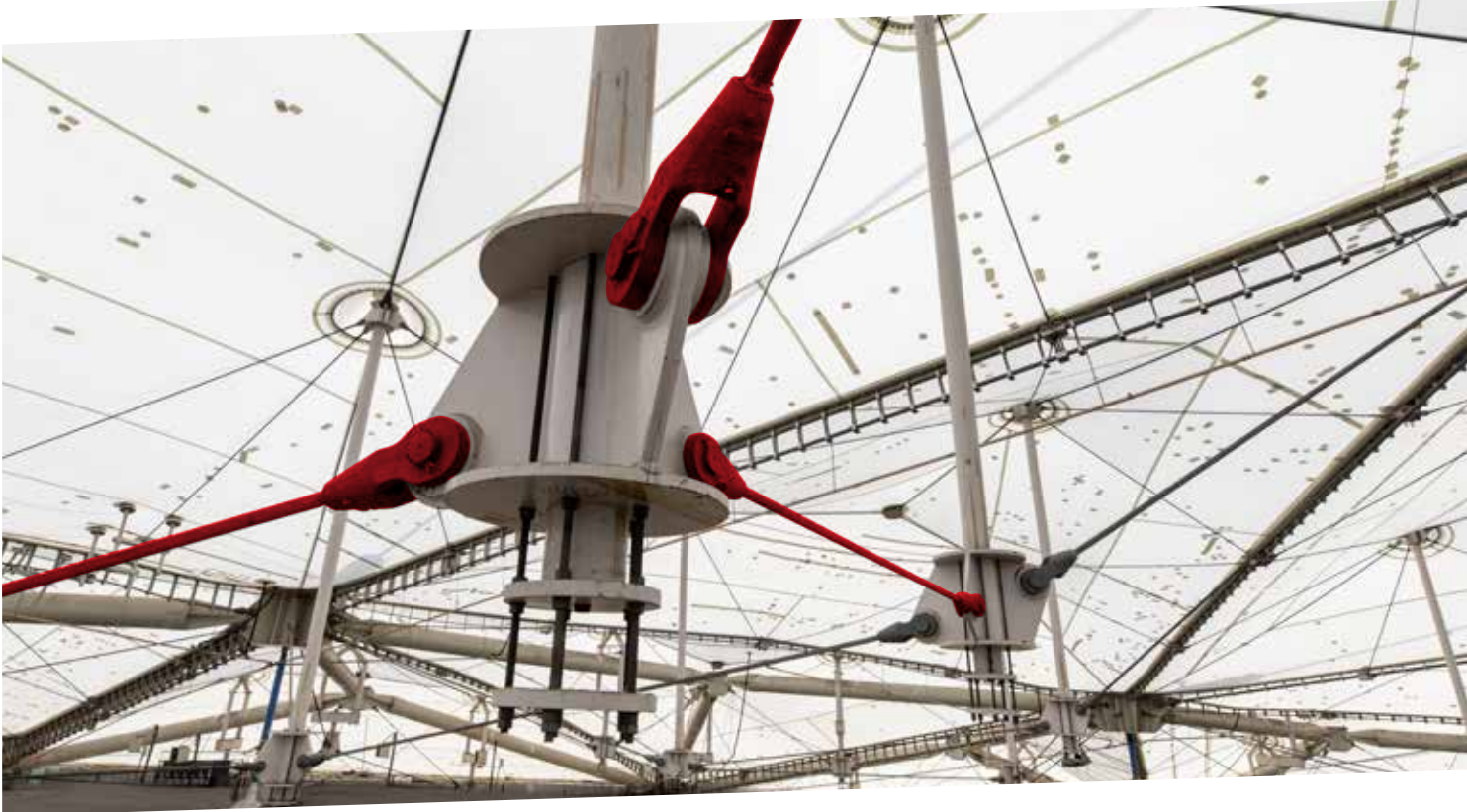
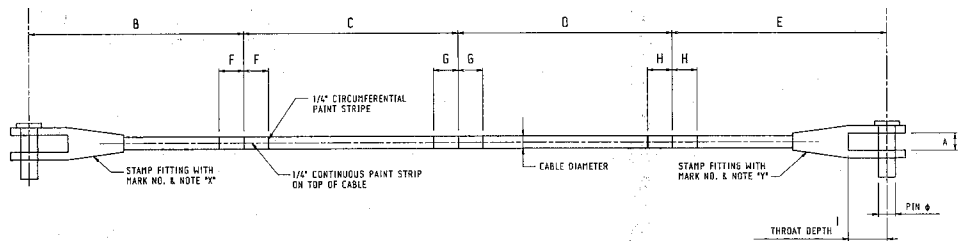
Minimum: 4 m

Maximum: 16.9 m

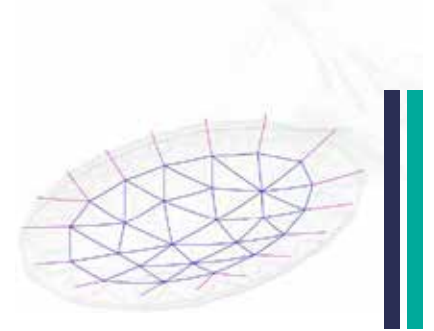
Diameter: 38.1 mm et 50 mm

Material specification: ASTM A586 zinc-coated parallel and helical steel wire structural strand, high strength. Speltered sockets hot dip galvanized per ASTM A153.

Post-dismantling details: each unit is 6m long and weighs 36 kg; with a total of 2 335 units (including component n°4).



10. Liner Cables



Count: 76

Weight: 9.6 t

Length: 2 109 m

Minimum: 16 m

Maximum: 35.1 m

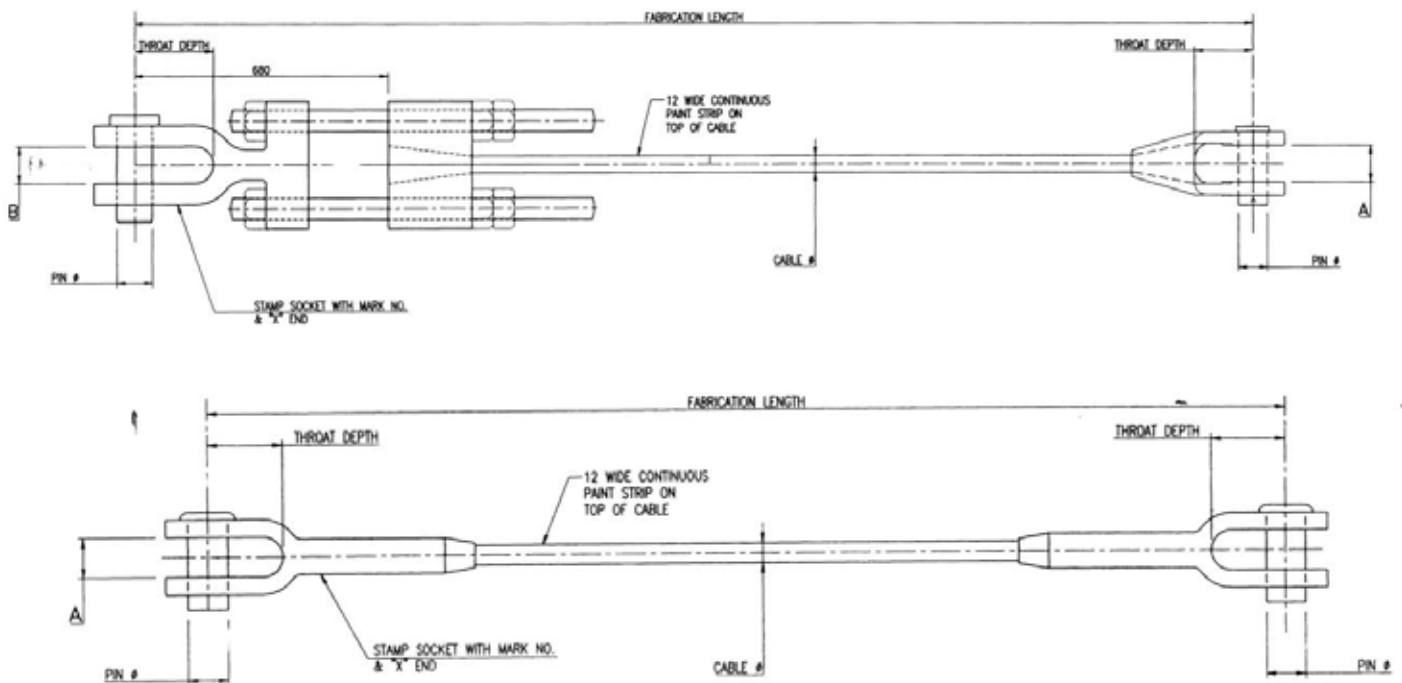
Diameter: 32 mm et 35 mm

Material specification: ASTM A586 zinc-coated parallel and helical steel wire structural strand. Swaged end fittings, pins, nuts and washers electro-galvanized.

Post-dismantling details:

32 mm: each unit is 5.6m long and weighs 37 kg, with a total of 295 units

35 mm: each unit is 5.4m long and weighs 41 kg, with a total of 145 units



APPENDIX 2

Detailed inventory of components recovered from the dismantling of the Olympic Stadium roof, made available for the creation of artworks



This document is available in both French and English

Inventory of components recovered			
Stay Cables			
Element	Identification Number	Length (m) $\pm 15 \text{ mm}$	Diameter (mm)
1	C-01	15	123,8
2	C-02	15	123,8
3	C-03	15	123,8
4	C-04	15	123,8
5	C-05	15	123,8
6	C-06	15	123,8
7	C-07	15	123,8
8	C-08	15	123,8
9	C-09	15	123,8
10	C-10	15	123,8
11	C-11	15	123,8
12	C-12	15	123,8
13	C-13	15	123,8
14	C-14	15	123,8
15	C-15	15	123,8
16	C-16	15	123,8
17	C-17	15	123,8
18	C-18	15	123,8
19	C-19	15	123,8
20	C-20	15	123,8
21	C-21	15	123,8
22	C-22	15	123,8
23	C-23	15	123,8
24	C-24	15	123,8

Inventory of components recovered			
Network Cables			
Element	Identification Number	Length (m) $\pm 15 \text{ mm}$	Diameter (mm)
1	B-0083354	11,2	47,3
2	B-0083360	12,4	47,3
3	B-0083364	14,06	47,3
4	B-0083382	14,04	47,3
5	B-0083386	15,01	47,3
6	B-0083389	15,09	47,3

7	B-0083392	13,1	47,3
8	B-0083393	14,5	47,3
9	B-0083398	15,0	47,3
10	B-0083463	15,2	54,0
11	B-0089953	15,1	74,0
12	B-0089959	15,0	112,0
13	B-0089960	14,7	112,0
14	B-0089963	14,0	112,0
15	B-0089968	14,7	80,0
16	B-0089972	14,0	80,0
17	B-0089973	13,5	112,0
18	B-0089974	13,7	112,0
19	B-0089980	14,9	112,0
20	B-0089981	12,0	83,0
21	B-0089982	13,9	112,0
22	B-0089985	13,8	112,0
23	B-0089988	15,0	80,0
24	B-0089992	13,6	112,0
30	N-00130800	13,1	57,4
31	N-00130801	10,5	47,3
32	N-00130807	13,3	57,4
33	N-00130810	7,3	35,0
34	N-00130811	10,5	47,3
35	N-00130813	15,1	53,8
36	N-00130818	7,9	42,0
37	N-00130825	16,1	54,0
38	N-00130830	7,6	35,0
39	N-00130832	9,6	42,0
40	N-00130834	15,1	53,8
46	N-00130849	15,1	53,8

Inventory of components recovered			
Bottom Panel Cables			
Element	Identification Number	Length (m) $\pm 15 \text{ mm}$	Diameter (mm)
1	B-0083353	14,8	32,3
9	B-0083454	13,0	32,3
14	B-0083459	13,3	32,3
24	B-0083473	9,0	35,6
28	B-0083480	13,3	32,4
38	B-0083495	14,4	32,4

Inventory of components recovered			
Top Panel Cables / Liner Cables			
Element	Identification Number	Length (m) $\pm 15 \text{ mm}$	Diameter (mm)
7	B0083359	13,1	36,4
13	B0083368	13,9	36,4
14	B0083369	13,6	36,4
15	B0083370	3,5	35
19	B0083375	2,9	35
28	N0130703	5,0	32
29	N0130704	3,2	28,6
31	N0130706	4,1	28,6
33	N0130708	6,2	35
34	N0130709	5,8	28,6
41	N0130717	7,3	28,6
46	N0130722	5,7	28,6
52	N0130728	4,0	28,6
53	N0130729	6,3	28,6
54	N0130730	5,8	28,6
55	N0130731	7,8	28,6
56	N0130732	3,9	28,6
58	N0130734	4,6	28,6
60	N0130736	10,0	28,6
61	N0130737	5,9	28,6
62	N0130738	9,3	32
63	N0130739	7,5	28,6
64	N0130740	5,7	28,6
65	N0130741	7,7	28,6

66	N0130742	5,3	28,6
70	N0130746	5,9	28,6
71	N0130747	9,9	28,6
72	N0130748	6,8	28,6
73	N0130749	6,2	28,6
74	N0130750	9,3	28,6
75	N0130802	8,6	28,6
76	N0130803	8,3	28,6
77	N0130805	10,4	28,6
78	N0130806	11,1	28,6
79	N0130808	3,8	28,6
80	N0130809	8,3	28,6
81	N0130815	6,5	28,6
82	N0130816	5,9	28,6
83	N0130817	11,7	28,6
84	N0130819	5,4	28,6
85	N0130820	6,7	28,6
86	N0130821	6,3	28,6
87	N0130822	6,9	28,6
88	N0130823	4,7	28,6
89	N0130827	6,3	28,6
90	N0130828	8,8	28,6
91	N0130831	4,6	28,6
92	N0130833	4,8	28,6
93	N0130835	3,7	28,6
94	N0130837	4,5	28,6
95	N0130838	8,6	28,6
96	N0130846	11,5	28,6
97	N0130847	7,9	28,6
98	N0130848	6,4	28,6
99	N0130850	4,8	28,6
101	N0130954	15,1	32,5
102	N0130956	6,3	28,6
104	N0130958	13,9	32,5
105	N0130959	6,4	28,6
106	N0130960	4,3	28,6
110	N0130964	4,8	28,6
112	N0130967	7,3	28,6
115	N0130970	11,8	28,6

116	N0130975	14,6	28,6
117	N0130976	15,2	28,6
118	N0130977	15,2	28,6
119	N0130978	14,7	28,6
121	N0130980	14,9	28,6
122	N0130982	13,4	32,5
135	N0130996	13,4	28,6
136	N0130998	15,5	32,5
137	N0131000	13,1	28,6

Inventory of components recovered			
Flying Masts			
Element	Identification Number	Length (m) ± 15 mm	Diameter (mm)
1	V-0047901	7,7	220
2	V-0047902	7,7	220
3	V-0047903	7,7	220
4	V-0047904	7,8	220
5	V-0047906	7,2	220
6	V-0047907	7,8	220
7	V-0047908	7,7	220
8	V-0047909	7,7	220
9	V-0047910	7,7	220
10	V-0047911	7,2	220
11	V-0047912	7,8	220
12	V-0047913	7,2	220
13	V-0047915	7,2	220
14	V-0047917	7,7	220
15	V-0047918	7,7	220
16	V-0047921	7,8	220
17	V-0047922	7,2	220
18	V-0047923	7,2	220
19	V-0047924	7,7	220
20	V-0047925	7,8	220
21	V-0047926	7,8	220
22	V-0047927	7,8	220
23	V-0047928	7,8	220
24	V-0047929	7,7	220

Inventory of components recovered			
Flying Forks			
Element	Identification Number	Length (m) $\pm 15 \text{ mm}$	Diameter (mm)
1	V-0047905	3,28	1825
2	V-0047914	3,285	1820
3	V-0047916	3,275	1830
4	V-0047919	3,27	1830
5	V-0047920	3,27	1830
6	V-0047930	3,275	1835
7	V-0047933	3,275	1830
8	V-0047945	3,25	1835
9	V-0047950	3,27	1835
10	V-0047951	3,25	1820
11	V-0047952	2,52	1910
12	V-0047953	2,605	1910
13	V-0047954	2,525	1915
14	V-0047955	3,28	1830
15	V-0047956	2,5	2160
16	V-0047957	3,24	1830
17	V-0047958	2,52	1915
18	V-0047959	3,26	1835
19	V-0047960	3,275	1820
20	V-0047961	3,275	1835
21	V-0047962	2,555	1910
22	V-0047963	2,515	1915
23	V-0047965	2,54	1915
24	V-0047966	2,525	1915

APPENDIX 3

Technical information on the use of the cables made available for the creation of artworks



This document is available in both French and English

USE OF STEEL CABLES FOR ARTWORKS

Steel cables are treated to be ideal materials for impressive artistic installations. Metal cable structures offer artists great potentials to play with statics and gravity. Suspended or floating structures, walkable nets, or transparent support structures for artistic installations are just a few possibilities. (*Jakob Rope Systems, Catalogue Basic 6, page 20.*)

Cable Manufacturing

Steel cables are made from pre-treated, high-strength wires. The individual wires (1) are twisted around a central wire (2) in a spiral shape, forming a strand (3). Multiple strands are then arranged around a metal core (4) to create a cable (5). The cable pitch (L) refers to the distance over which the strand completes one full twist.

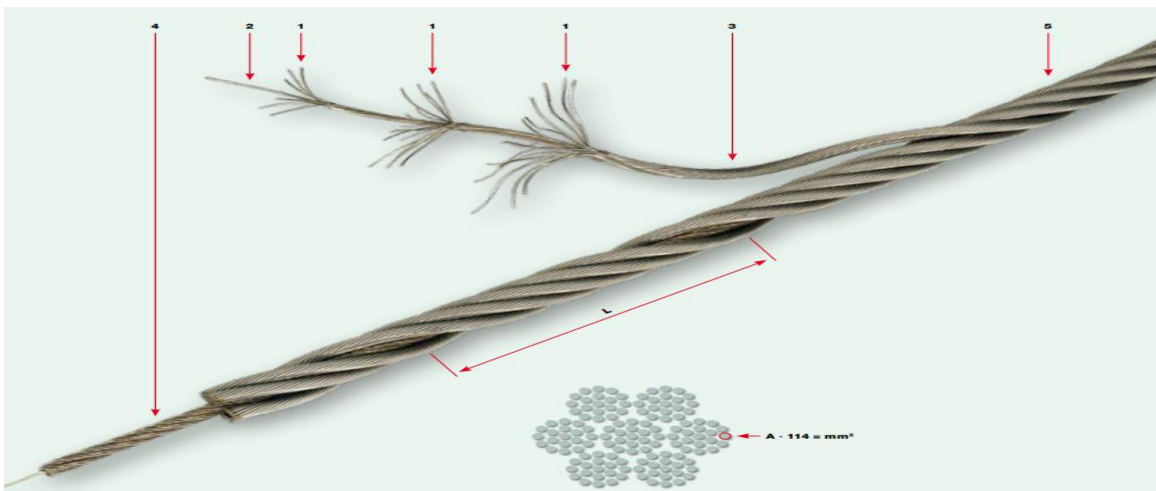
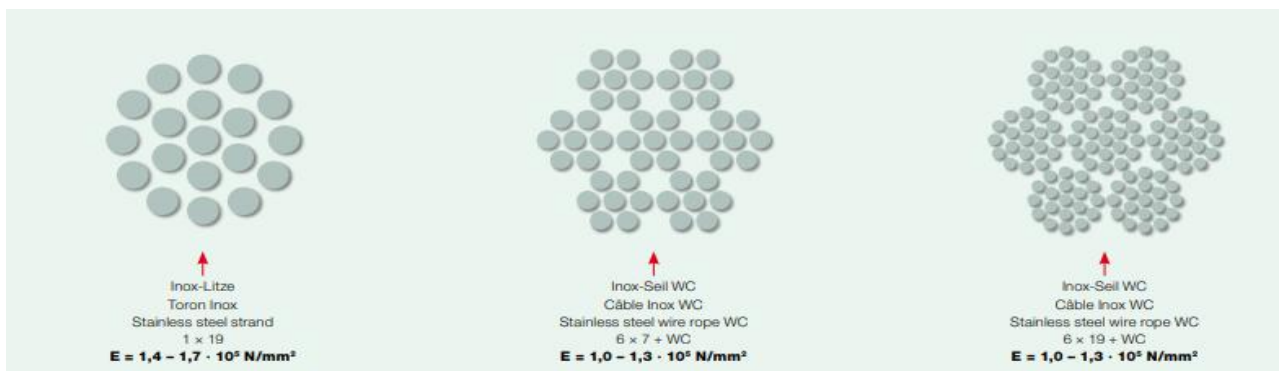


Fig 1 : Constitution of a steel cable



According to intended use construction must be planned, documented, and installed by qualified personnel considering local conditions, such as applicable regulatory and legal requirements, climatic and environmental influences, etc.

When specifying loads and constraints, it's always necessary to indicated in the safety coefficient in included in the calculation. Before selecting the type of cable construction, it is essential to determine the actual force exerted on it.

Add a safety margin B, which guarantees that the actual force is supported by the cable ($A + B = C$).

A : Actual forec

B : Safety coefficient

C : Minimum cable breaking strength

Tension Possibility

When mounting the cable, tension adjustment should be possible on at least on side. If this isn't feasible for technical reasons, an intermediate point for tension adjustment A/B in the middle of the cable can be added.

← **+** → Lengthen (decrease tension)

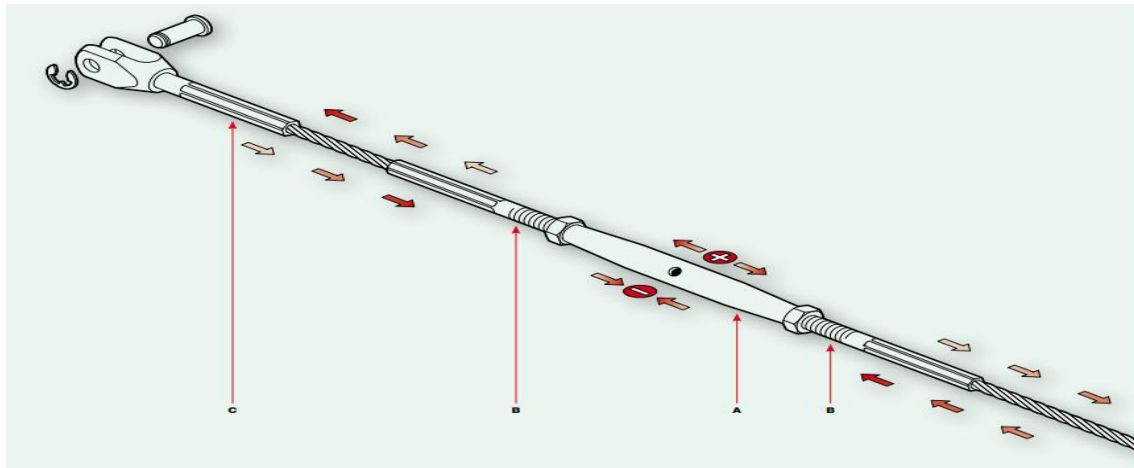
→ **-** ← Shorten (increase tension)

Components:

A : Clamping tube with internal threading

B : Crimped external threading

C : Fixed end without tension possibility



Note: For all load calculations related the use of cables, please consult a structural engineer.

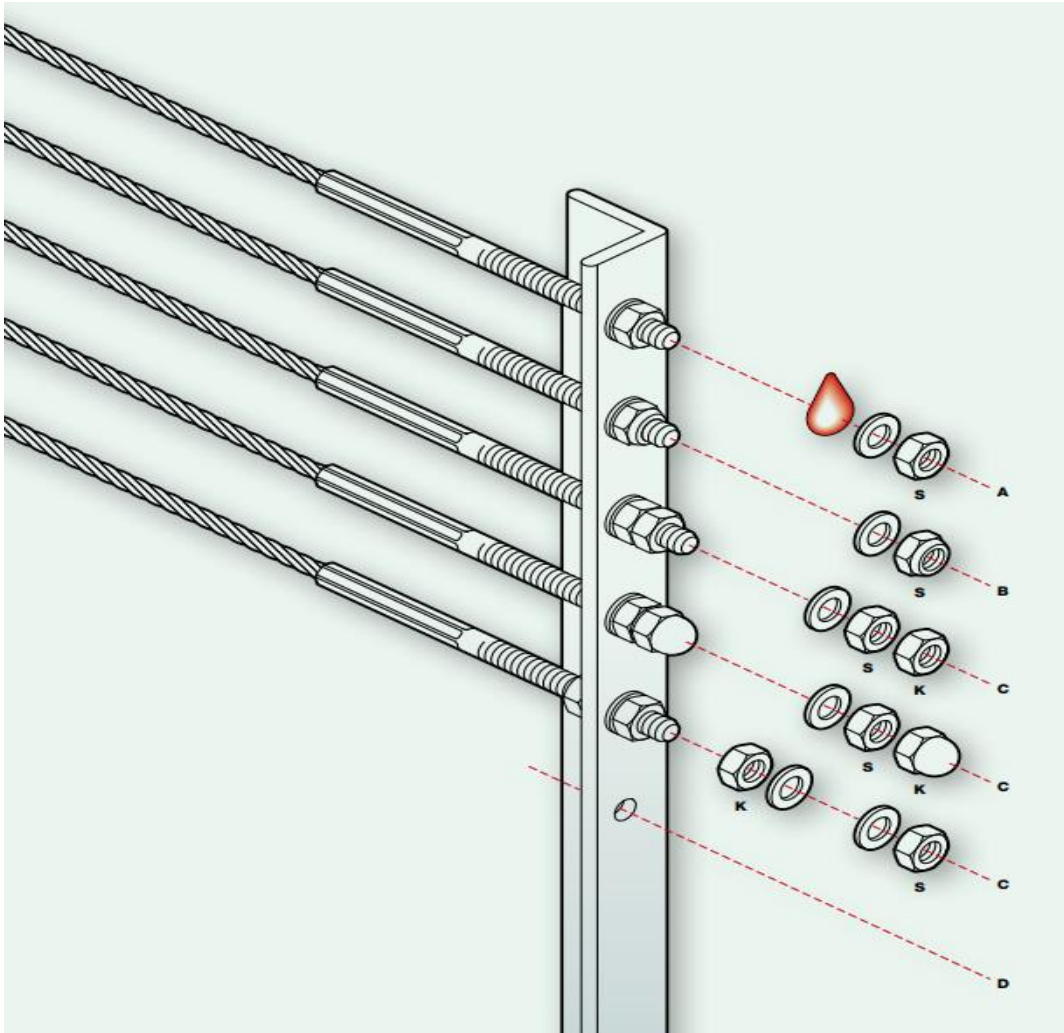
Locking Threades end fittings

End fittings must be locked at the drilling point to prevent the unintentional loosening of screws. There are several options:

A Loosening protection

B Safety nut with nylon insert

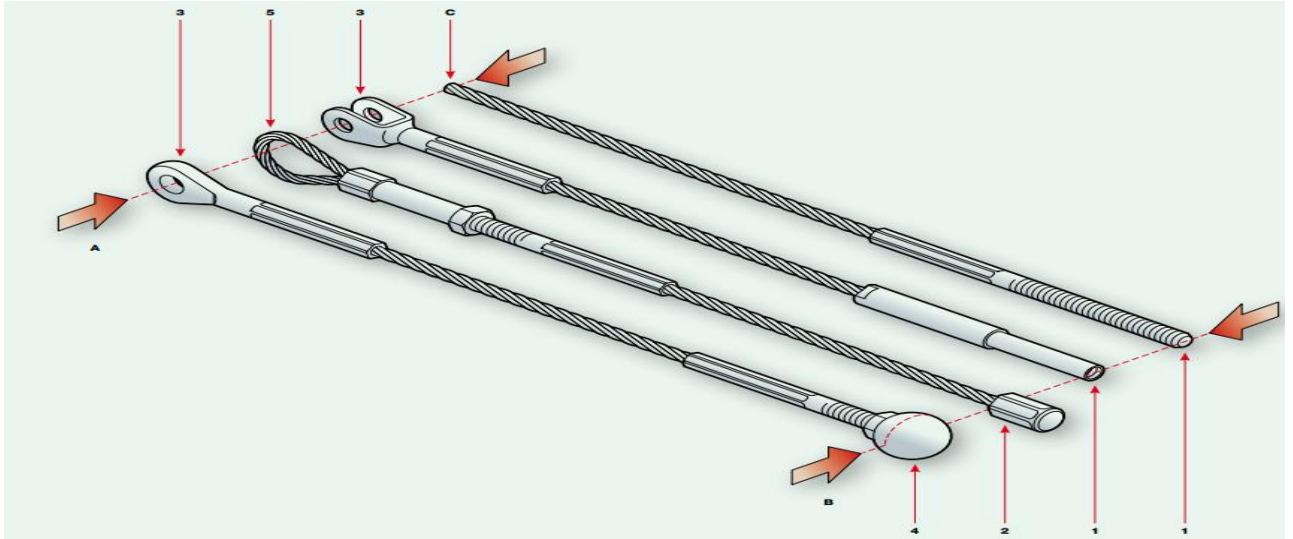
- C** Locknut (counter-nut : S)
- D** Drilling with a locking nut
- S** Tension nut



Assembly lengths

The adjacent sketch shows how to indicate assembly lengths based on the type of end fittings chosen **A** or **B**.

- A** : Left end fitting
- B** : Right end fitting
- C** : Cable end
- 1** : Inside of the fitting
- 2** : Outside of the fitting
- 3** : Drilling axis
- 4** : Sphere axis
- 5** : Inside of the loop



The user must perform regular inspections and take personal responsibility for checking the assembly and correct diameter of the cable.

Steel cable cutting

When cutting any cable, special care must be taken to secure the end of the cable.

Two methods are proposed:

- 1) Tighten the end of the cable with a soft wire.
- 2) Tighten the end of the cable with clamping pliers.

After cutting the cable, it is recommended to braze or weld the ends of the strands to prevent them from unraveling. Keep the clamp on the cable end to provide additional strength and hold. Be careful not to damage the clamp during the brazing process.

Cutting a cable with a torch may cause uneven ends and damage the clamp, which can lead to the strands separating.



Après avoir fixé 3 colliers de serrage de chaque côté de la marque de coupe, la lame coupe la corde.



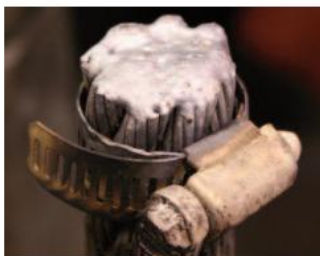
Ne pas utiliser une meule mais une lame de coupe en acier ; Par exemple : Elastique # 80EHT230-2.



Après la coupe de lame, montez le montant dans un étau



Faites fondre et fusionnez soigneusement tous les fils individuels.



Filet de fil métallique bien fondu. Si elles ne sont pas endommagées au cours de la procédure de fusion, les pincettes doivent être fixées à la corde.



Si les pincettes de serrage ont été endommagées ou trop volumineuses pour l'installation, vous devez les remplacer toutes les 3 avec une saisie de fil.



En comparaison, ce sont des extrémités fondues en usine et coniques réalisées avec une machine spécialisée.

Sourced from:

1. Unirop. (2017). *Guide d'installation de câble*. https://www.unirop.com/wp-content/themes/unirop/catalogues/FR/2017_Guide_d_Installation_de_Cable.pdf
2. Jakob Rope Systems. (n.d.). *Architectural cables catalogue – Basic 6*. https://www.jakob.com/files/6_downloads/catalogues/Jakob-Rope-Systems-Architectural-Cables-Catalogue-Basic-6.pdf

APPENDIX 4

Eco-Responsibility Commitment Charter
– Stakeholders.

Commitment Charter to Eco-Responsible Practices – Stakeholders – Écoart Project

The Écoart art trail project is fundamentally rooted in an eco-responsible approach. As project stakeholders, collaboration is essential in order to:

- Support eco-responsible initiatives with all involved parties
- Promote environmental sustainability throughout the collaboration
- Evaluate practices as part of a continuous improvement process
- Limit the carbon impact of activities (transportation, waste management, etc.)
- Share ideas and best practices aimed at reducing environmental impact.

As a result, here is a list of measures to be implemented in this collaboration:

Transportation:

- Since the project's impact is being assessed, traceability data for carbon evaluation may be requested (routes, mode of transport, distances traveled, pre-identified emissions, type of fuel, weight of materials and artworks, etc.).
- Only attend installation if your presence is essential.
- For deliveries, commit to being present during the scheduled delivery windows to avoid unnecessary trips.
- Minimize your transportation carbon footprint by prioritizing sustainable modes of transport such as public transit, carpooling, or using low-emission vehicles whenever possible.
- Use air travel only as a last resort and after discussion with the coordination team.
- Optimize and pool transportation by grouping trips and routes to reduce unnecessary travel and lower our carbon footprint.
- Use electric or decarbonized vehicles.
- Optional: participate in carbon offsetting for unavoidable emissions.
Example: <https://app.planetair.ca>

Residual Materials Management (RMM)

- Engage in a process to reduce residual materials.
- Limit the use of single-use products.
- Avoid plastic packaging by favoring biodegradable or reusable materials.
- Comply with current regulations on this topic in Québec.

Water and Energy

- Preserve water resources through conservation measures.
- Strive to reduce our energy consumption by turning off unused electrical equipment and using renewable energy sources whenever possible.
- Comply with the regulations currently in force on this topic in Québec.

Responsible Sourcing

- Promote the use of environmentally friendly products and supplies, prioritizing local and organic products.
- Use ecological and biodegradable products to avoid polluting natural environments.

We recognize the importance of environmental preservation and commit to actively promoting eco-responsible practices as part of the Écoart project.

In addition, we will support eco-responsible initiatives by collaborating with organizers and other stakeholders to share ideas and best practices aimed at reducing the project's environmental impact.

Name of the artist or artist collective:

Name of the representative:

Title of the representative:

Date, location:

Signature: