

**Land Acknowledgement**

In designing St. Lawrence Centre for the Arts, we would like to acknowledge Tkaronto, “the place in the water where the trees are standing.” Situated on the traditional territory of Haudenosaunee-speaking nations, we design to respect that they have been here since time immemorial and were more recently joined by the Mississaugas of the Credit. As designers we understand the responsibility to the environment with peace and respect, to honour, renew, and consistently uphold the values and relationships outlined in the ancient agreements.



Streetview Looking Southeast

# ST. LAWRENCE CENTRE FOR THE ARTS

ZEIDLER ARCHITECTURE | DILLER SCOFIDIO + RENFRO | TWO ROW ARCHITECT

## Past-Present-Future

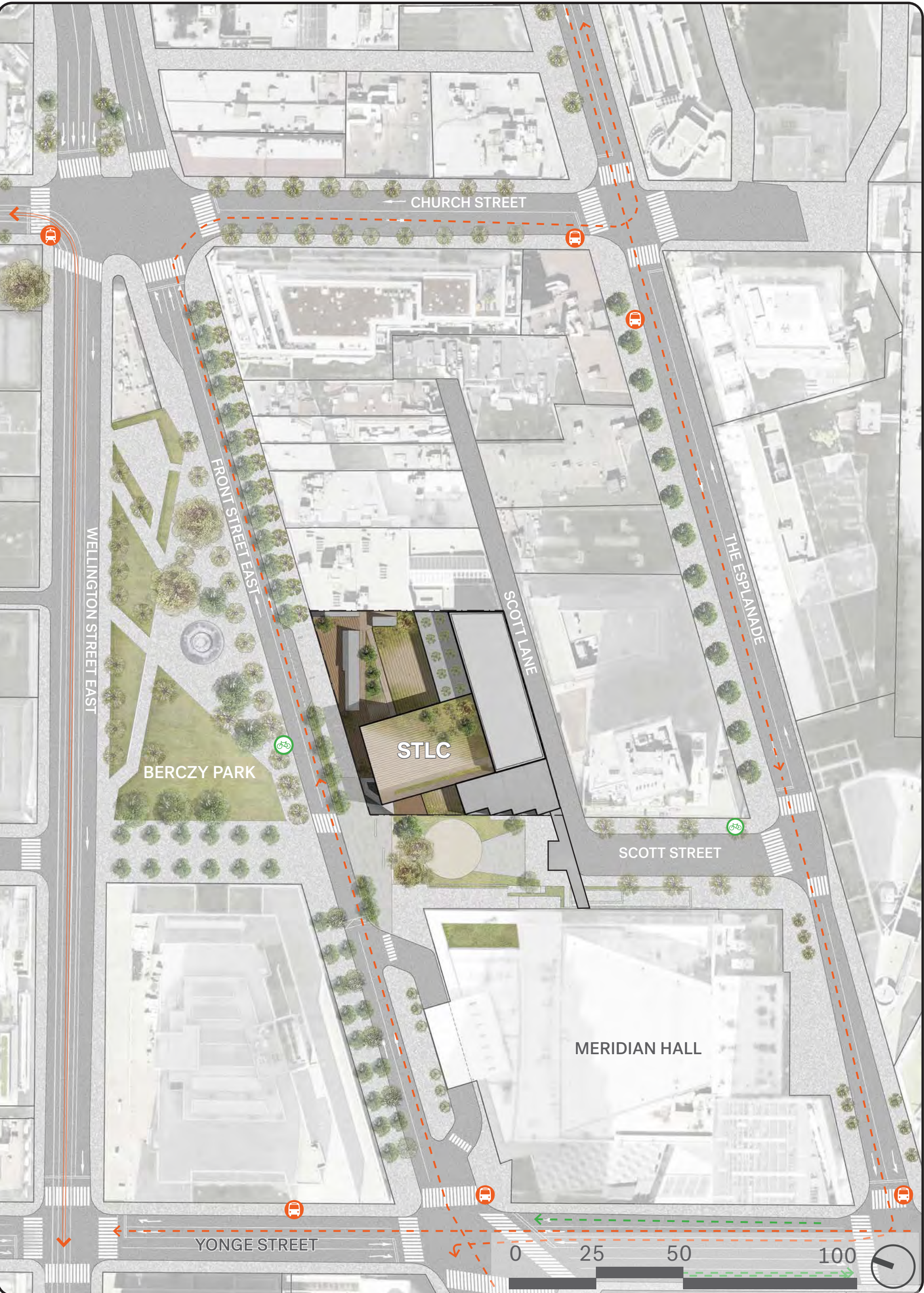
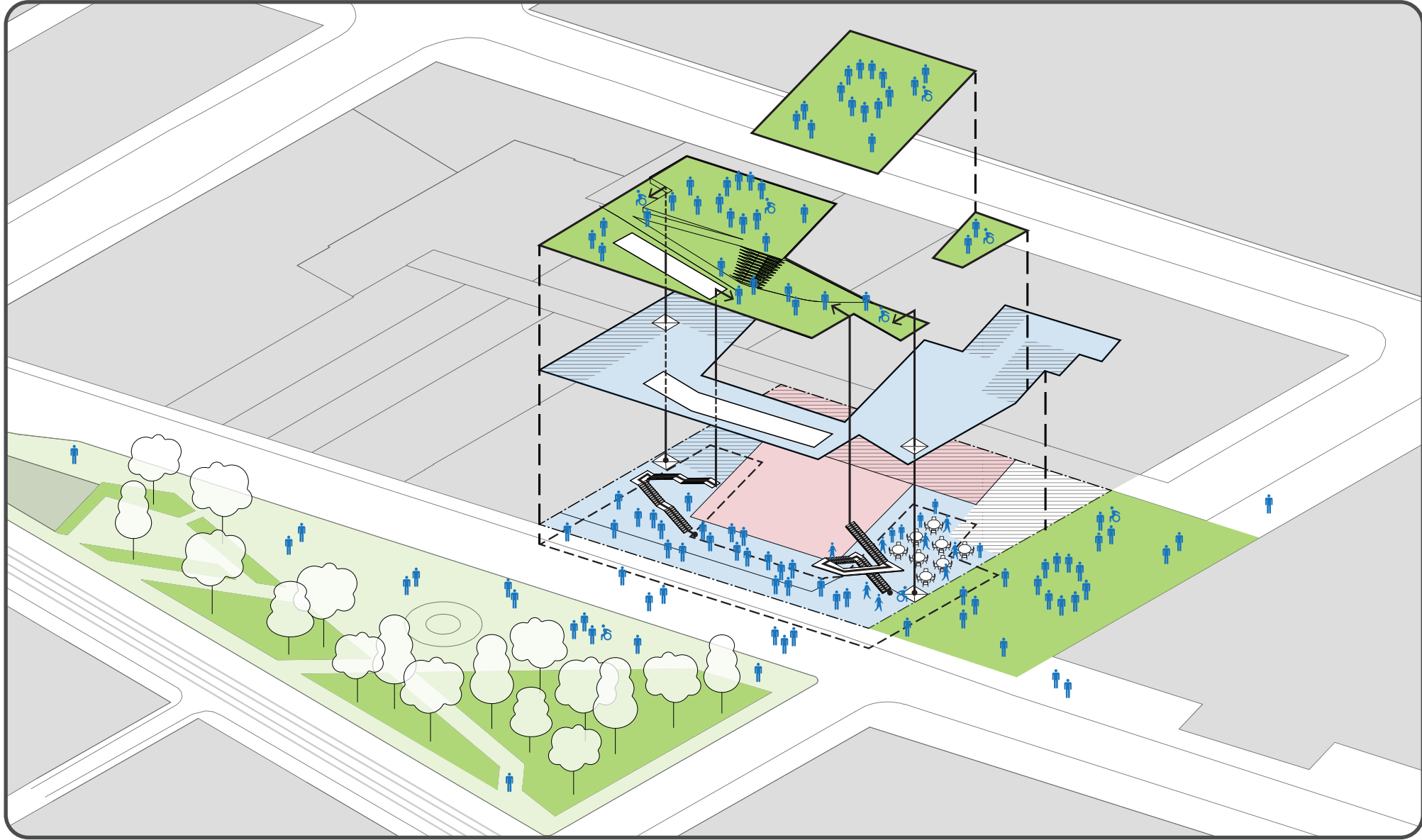
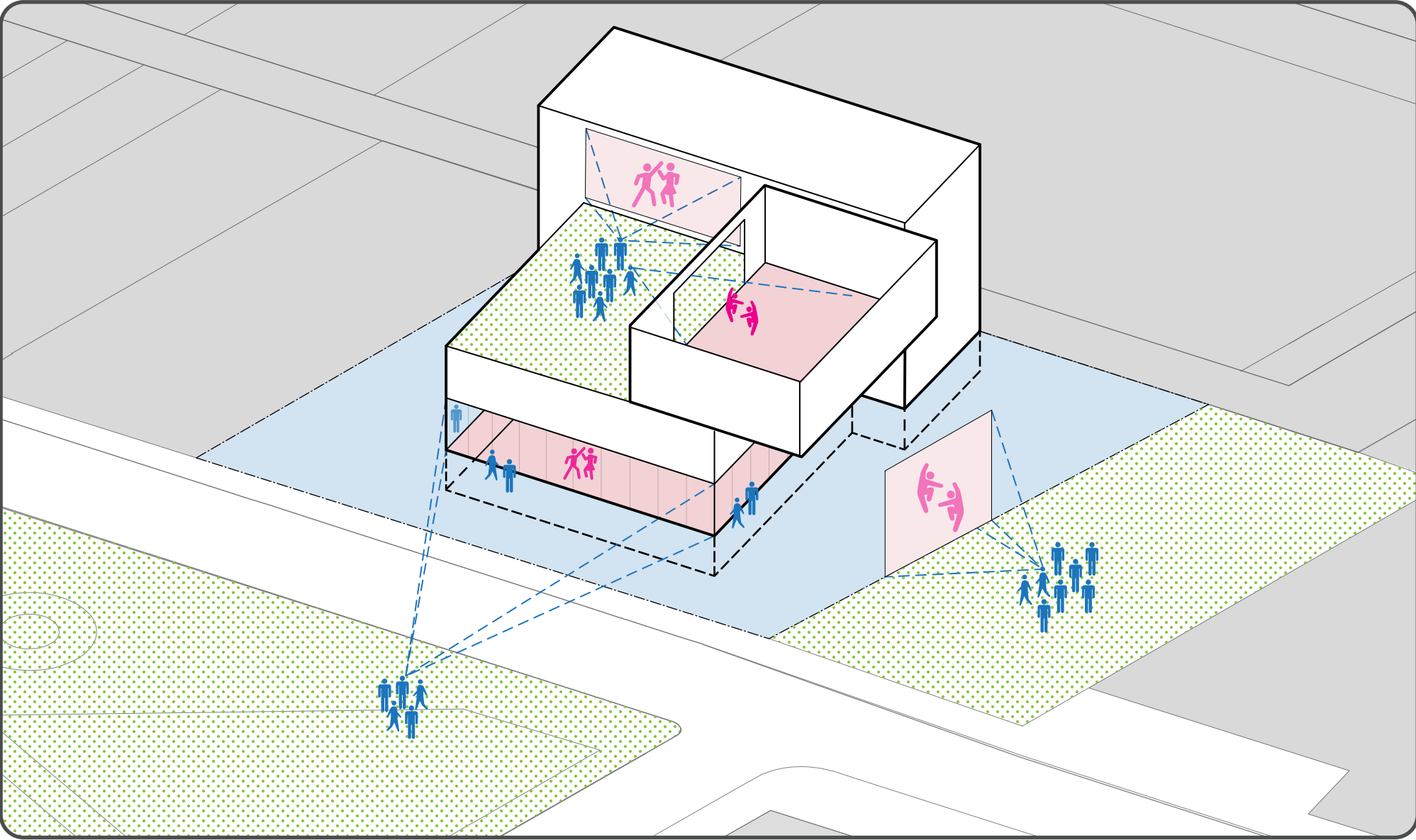
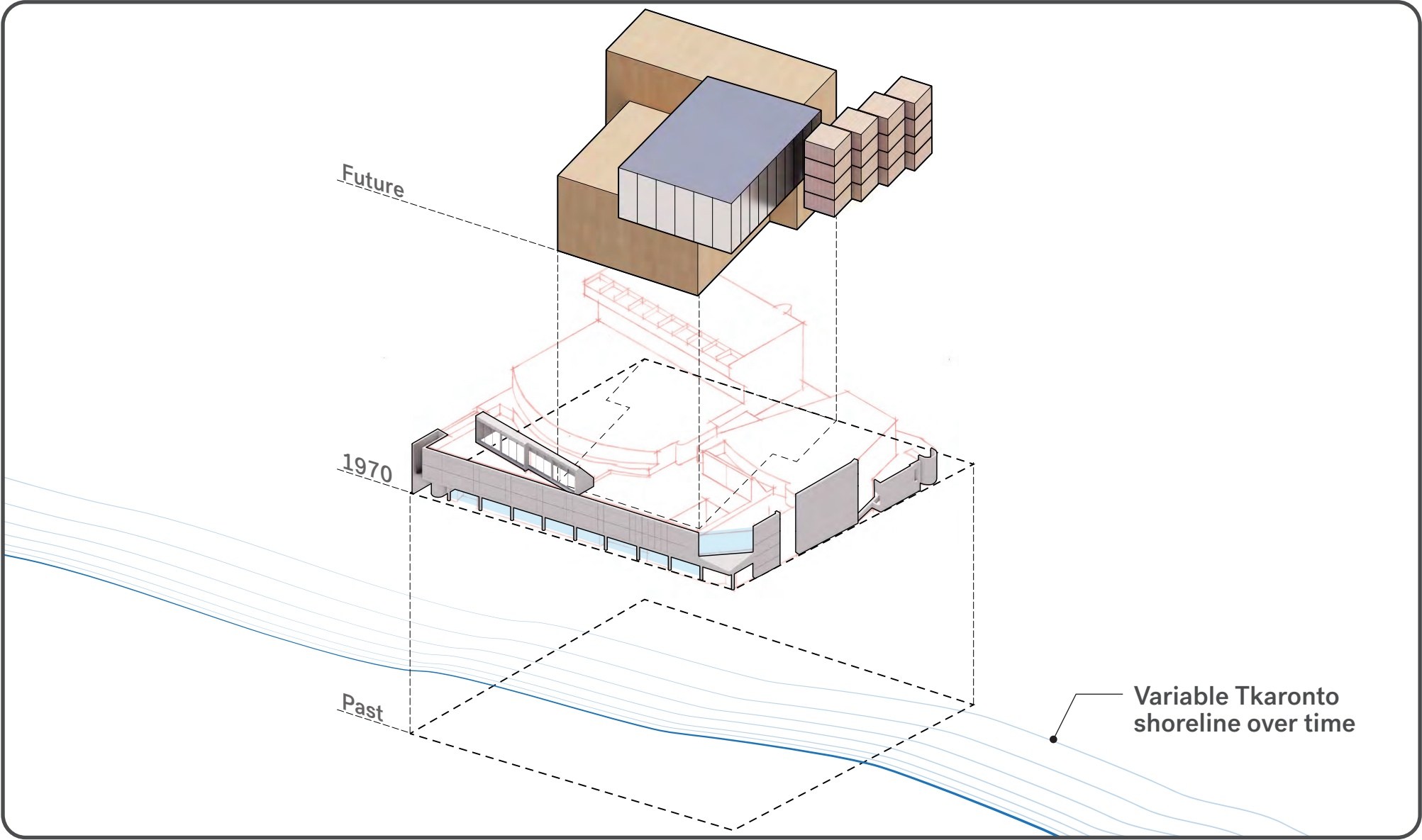
To fit the flexible venues, expanded public spaces, and new technologies required to support performing arts in the future, only a limited extent of the existing STLC building can be preserved. But rather than accepting these retained elements as obstacles, they are celebrated as assets for the architecture of the new STLC: the glass facade is restored to create a truly transparent ground floor; the existing skylight brings daylight deeper into the building and doubles as circulation space; and the west concrete facade becomes a projection screen and performance backdrop. In a nod to the original building's shrink-wrapping of its program, the Main Theatre, Acoustical Hall, and Artist Studios are expressed with distinct forms and sustainable materials that speak to its future. The project's design motivation also reaches back to the site's pre-colonial past, and forward to an indigenous future. Non-hierarchical staging and connections to nature help decolonize the performance spaces, while the architecture and landscape elements reorient the building to the earth, the changing climate, and water movement through the site.

## Street to Stage

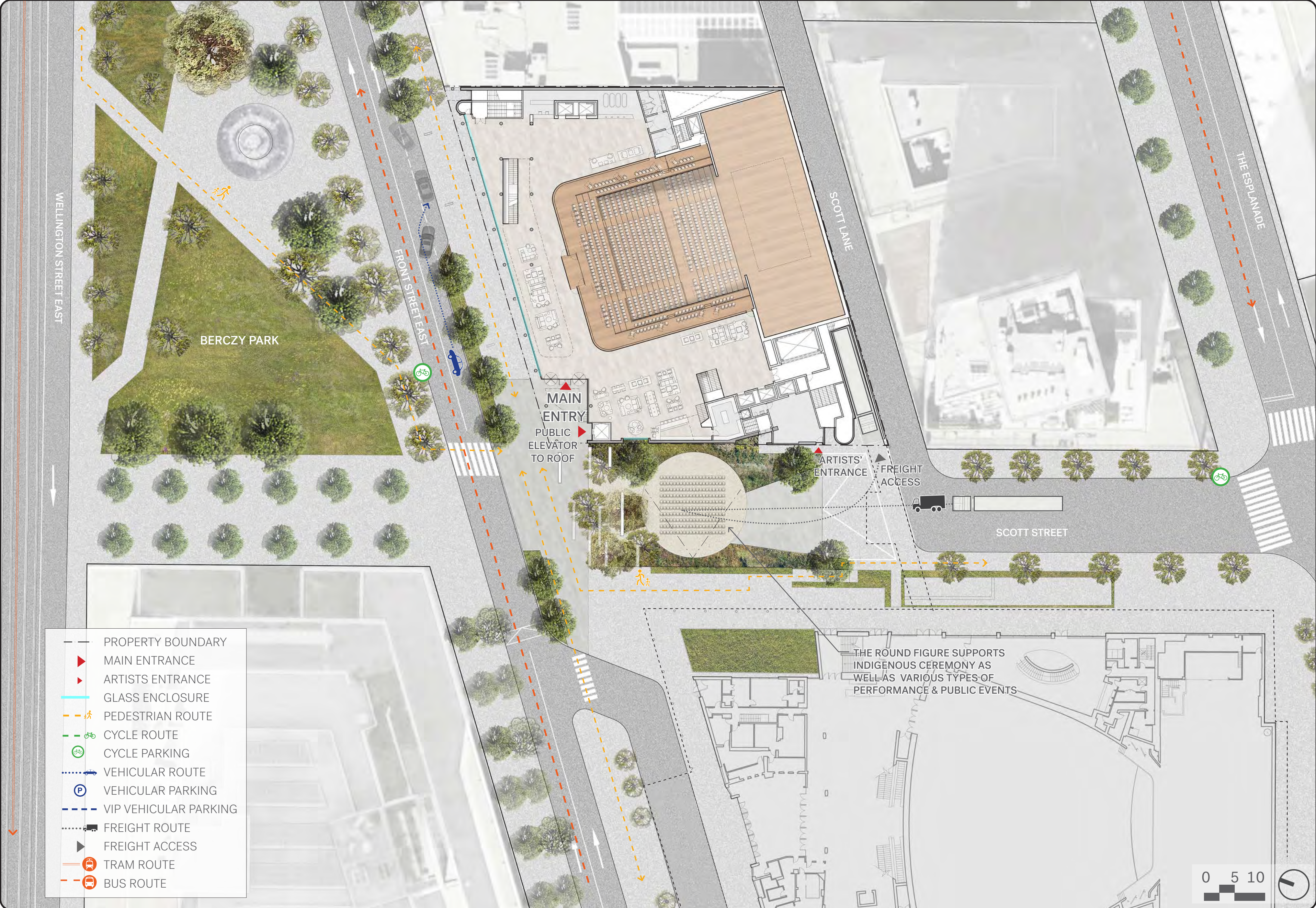
Performance spaces, especially those in the western tradition, are typically defined by visual and acoustic separation and forms of social exclusion. Instead, the STLC will be a truly civic building with spaces accessible for all Torontonians, with or without a ticket to a performance, and with transparency from street to stage. The Main Theatre has an acoustically-sealed glass wall at the ground floor that can be blacked-out or transparent, enabling opportunities for daylight, views into performances and rehearsals, experimental sets or a Brechtian reveal. The Acoustical Hall expands to an outdoor public terrace, accessible from the street without entering the building, while Scott Street plaza and rooftop terraces can host free public performances or simulcast projections of the activity inside.

## Civic Hub

The STLC will be a cultural and civic hub, providing inclusive access with flexible and barrier-free spaces of different sizes and attributes for artists, audiences, and communities to take over without inhibition. The accessible multi-level 'Living Room' is a raw and informal network of people and programs where audiences mingling at intermission, locals attending a workshop, or out-of-towners grabbing a meal intersect with performers, artists and crews. Spaces are flexible and adaptable: rehearsal spaces swing open to become stages, lounges become classrooms, double-height spaces become galleries. An equally extensive exterior network provides seasonal expansion of the interior, from large scale performances to artist workspaces and intimate hangouts. The building's accessibility extends from front to back-of-house, including accessible technical levels doubling as backstage tours for the public, and spaces with layered degrees of sensory separation allowing visitors with diverse needs to join audiences. The result is a new paradigm that brings the everyday life of the city and the experimental and imaginary space of performance into a new and productive resonance.



Context Plan, 1:1000



Site Plan, 1:400





Birdseye View Looking Southeast

## Program and Circulation Overview

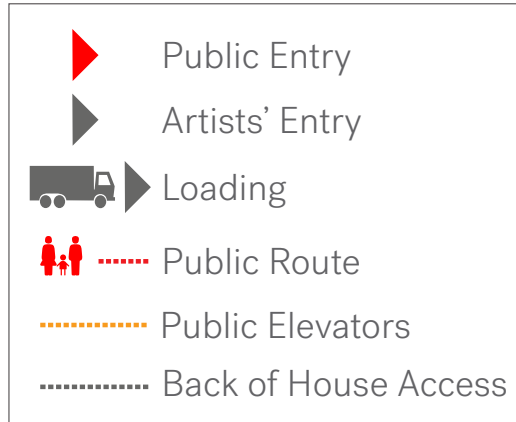
The STLC will expand outwards in all axes, connecting civic, social and natural systems. A series of street and rooftop performance spaces connected by stairs and elevators carry the public up the building, connecting the sidewalk to a multi-tiered rooftop park for outdoor performances and films, indoor-outdoor connections to the Acoustical Hall, and dramatic views of the city.

### Roof Terraces

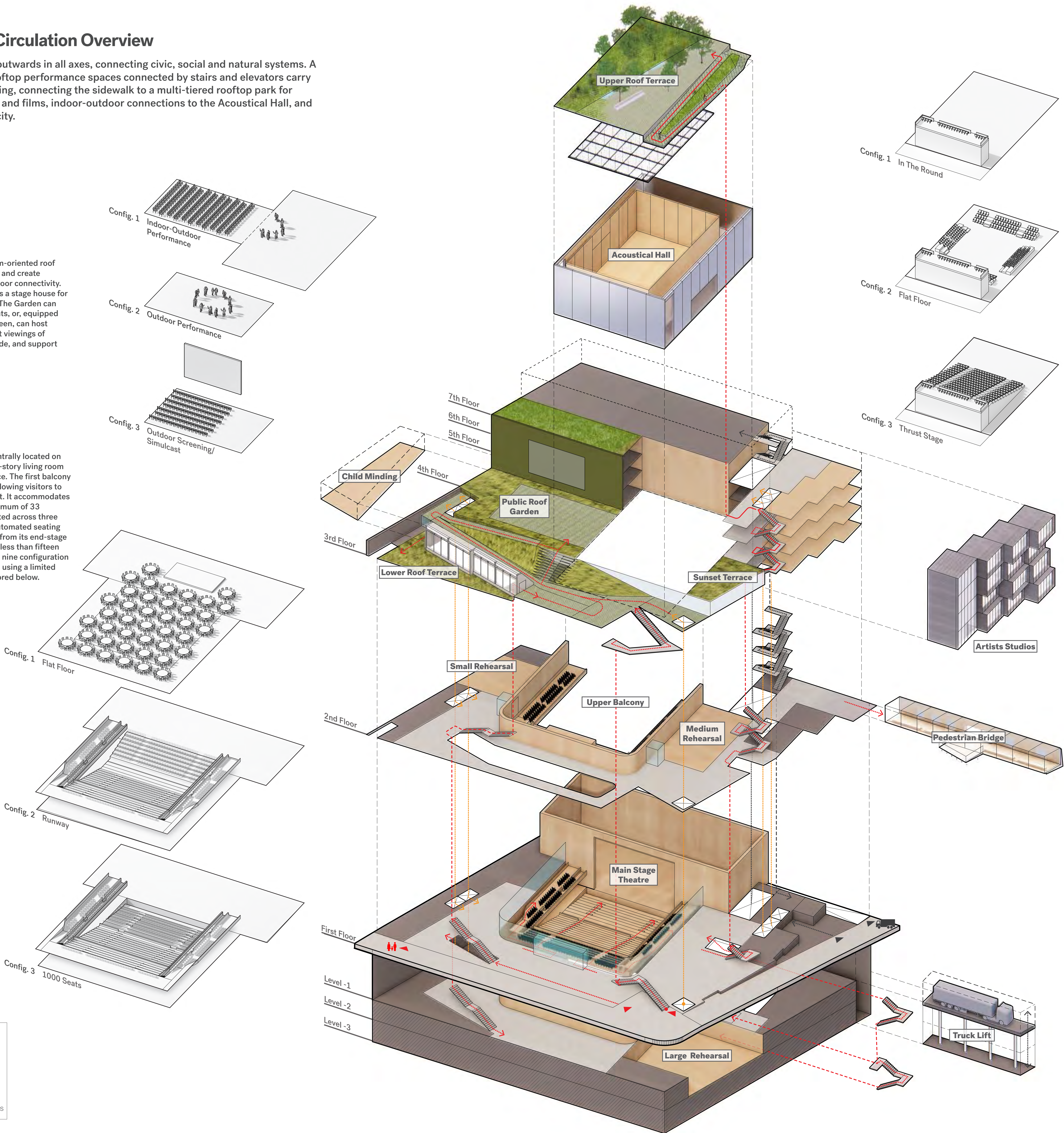
A series of public and program-oriented roof terraces structure the project and create opportunities for indoor-outdoor connectivity. The Acoustical Hall doubles as a stage house for the east Public Roof Garden. The Garden can host fully outdoor public events, or, equipped with a rollaway projection screen, can host outdoor screenings, simulcast viewings of performances happening inside, and support indigenous ceremonies.

### Main Stage Theater

The Main Stage Theatre is centrally located on the site, structuring the three-story living room around its volumetric presence. The first balcony level is accessible at grade, allowing visitors to flow directly in from the street. It accommodates up to 1,000 seats, with a minimum of 33 wheelchair positions distributed across three levels. The state-of-the-art automated seating system can convert the room from its end-stage configuration to a flat floor in less than fifteen minutes. The system includes nine configuration variants - with more available using a limited number of seating wagons stored below.



Exploded Isometric, NTS



### Acoustical Hall

The Acoustical Hall is prominent on the northwestern corner of the site as a new icon for the neighborhood, fitting the zoning envelope without casting new shadows on Berczy Park. The interior room can fully transform its architecture, seating configuration, and the nature of its acoustics. The wall panels are acoustic cabinets with hard and soft surfaces that can open or close to tune the room and alter the visual nature of the space. The telescopic seating can fully deploy to host an audience of 300, partially deploy for smaller events, or fully retract to create a flat-floor to host in the round ceremonies, performances, events.

### Artist Studios

The Artist Studios are showcased along Scott Street to create an interplay with the city surroundings. They have easy access to the Rehearsal spaces and Living Rooms to prompt creative interaction between the artists, performers, and production teams. A vertical daylight lounge with a kitchenette, dining, and collaboration spaces connects the various levels. Each individual studio benefits from natural ventilation and exterior terraces that overlook the city.

### Scott Street Bridge

The pedestrian bridge connecting to Meridian Hall will frame a new pedestrianized plaza on Scott Street, and enhance the theater of the public realm with performance infrastructure and art display.

### Truck Lift + Freight

The Stage Entrance and Loading Dock are critical to building operations. A truck-lift capable of lowering a full-size truck to three lower levels of the building enables easy and direct unloading to the Main Stage, Trap Room, and Loading Dock. The freight elevator serves all levels of the building with easy access to the Main Stage, technical grid, and mechanical spaces.





Upper Level Living Room



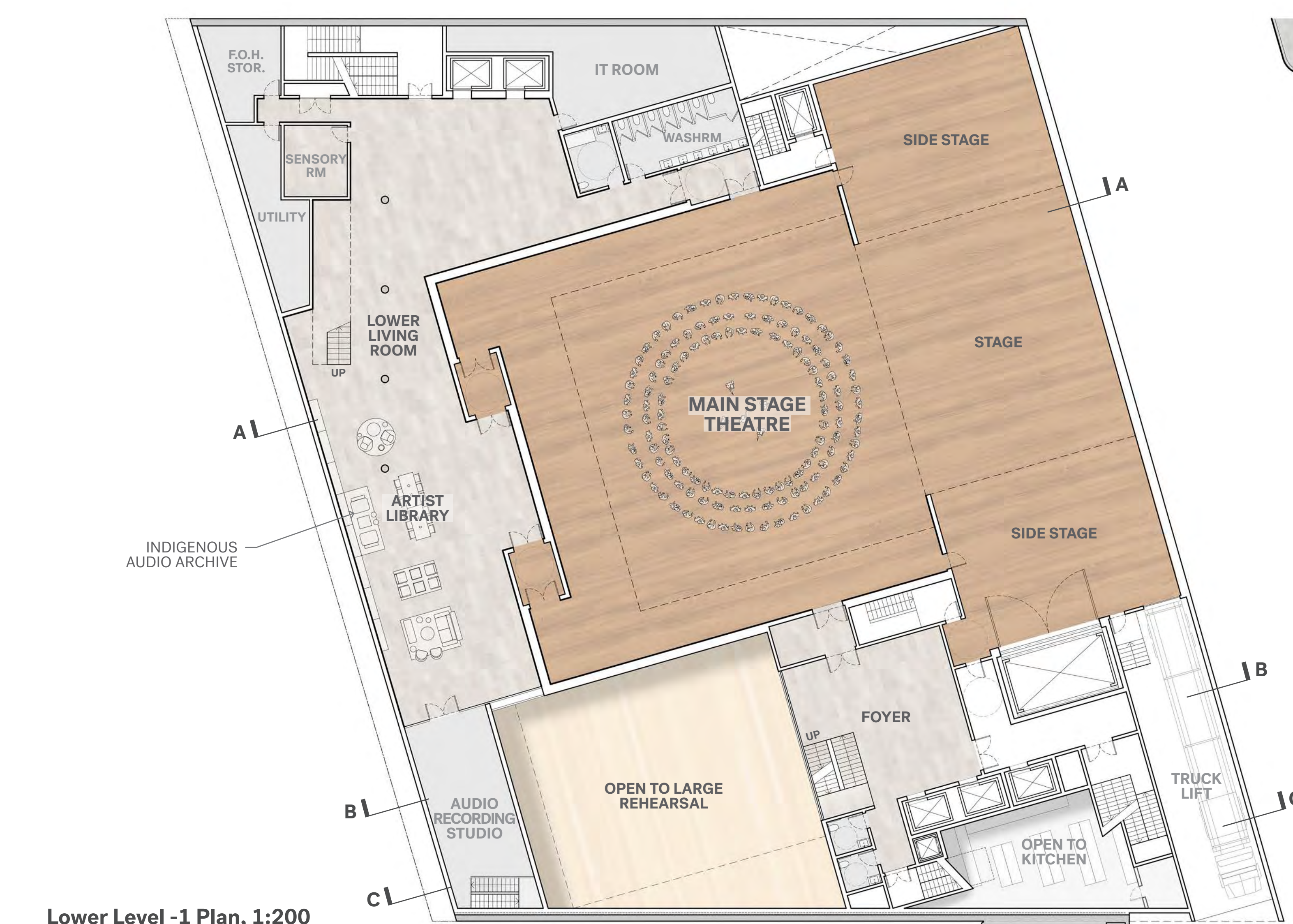
Living Room Interior



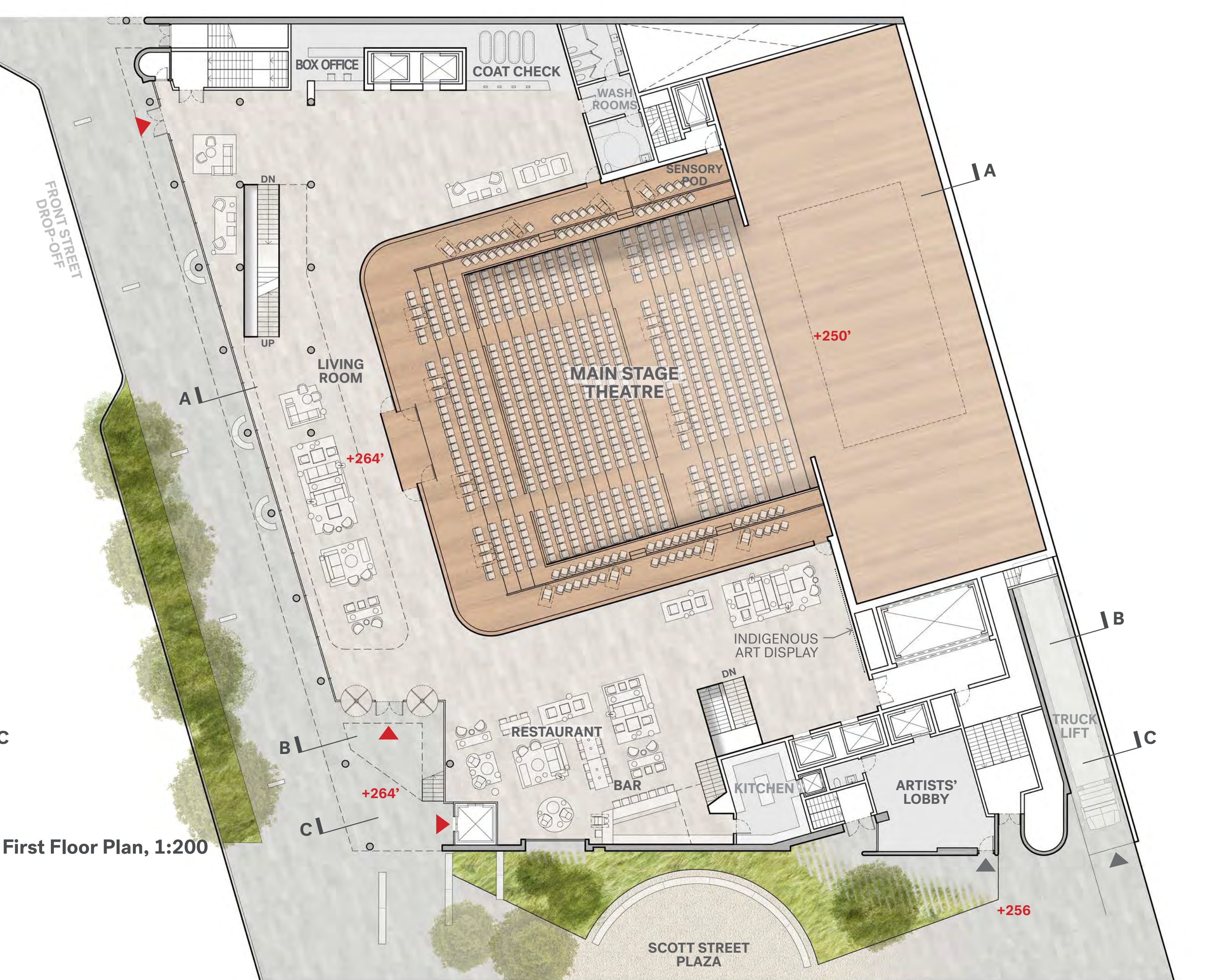
Living Room Entry



Artist Studios



Lower Level -1 Plan, 1:200



First Floor Plan, 1:200

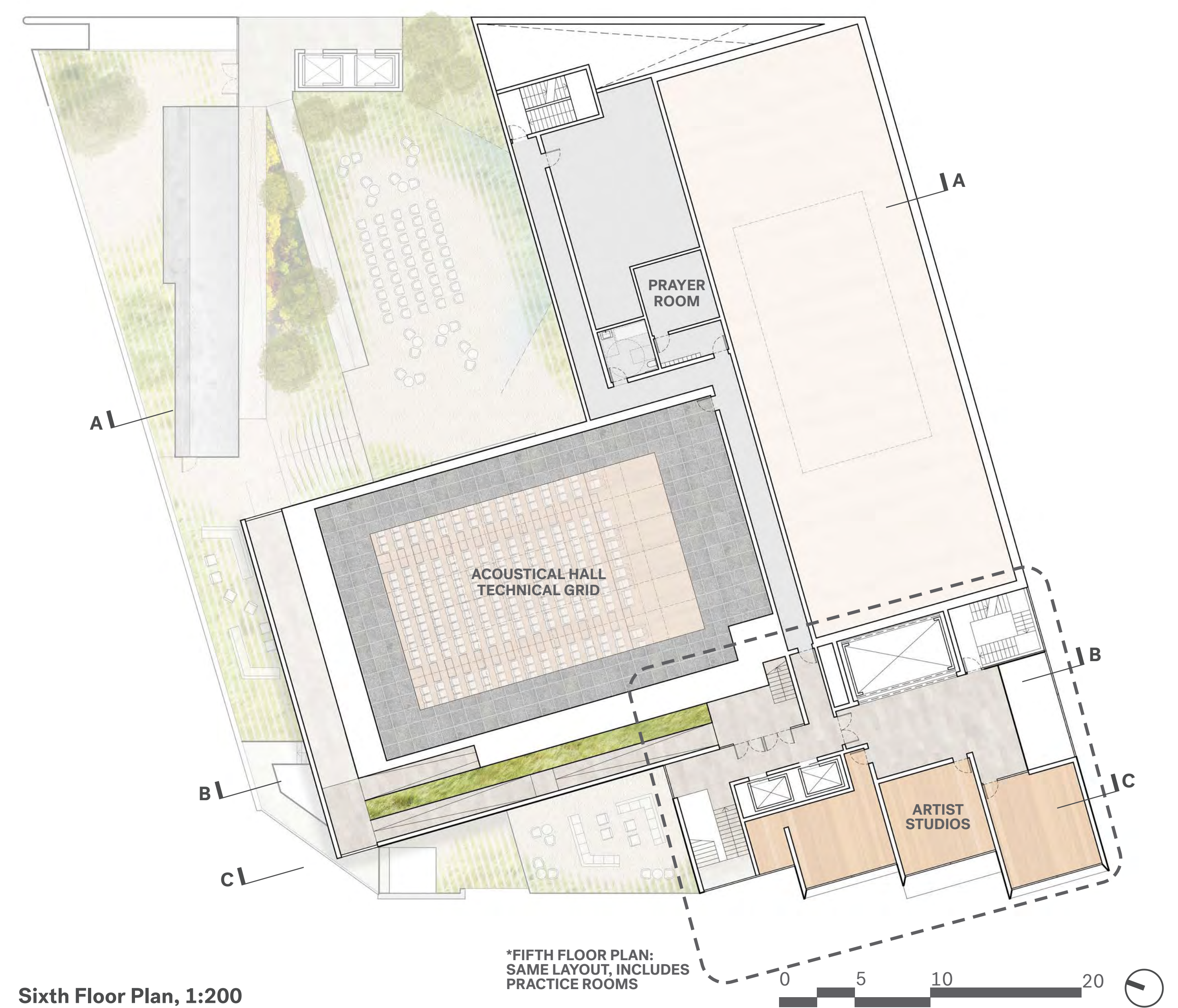
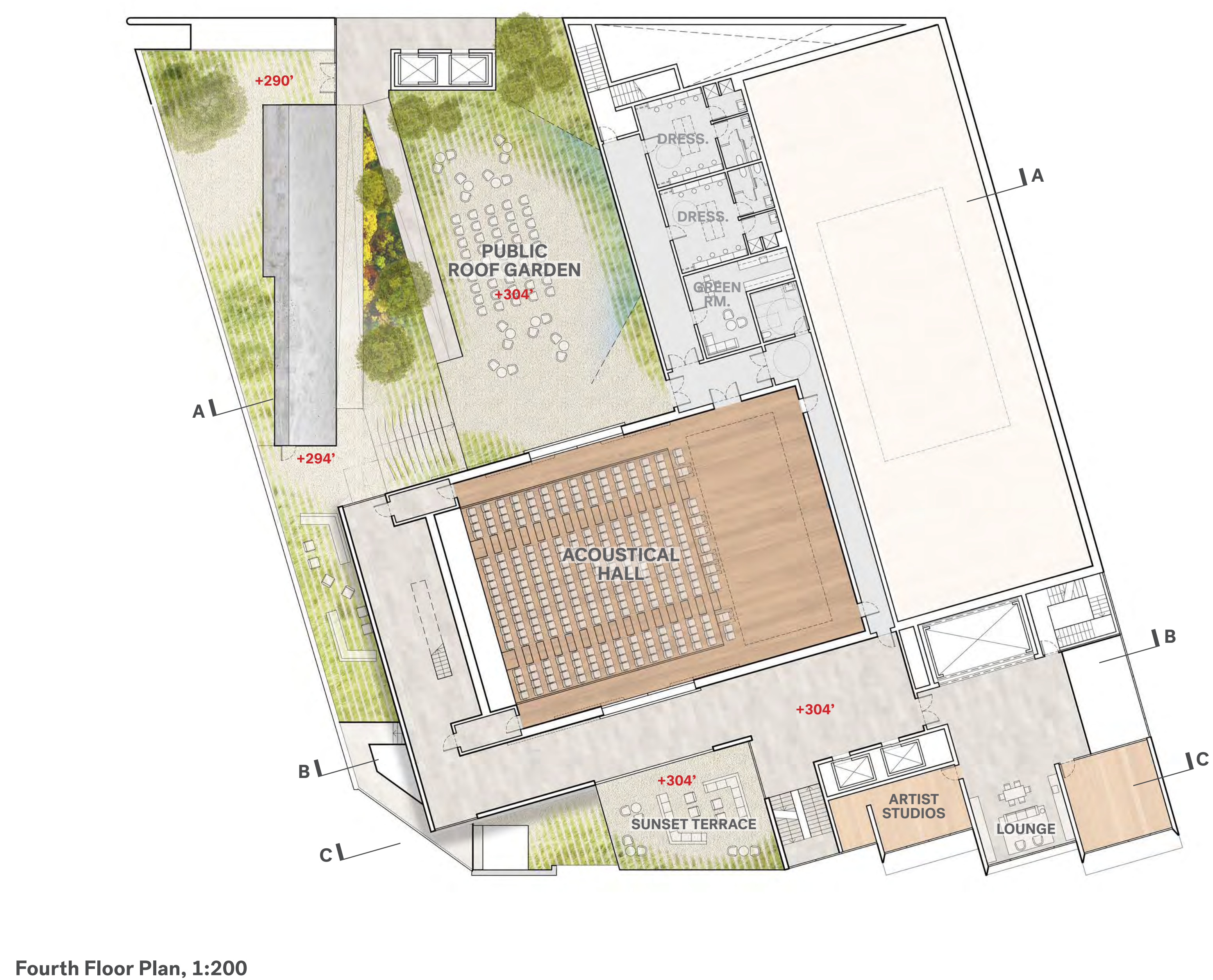
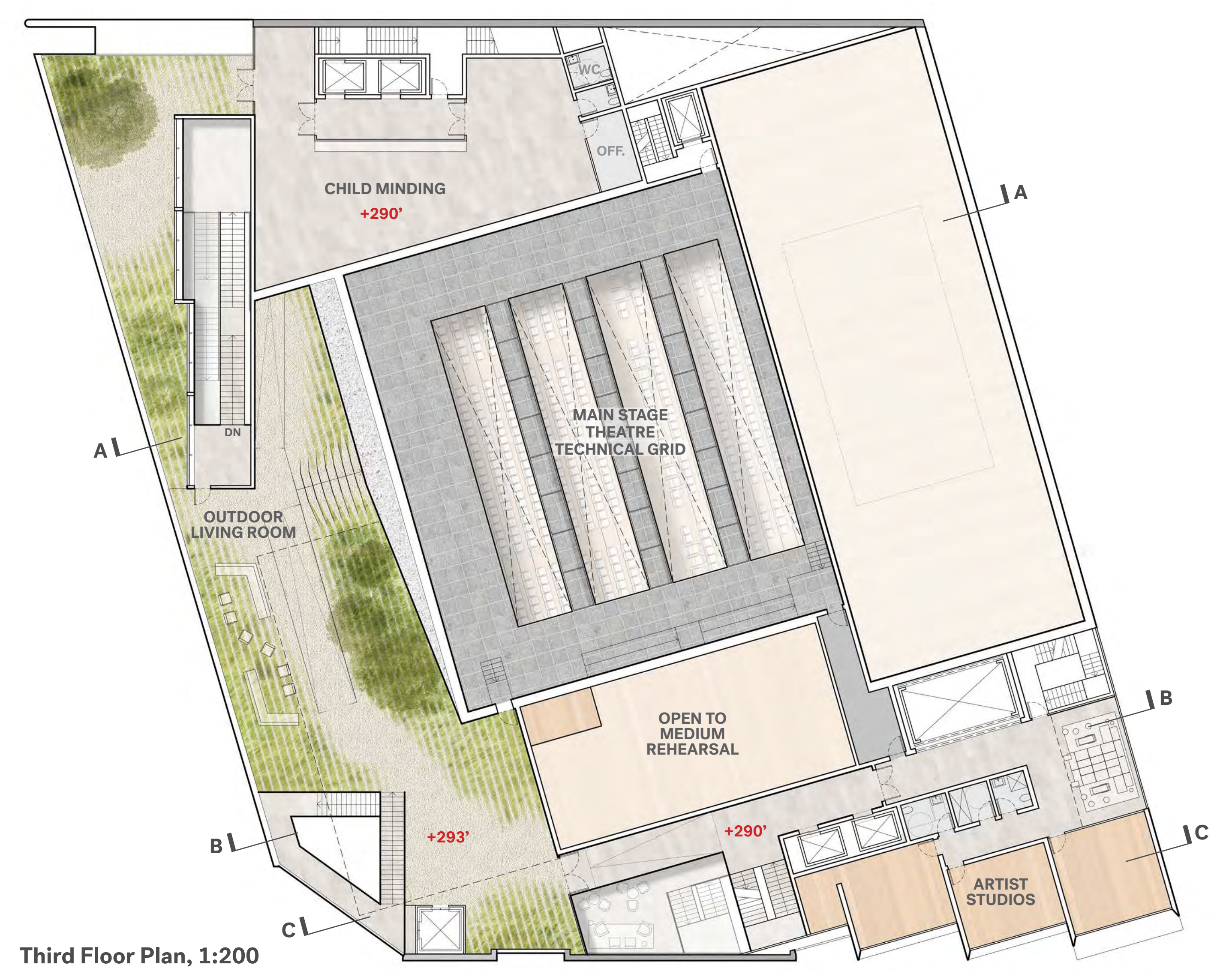
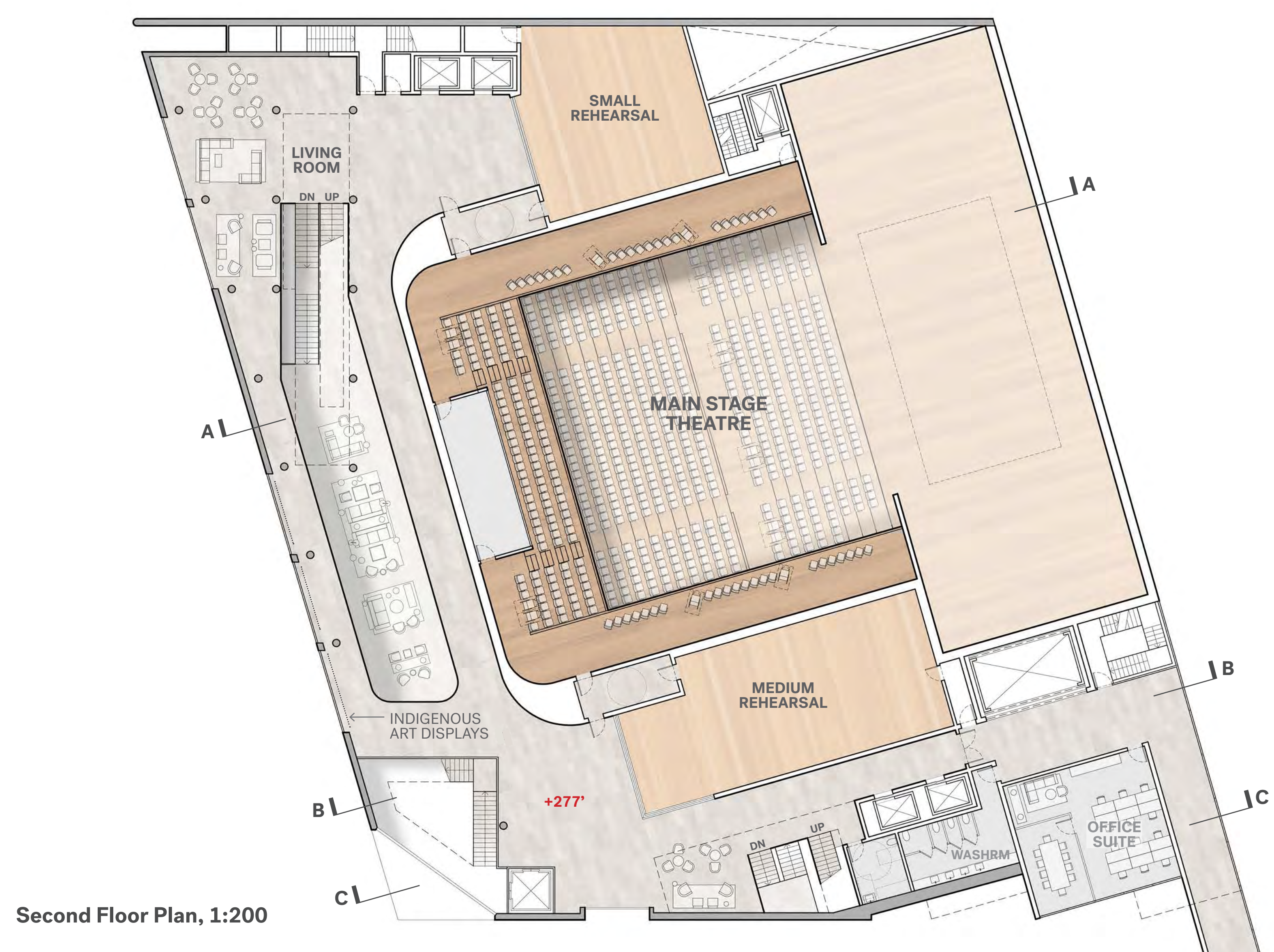
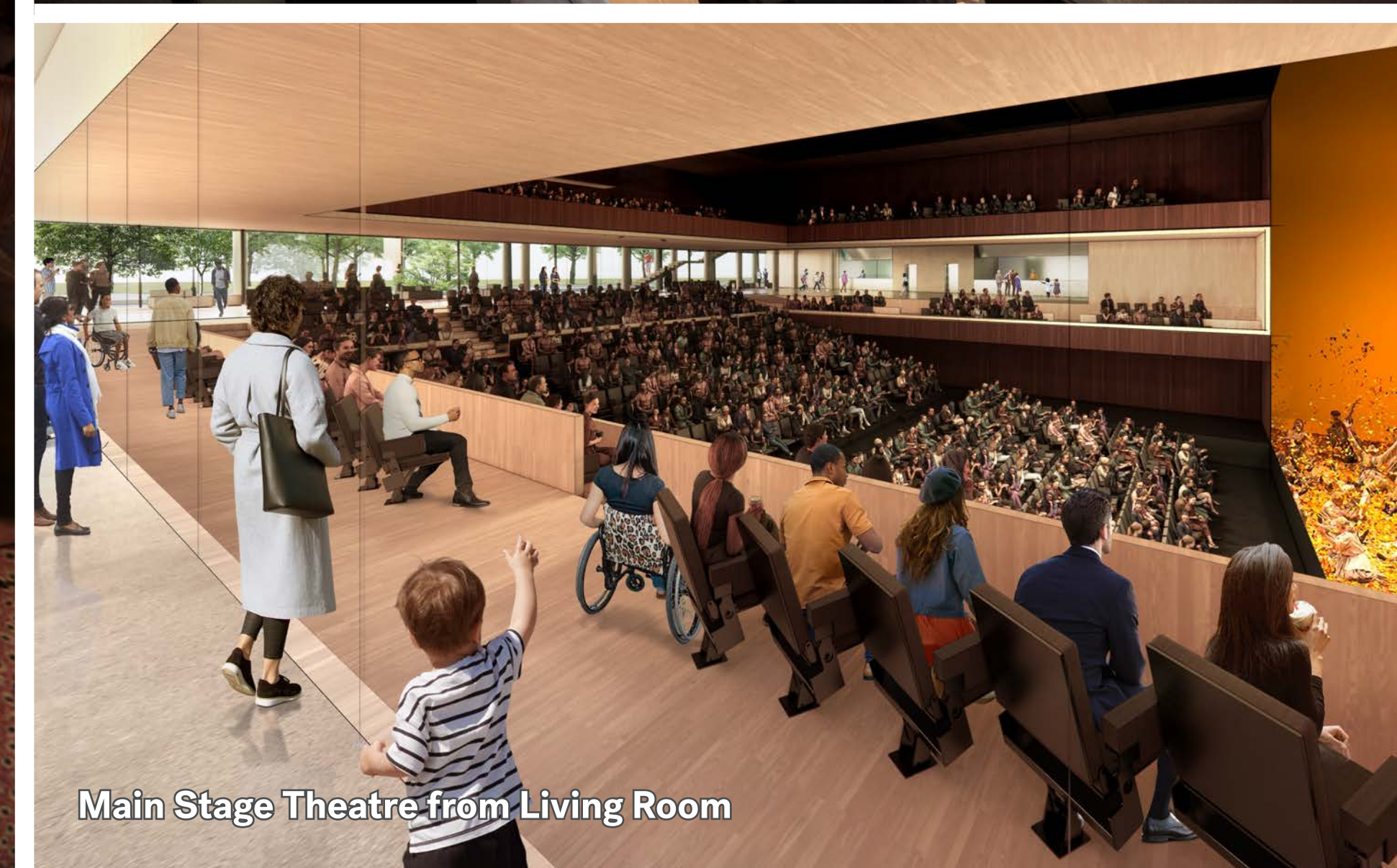


Lower Level -2 Plan, 1:200



Lower Level -3 Plan, 1:200





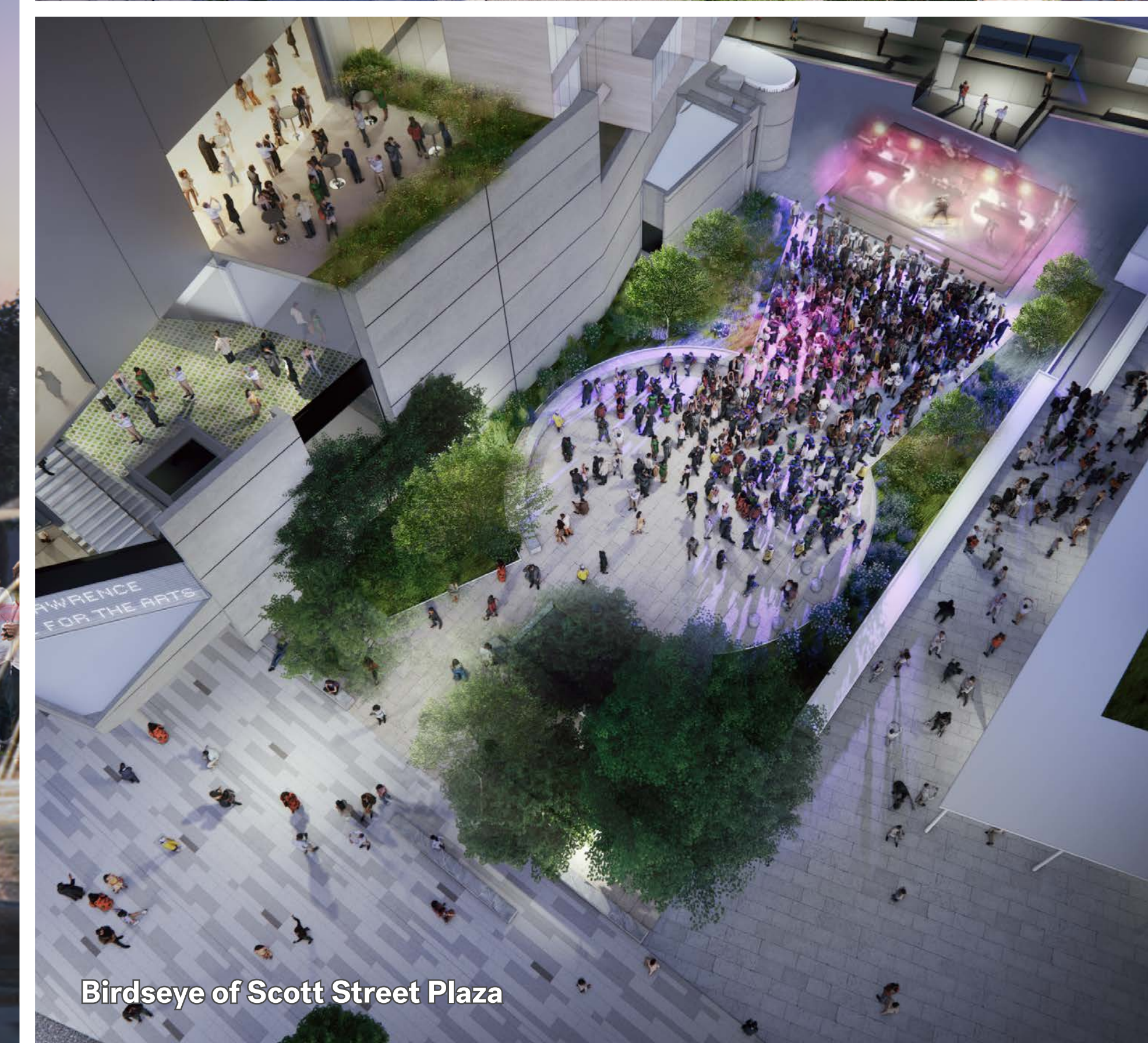




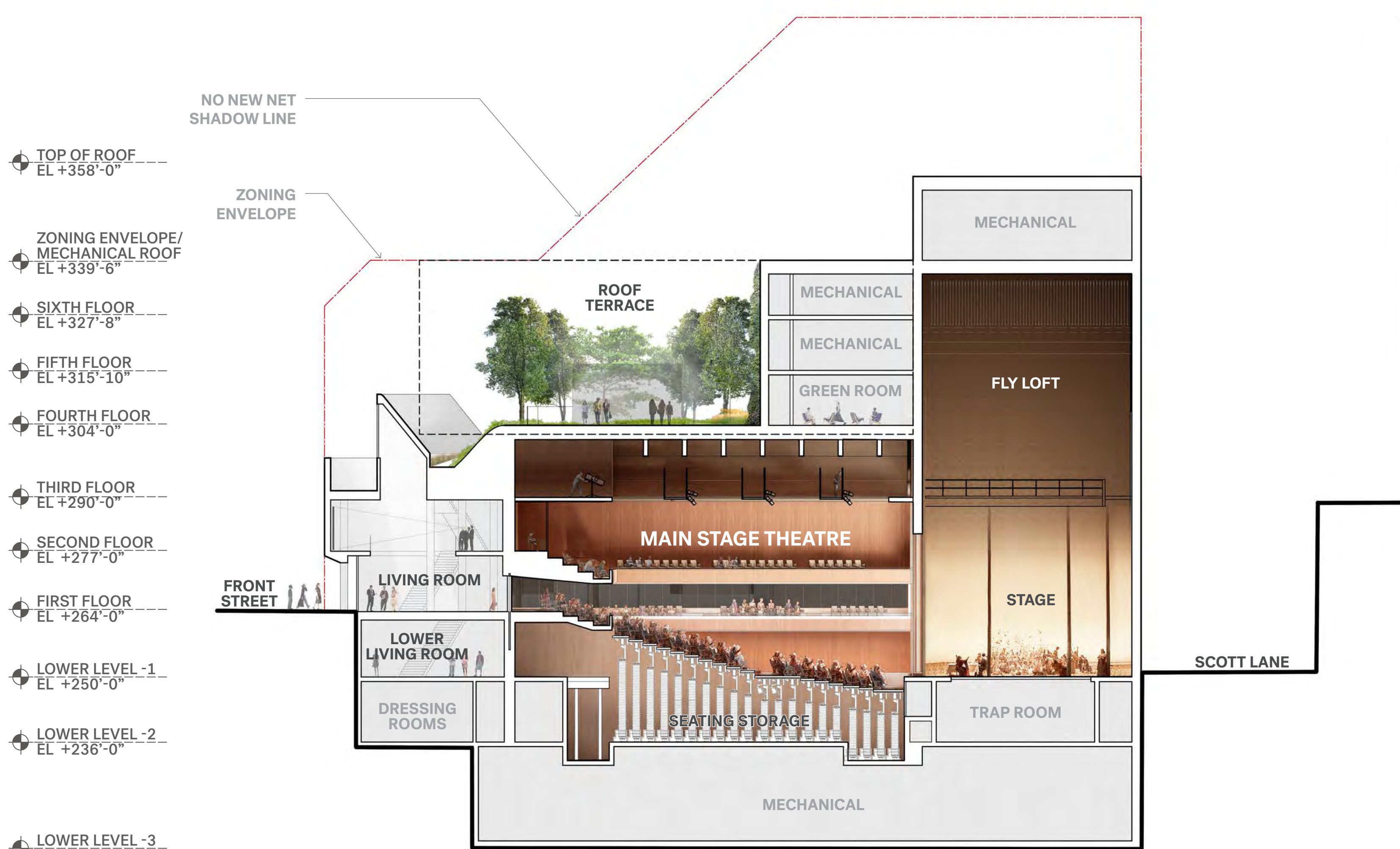
Streetview Looking Southwest



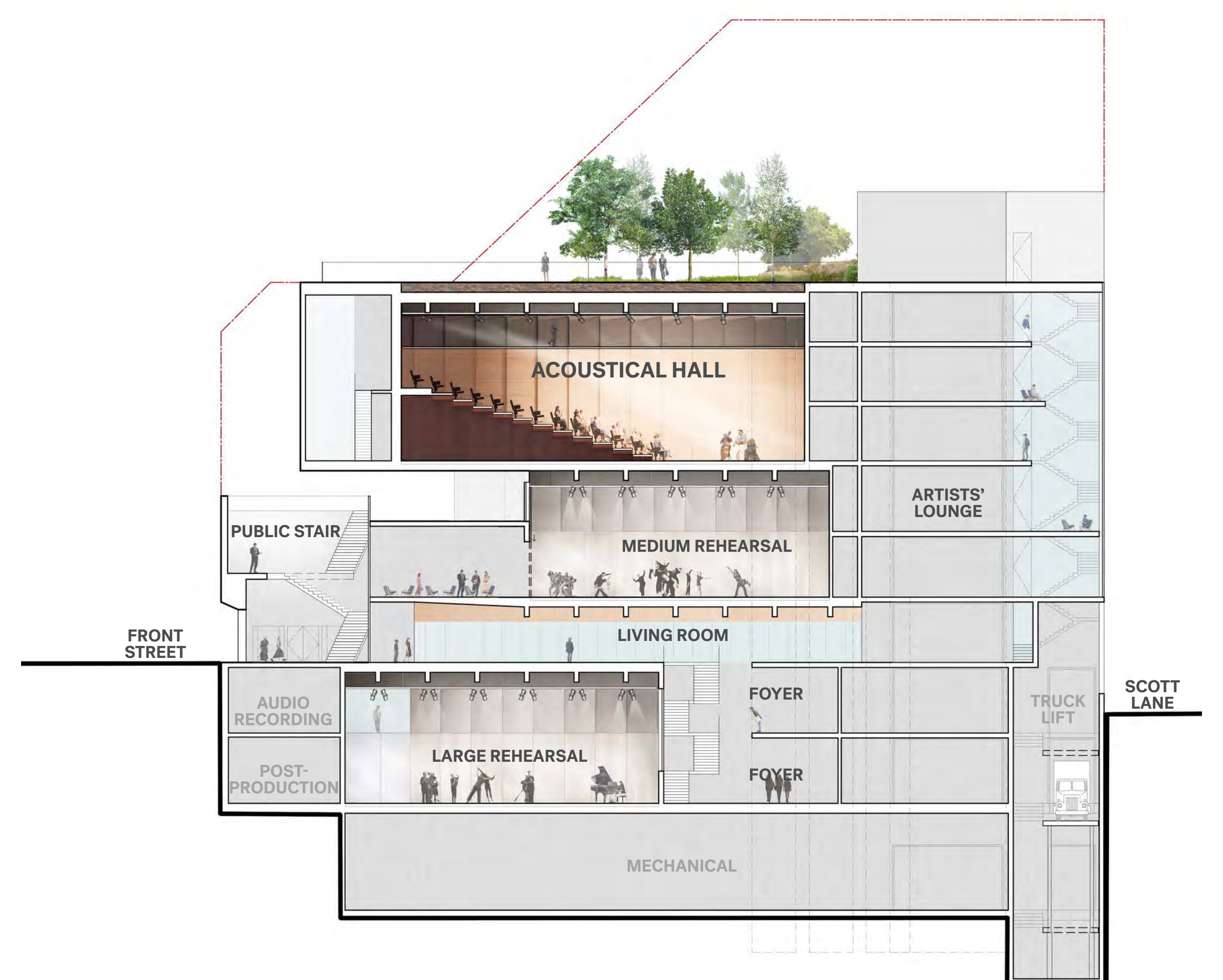
Birdseye from Berczy Park



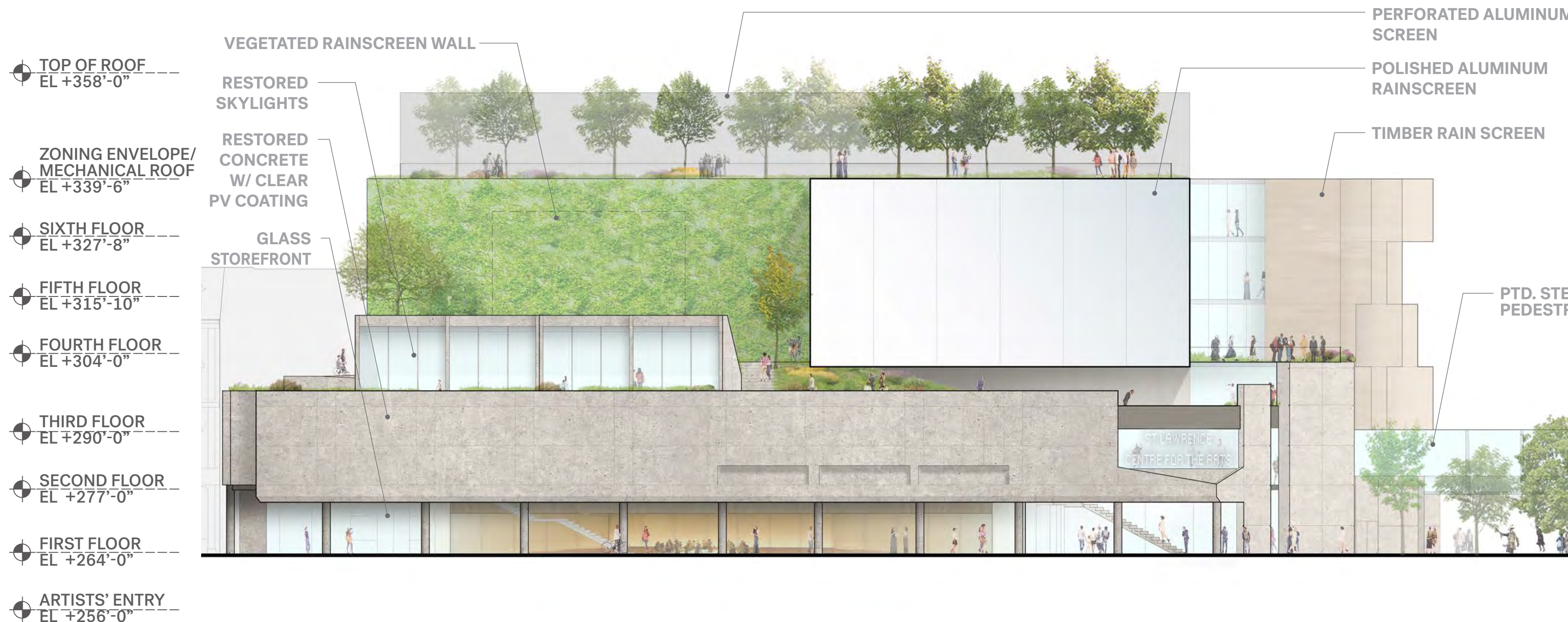
Birdseye of Scott Street Plaza



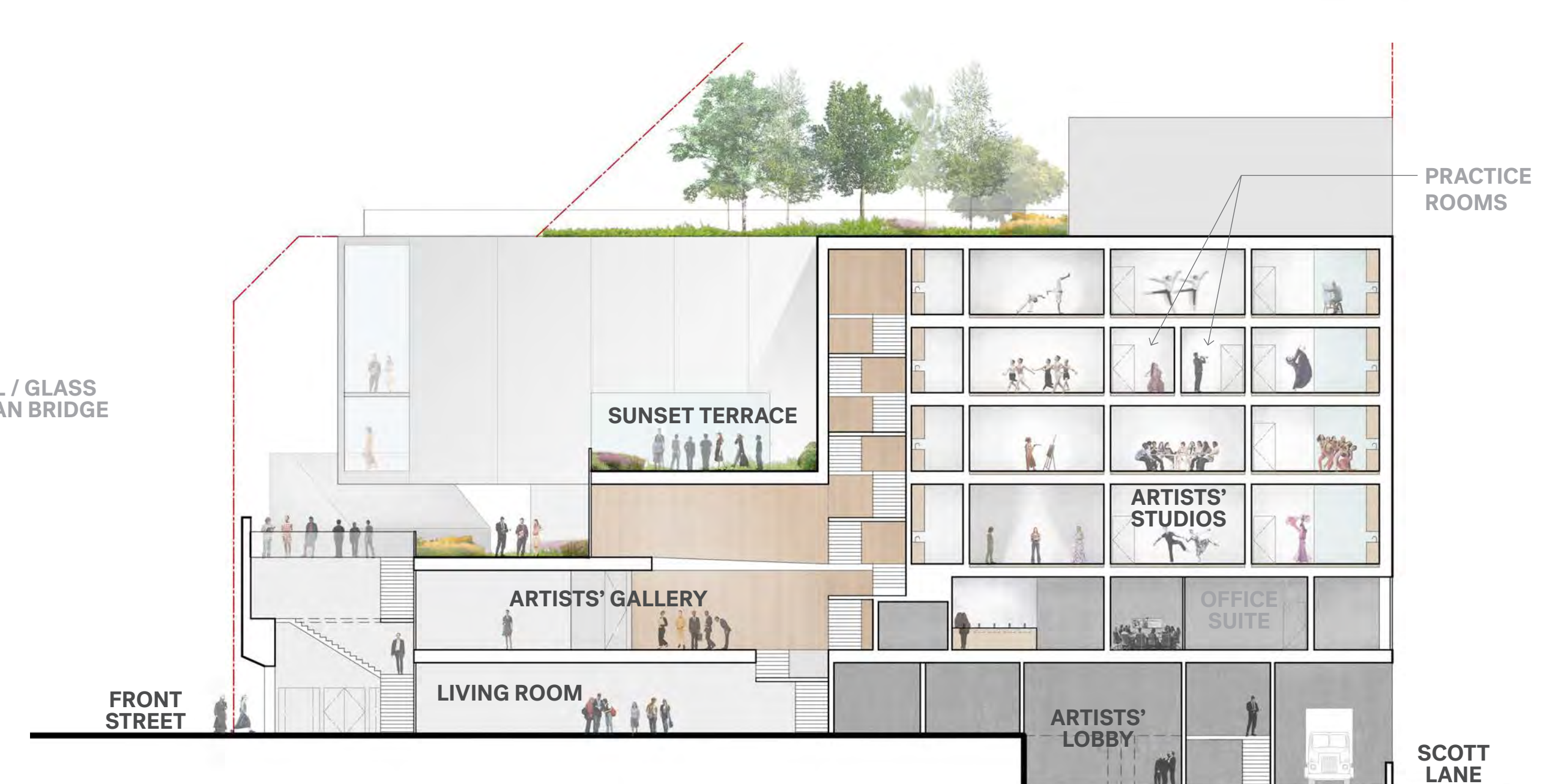
Section A-A Through Main Stage Theatre



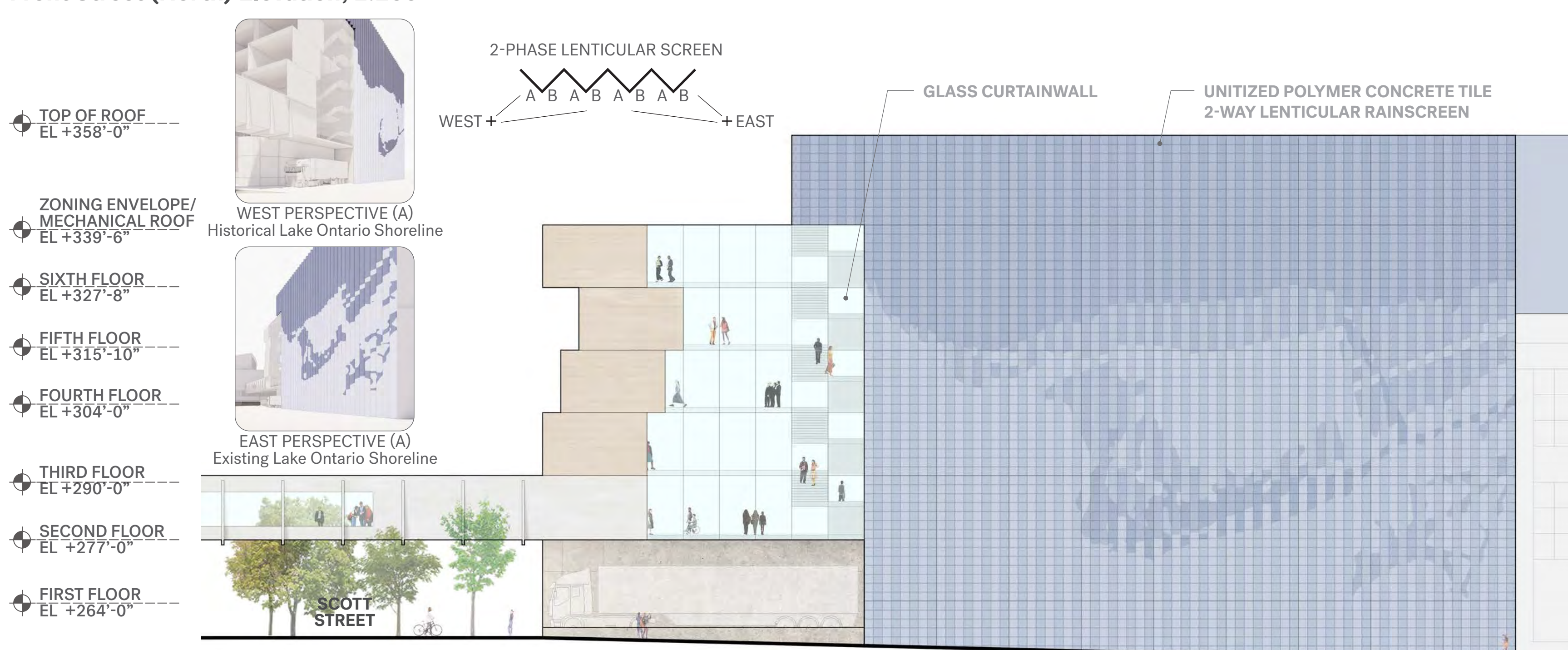
Section B-B Through Acoustical Hall, 1:200



Front Street (North) Elevation, 1:200



Section C-C Through Artists' Studios, 1:200



Scott Lane (South) Elevation, 1:200



Scott Street (West) Elevation, 1:200





Exterior View of Public Roof Terrace



Indoor-Outdoor Performance

### Sustainable Design Overview

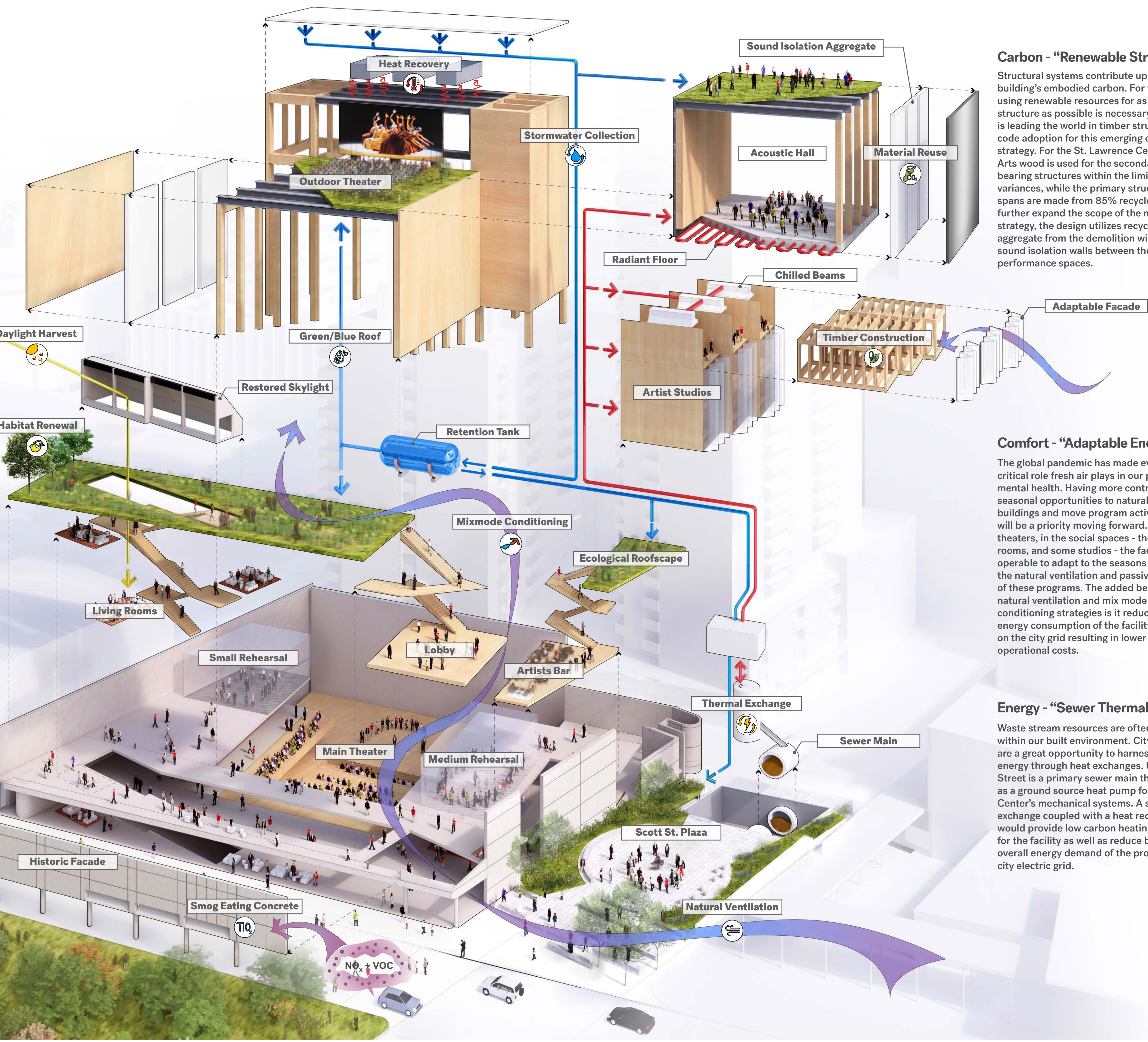
Sustainability is as much an art as it is engineering. Our aspirations for the St. Lawrence Center for the Arts is to choreograph emerging ecological and technological know-how into an ensemble of spaces that greatly improve the indoor and outdoor experiences within the Center. The Sustainable Design initiatives build on a local knowledge base with a focus on the preservation of the existing architecture, Toronto's innovative infrastructure planning, and Canada's timber construction prowess. Together these initiatives will not only deliver a net zero ready facility, but also connect people to this place and improve the social and environmental health of the community.

### Water - "Ecological Roofs"

Water is the foundation to life. The St. Lawrence Center for the Arts integrates water retention and collection strategies within its roofing membrane to support the natural ecology growing above. This construction technique sequesters stormwater where it is most needed, reducing the scale of additional retention tanks to manage the resource from overwhelming the city sewer system. More importantly it enhances the acoustic barrier to the theaters below while expanding the public open space territory within the city by 2,750sm.

### Air - "Photocatalytic Concrete"

All urban environments are in a constant battle with smog. Photocatalytic concrete helps reduce the amount of smog in the air much in the same way as trees. The concrete has a topical solution of titanium dioxide that reacts with sunlight to accelerate the natural oxidation process to decompose pollutants. It clears up to 75% of the smog around the wall as well as removes dirt from the concrete's surface, making it self-cleaning. It will help preserve the historic walls, improve the air quality around the building, and reduce the yearly maintenance costs.



### Carbon - "Renewable Structures"

Structural systems contribute up to 80% of a building's embodied carbon. For this reason using renewable resources for as much of the structure as possible is necessary. Canada is leading the world in timber structures and code adoption for this emerging construction strategy. For the St. Lawrence Center for the Arts wood is used for the secondary load bearing structures within the limitations of variances, while the primary structure and long spans are made from 85% recycled steel. To further expand the scope of the material re-use strategy, the design utilizes recycled concrete aggregate from the demolition within the sound isolation walls between the public and performance spaces.

### Comfort - "Adaptable Enclosures"

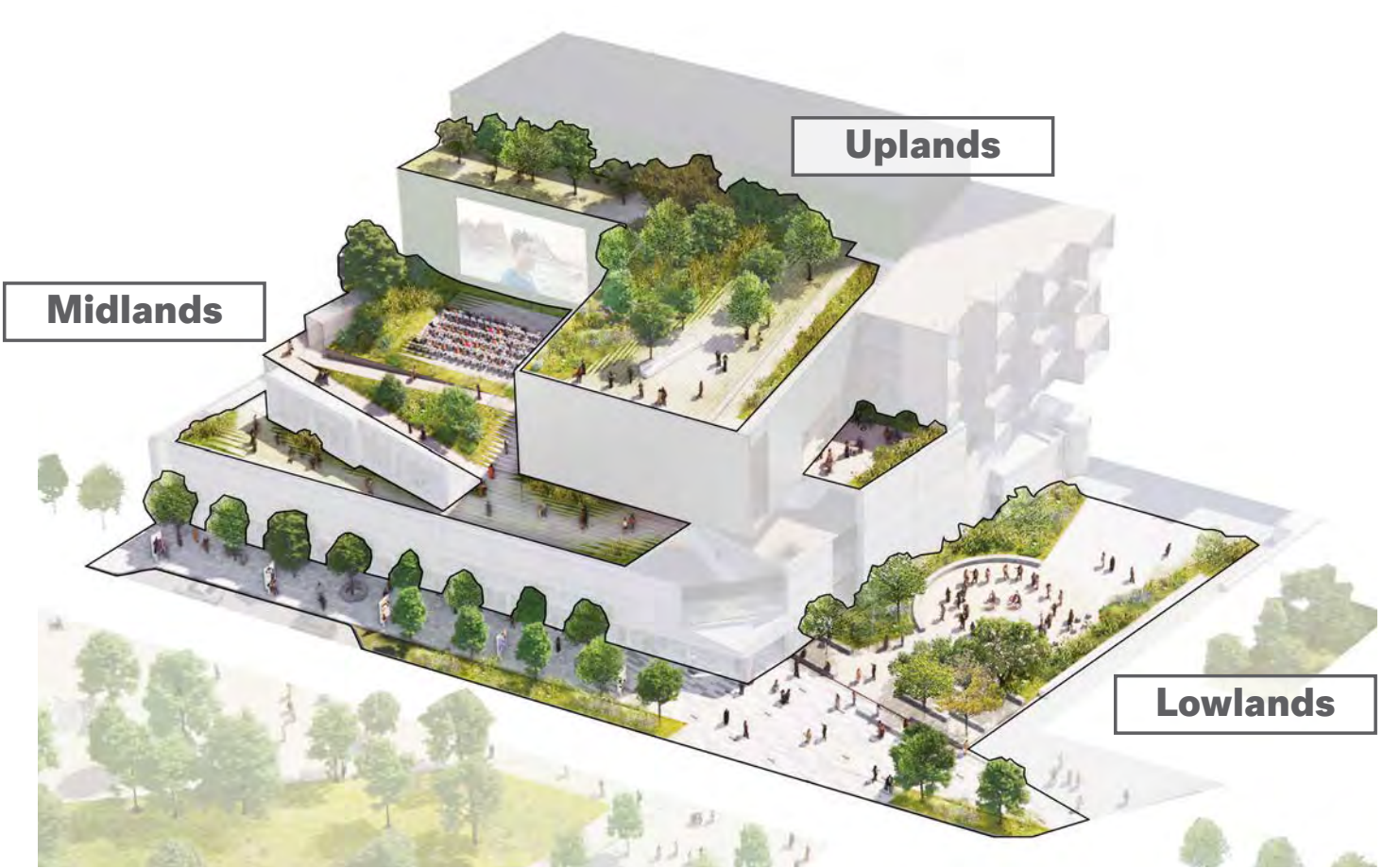
The global pandemic has made evident the critical role fresh air plays in our physical and mental health. Having more control over the seasonal opportunities to naturally ventilate buildings and move program activities outdoors will be a priority moving forward. Outside the theaters, in the social spaces - the cafes, living rooms, and some studios - the facades are operable to adapt to the seasons and allow for the natural ventilation and passive conditioning of these programs. The added benefit to these natural ventilation and mix mode passive conditioning strategies is it reduces the overall energy consumption of the facility and demand on the city grid resulting in lower long term operational costs.

### Energy - "Sewer Thermal Exchange"

Waste stream resources are often overlooked within our built environment. City sewers are a great opportunity to harness waste energy through heat exchanges. Under Scott Street is a primary sewer main that can act as a ground source heat pump for the Art Center's mechanical systems. A sewer thermal exchange coupled with a heat recovery system would provide low carbon heating and cooling for the facility as well as reduce by 40% the overall energy demand of the project on the city electric grid.

### Landscape - "Natural Movements"

The landscape design encourages a new understanding of city park as a self-sustaining natural environment that improves the health of the community through its ability to generate, collect, clean, and distribute life providing resources to all its inhabitants. The St. Lawrence Center for the Arts multi-level building enclosure serves as a substrate for the creation of a Mixwood Plains ecozone that gradually moves down in elevation towards the river's edge establishing 3 different habitat assemblages. At the top of the STLC massing is an upland assemblage that is adapted to winds and suns defined by higher elevations. At the existing roof and outdoor theater level it transitions to a Midland assemblage that increases in diversity and water filtration function. Lastly, the street level provides a Lowland assemblage that is more playful and open to wandering.



Lowlands		Midlands		Uplands	