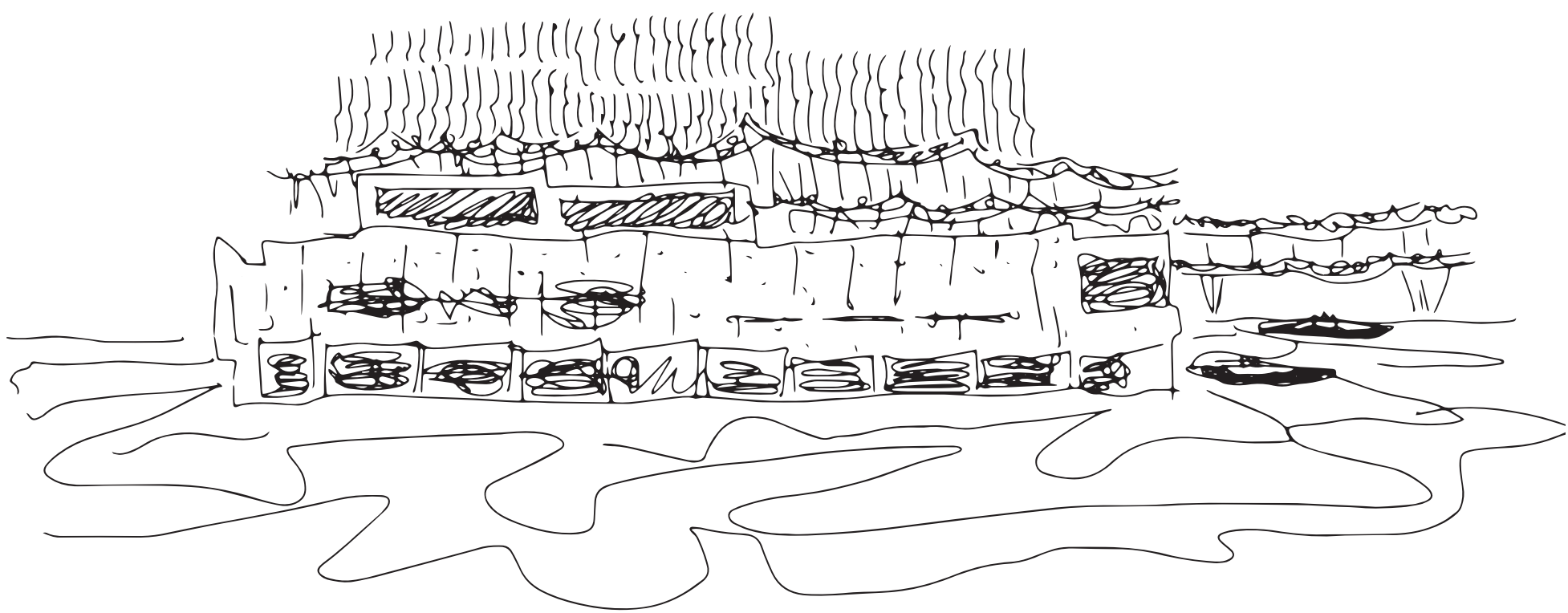




Southeast bird-eye view



A re-imagined St. Lawrence Centre for the Arts: One Bowl, One Spoon

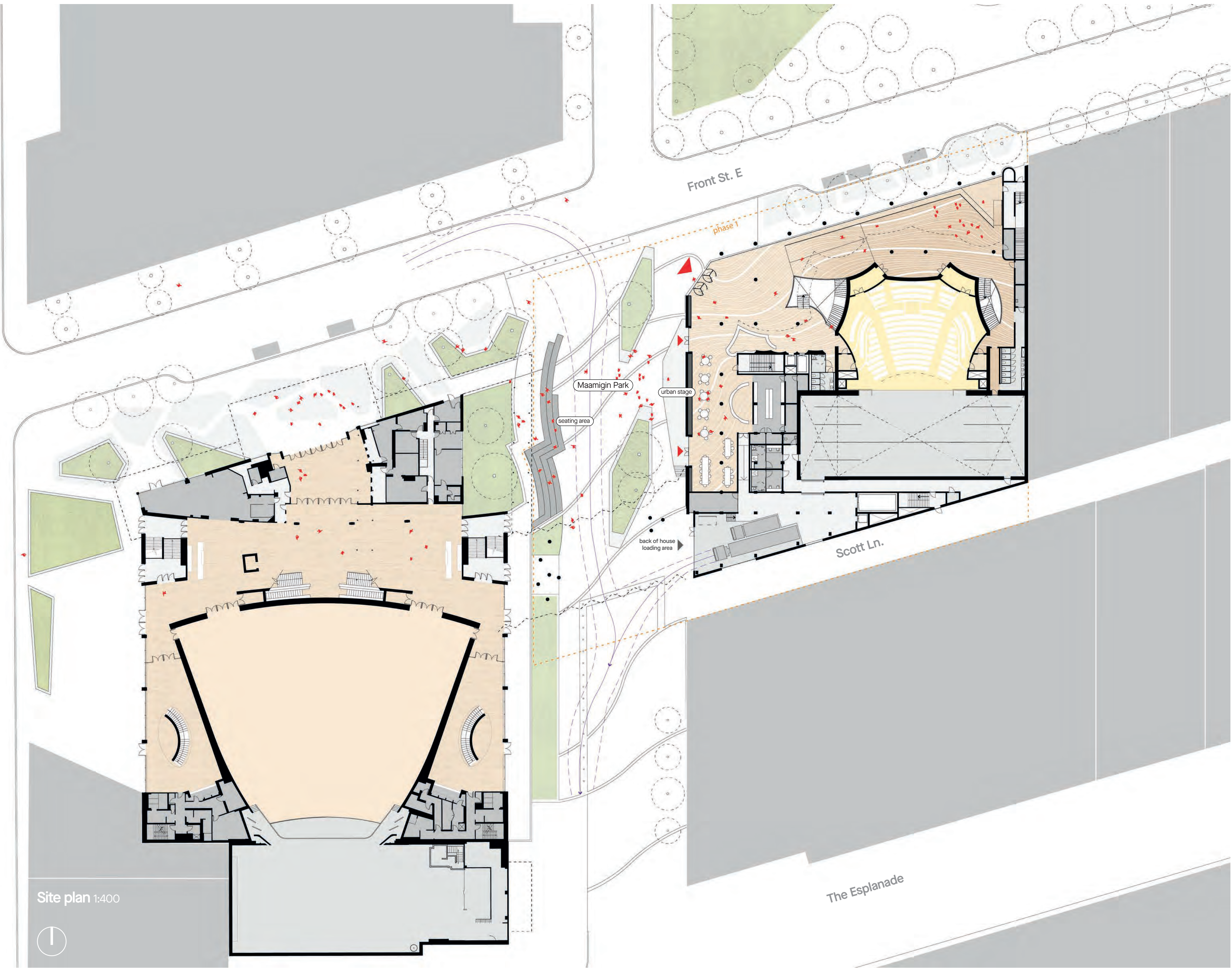
We are pleased to unveil our design for the St. Lawrence Centre for the Arts that will become a motivating force for the development of community and cultural sector in Toronto.

Alongside with our Mecanoo “People, Place, Purpose, and Poetry”, the foundation of our design is rooted in the wisdom of the indigenous philosophy known as “A Dish with One Spoon”. This principle was originally an agreement among Indigenous people to share hunting territories, and today it encourages people from all backgrounds to coexist harmoniously and manage resources sustainably.

people place purpose poetry

The shapes of the new volumes are inspired the indigenous aesthetics and feature a non-orthogonal language of nature that contrasts with the straight lines of the preserved brutalist façade. In this way, we preserve the essence of Brutalism, playfully integrating it with a new aesthetic language. The contrast between two creates striking new image of STLC.

The re-imagined STLC combines accessibility and inclusivity with a strong focus on community engagement, creating a sustainable, inspiring destination that unites performers, audiences in unexpected and delightful ways. By establishing closer ties with the Indigenous creative community, and leveraging cutting-edge technology and flexible design, the STLC will become an exemplar for sustainable performing arts, creating an immersive experience that engages the senses and fosters a new dialogue with the community.



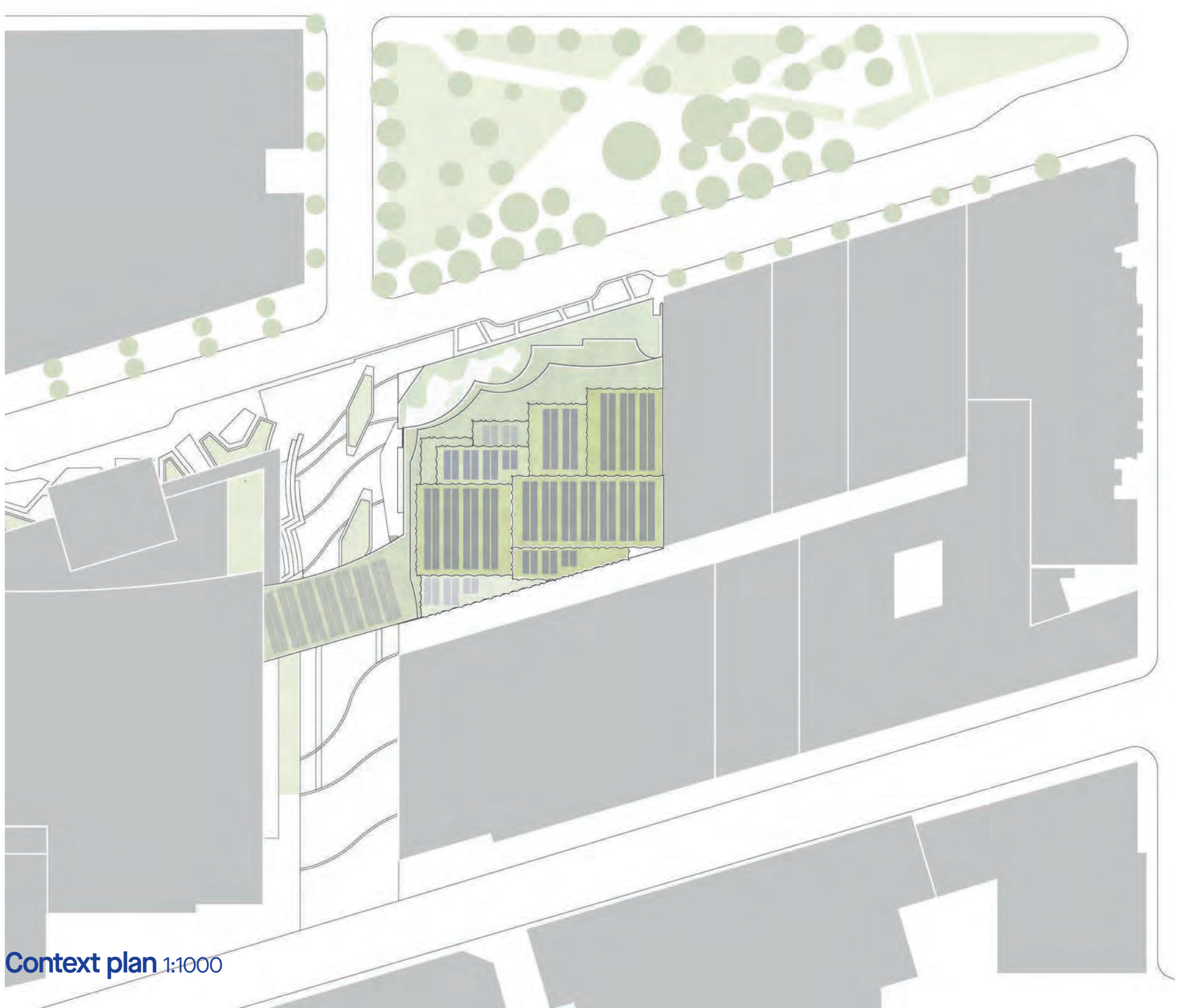
Site plan 1:400



Southwest eye-level view



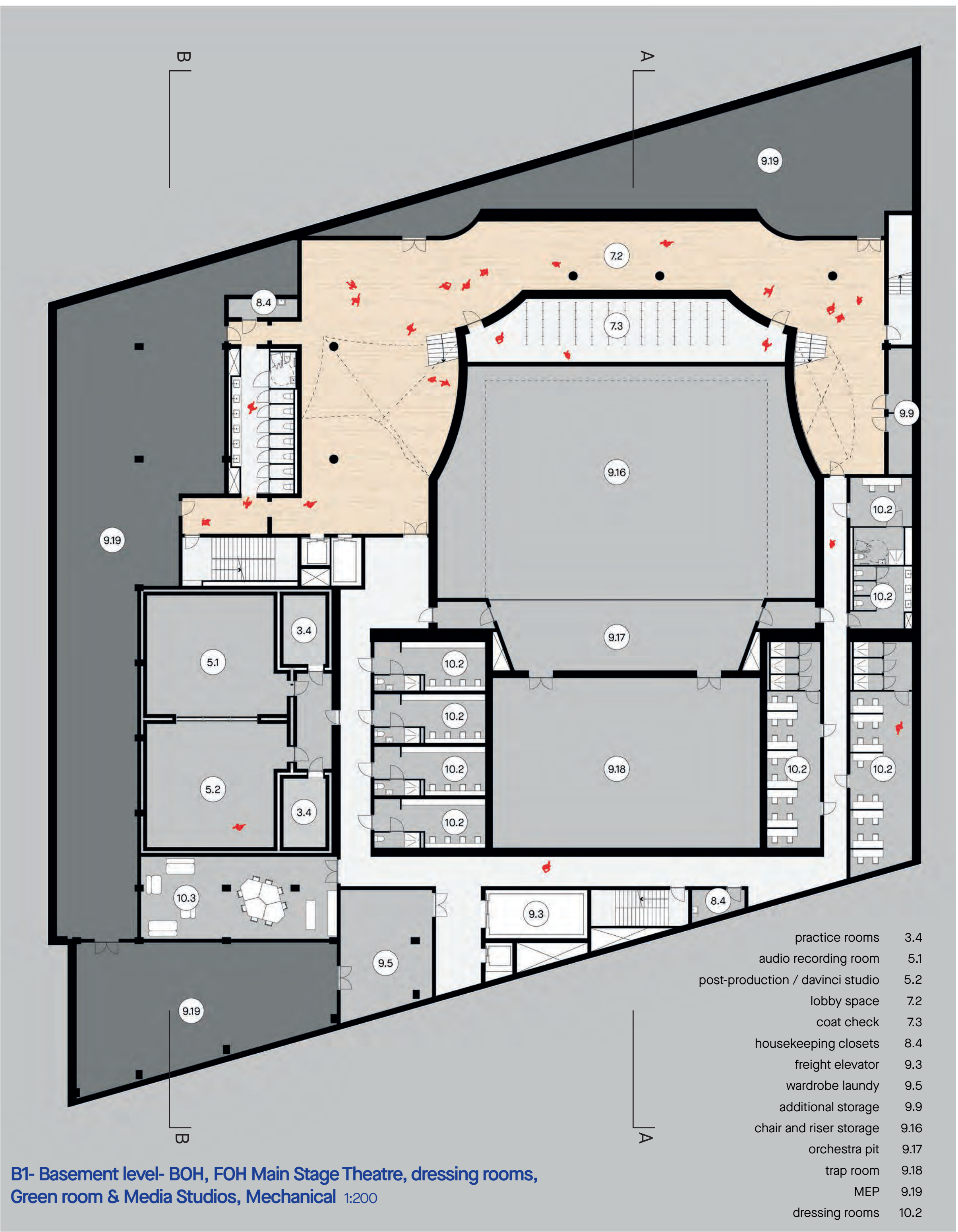
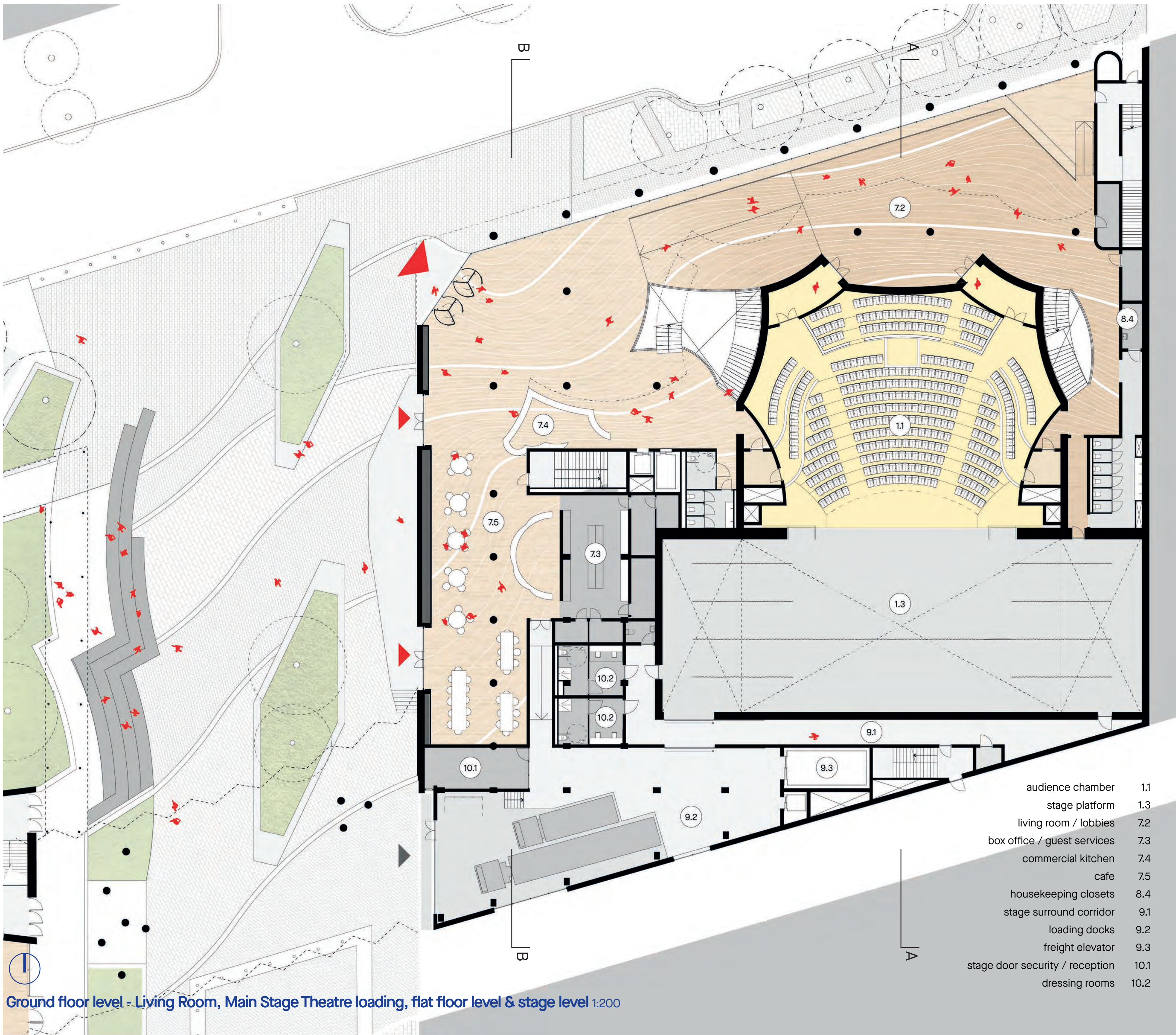
Southwest bird-eye view



Context plan 1:1000



Southeast eye-level view



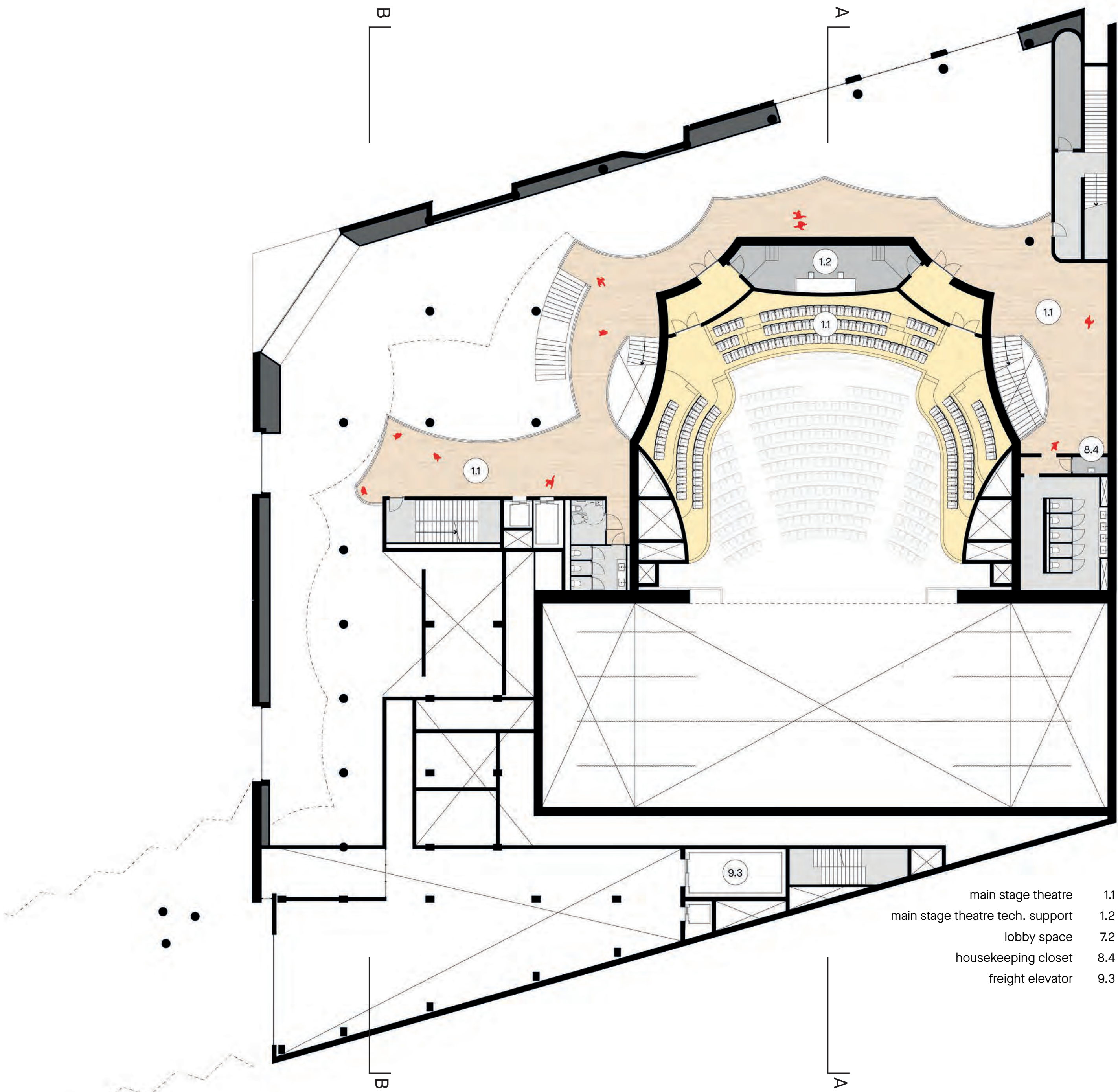
Entrance Lobby & Cafe

To enhance the user experience, the former cramped foyer and lobby areas are transformed into a spacious and visually connected space. The entrance is relocated to the corner which provides for an improved connection to the Maamigin Park, enlarged foyer space to host extra activities, and allows for more flexible ticket control points. The ground floor café becomes an extension of the Living Room and a new community gathering place for locals and visitors.

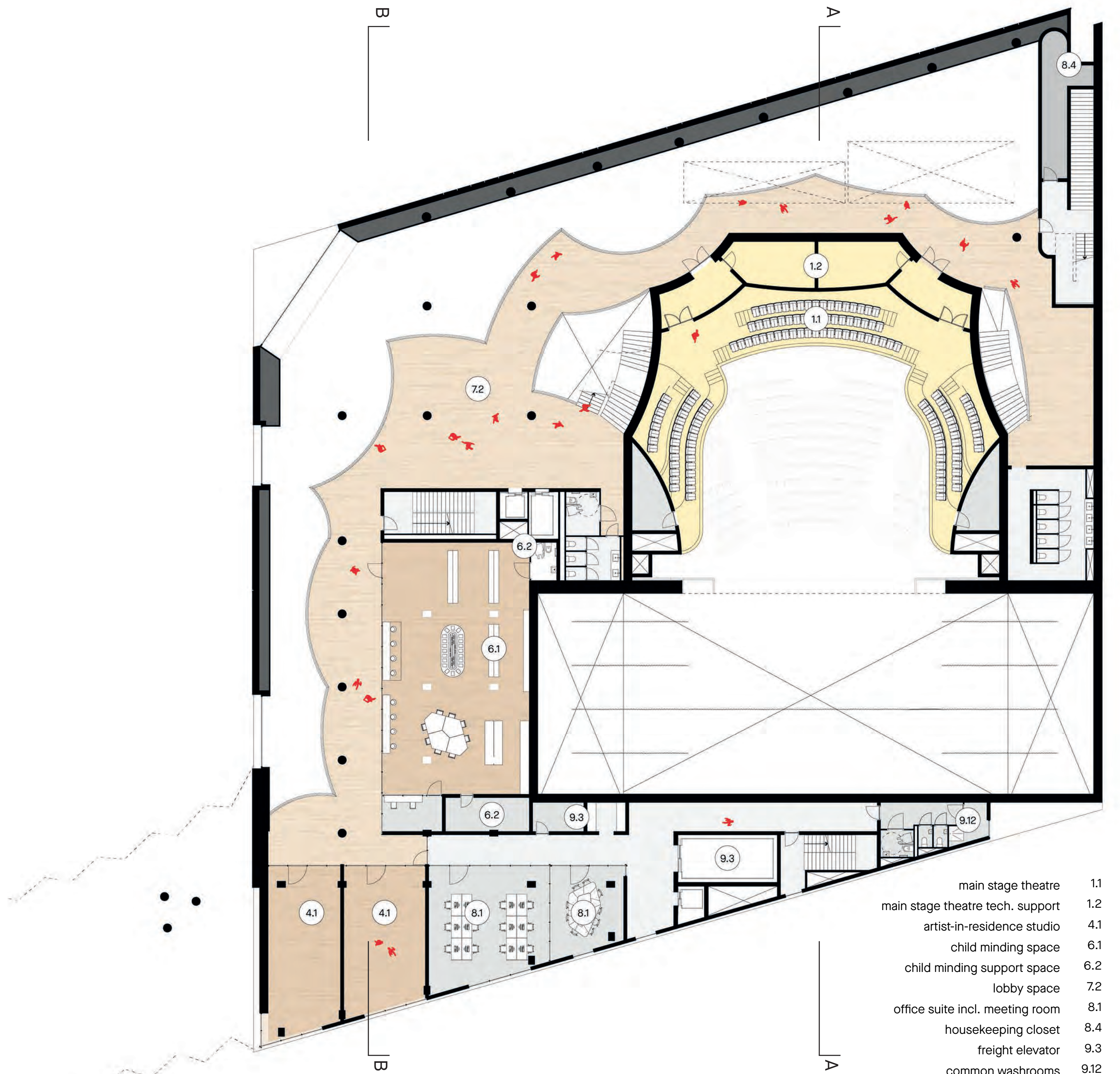




Main Stage Theatre



Mezzanine - Main Stage Theatre 1st Balcony level 1:200



2F - Main Stage Theatre 2nd Balcony level, Child Minding space, Studios & Offices 1:200



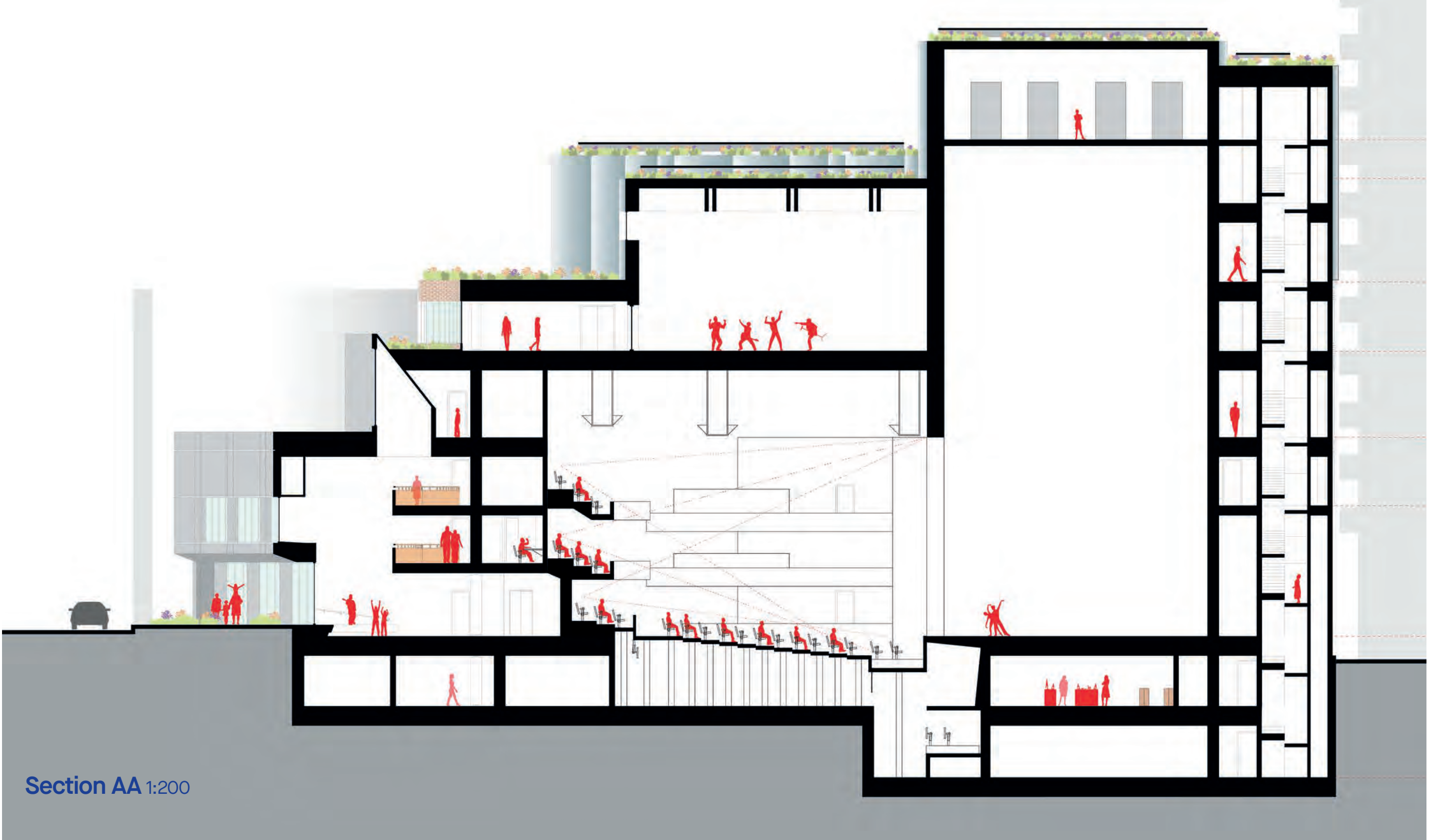
Main Stage Theatre

The new performance spaces will provide a transformative experience for performers and audience members in spaces which are inviting and equitable. They will feature radically improved access from the previous theatres, The 750-seat Main Stage Theatre updates the technical and programmatic capabilities of the Bluma Appel Theatre. The seating wraps around the sides of the auditorium, bringing the audience closer to the performance and connecting them visually with each other, creating a genuine shared experience for everyone.

Entrance Lobby & Living Room

From the ground floor foyer, visitors can navigate through the series of meandering staircases to the second floor, where offices and child-minding space are located.

The theatre lobbies are now situated on interconnected balconies that receive ample light from the façade. The flowing and organic design of the meandering route provides a dynamic interplay of lines and infuses the space with life.



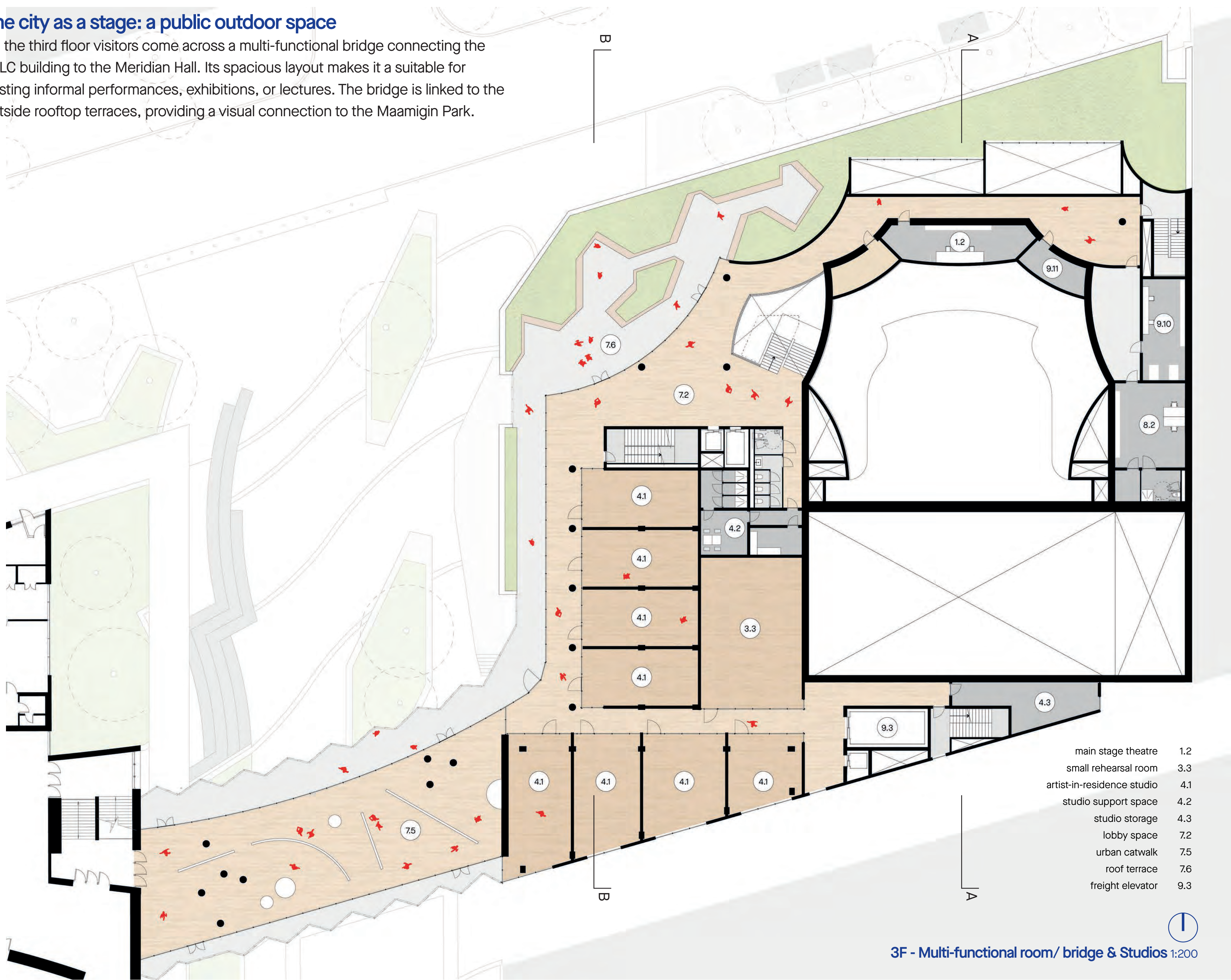
Section AA 1:200



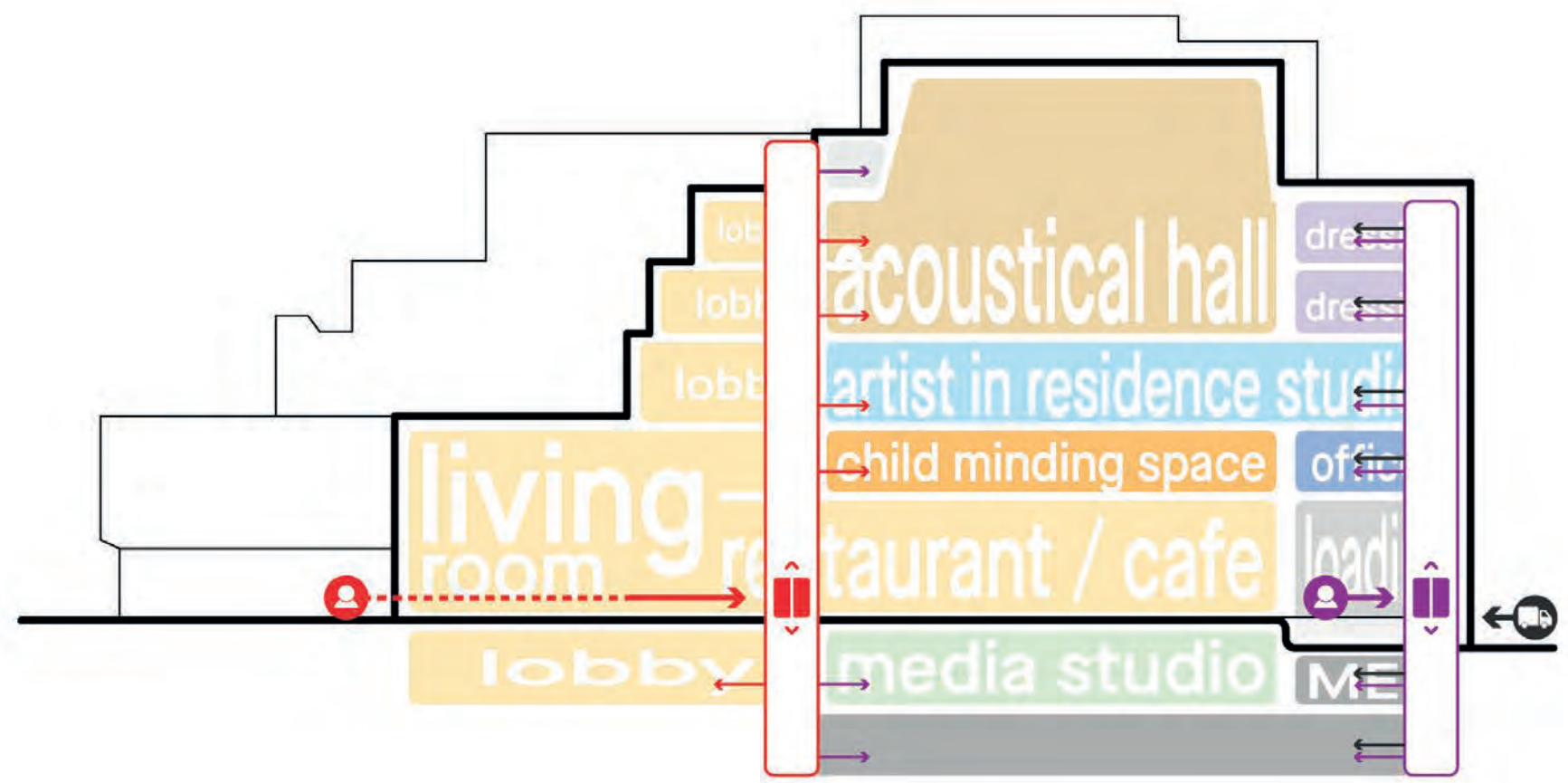
Urban catwalk - Bridge

The city as a stage: a public outdoor space

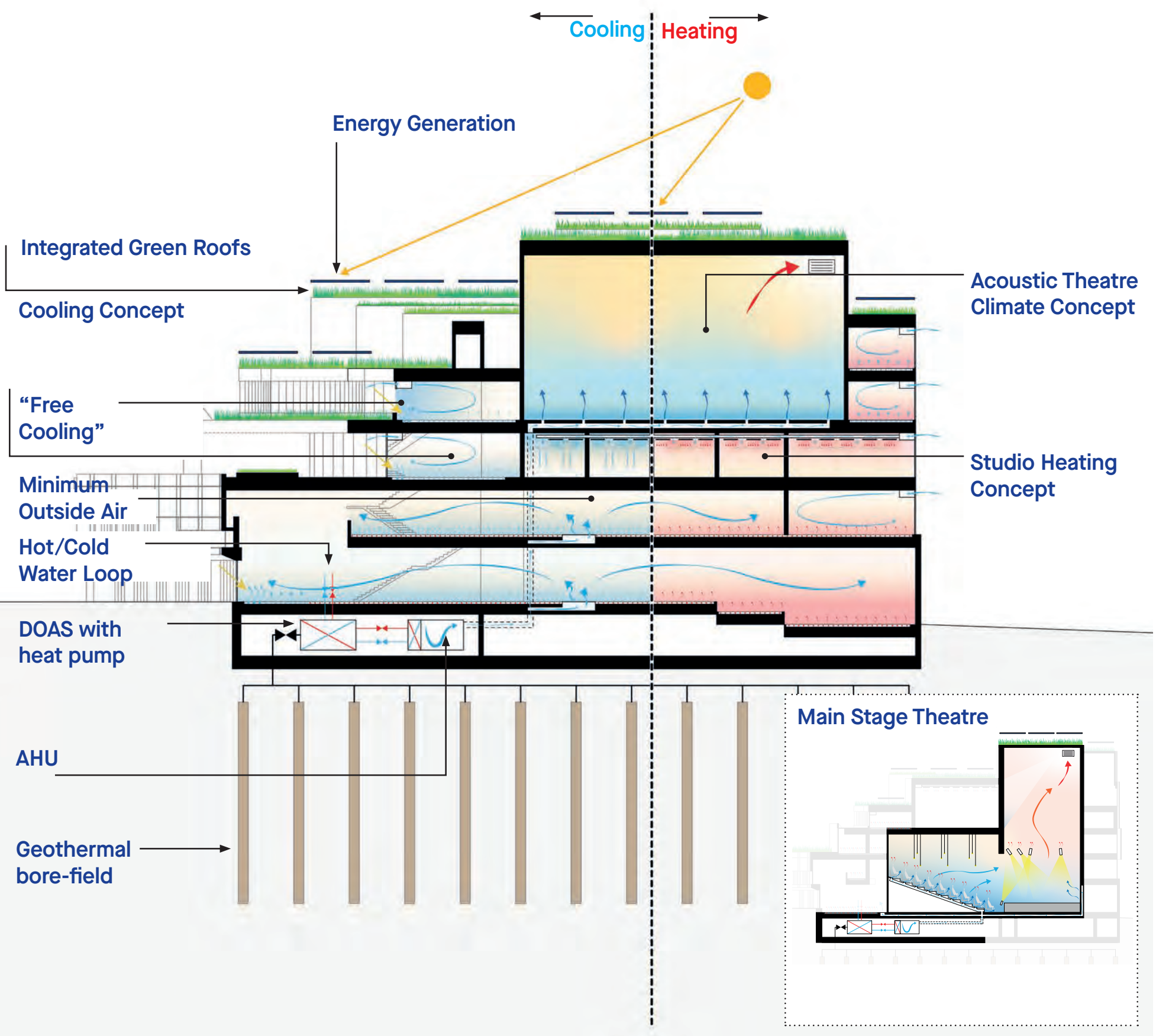
On the third floor visitors come across a multi-functional bridge connecting the STLC building to the Meridian Hall. Its spacious layout makes it a suitable for hosting informal performances, exhibitions, or lectures. The bridge is linked to the outside rooftop terraces, providing a visual connection to the Maamigin Park.



Accessibility



Sustainability

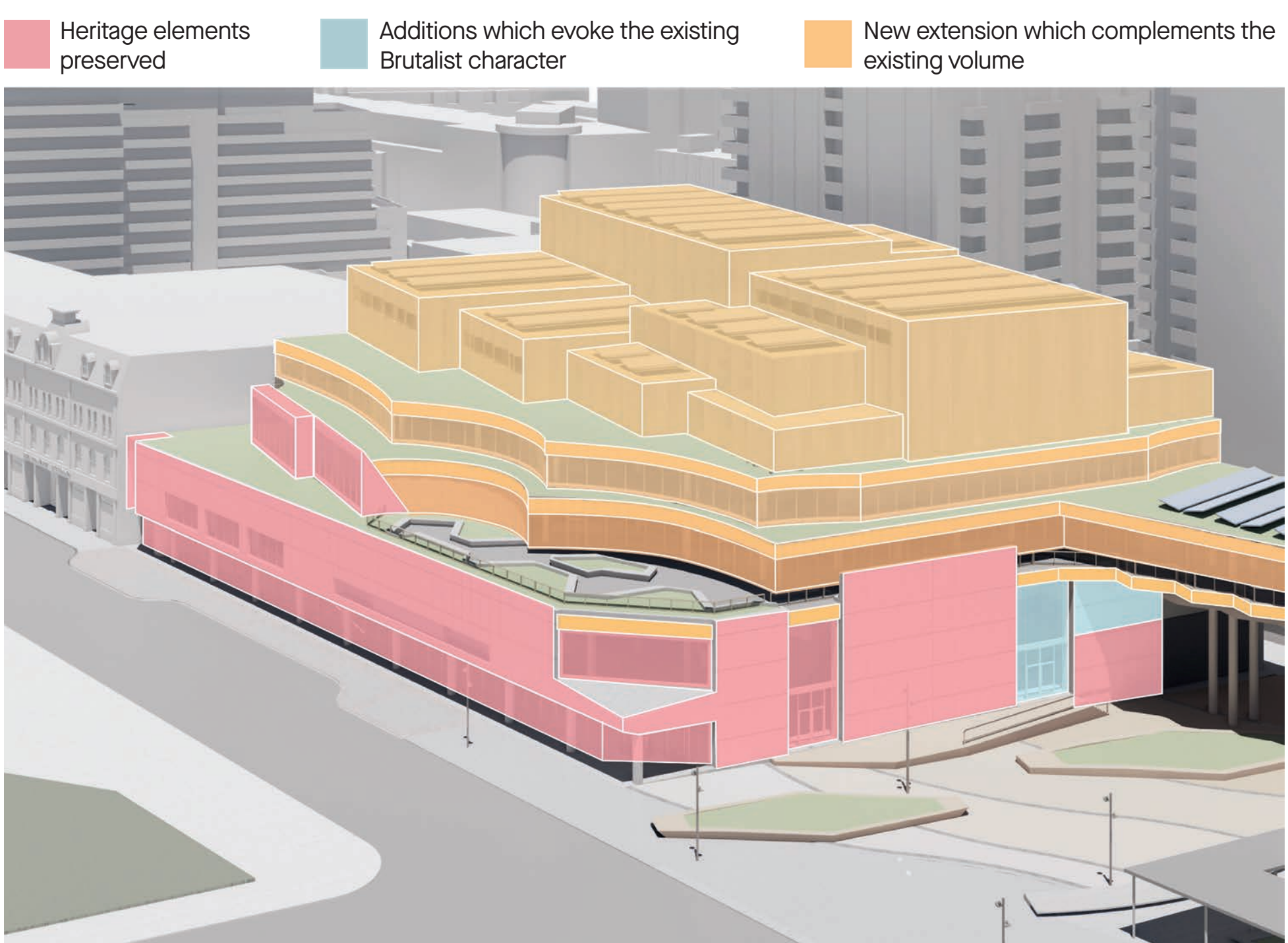


Radical Accessibility

Our design team has embraced TO Live & CreateTO's aspiration to make the redeveloped St Lawrence Centre a "radically accessible" performing arts centre and cultural community hub. This of course means going beyond the minimum requirements of the Ontario Building Code and the AODA/City of Toronto Accessibility Design Guideline, to incorporate other Canadian and international standards and guidelines such as the Ontario Human Rights Code (OHRC) and the Accessibility for Ontarians with Disabilities Act, 2005 (AODA) and associated Integrated Accessibility Standards Regulation (IASR), CNIB Clearing Our Path, and the Rick Hansen Foundation Accessibility Certified Pre and Post Construction.

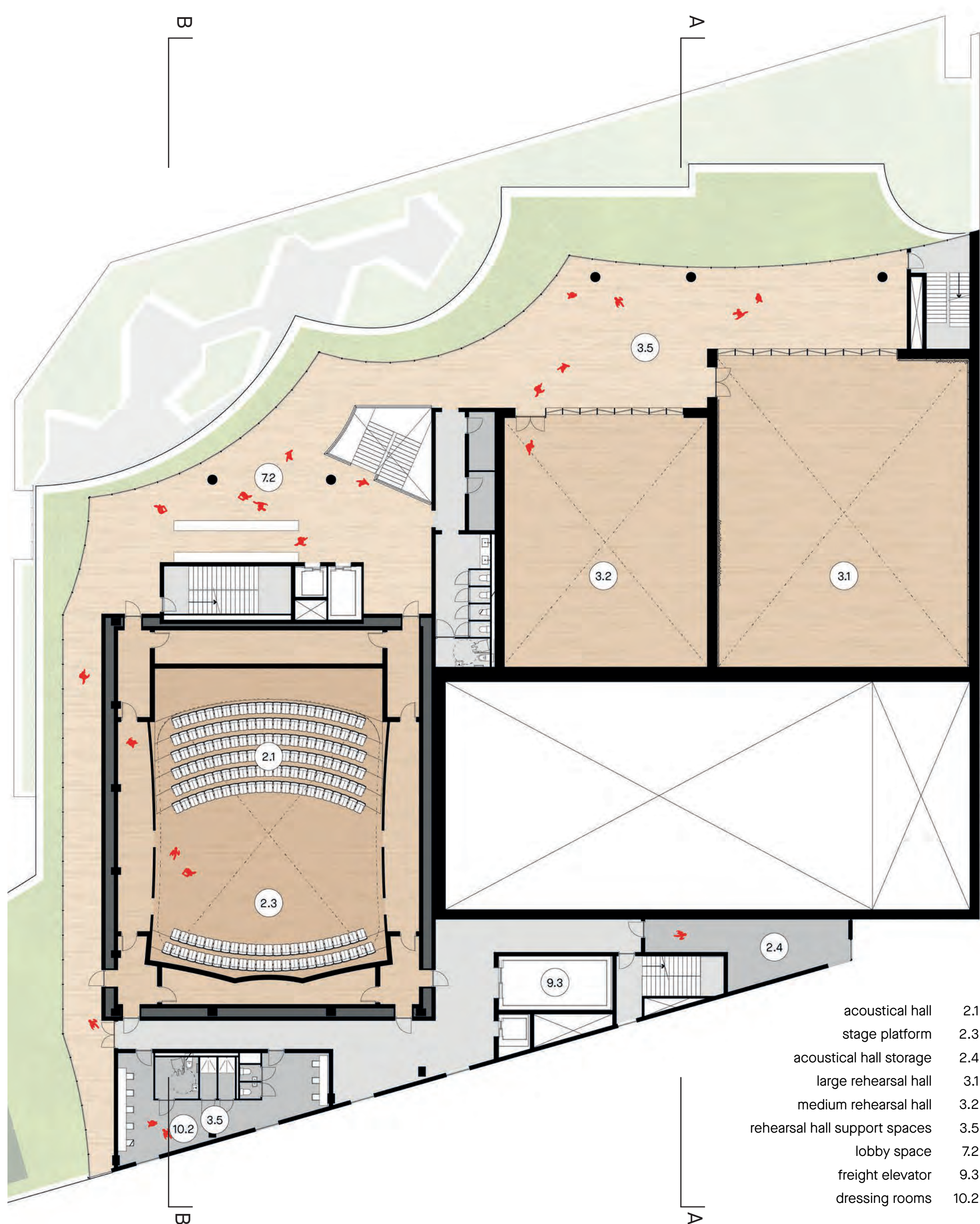
But beyond adherence to these guidelines, it is our intention to embed universal design principals into every aspect of the facility's interior and exterior experience. Those principles embracing the TADG's six guiding principals of: Leadership & Accountability, Dignity & Independence, Integration of Equity, Accessibility by Design, Innovation & Adaptability and Collaboration & Engagement, as well as NC State's Center for Universal Design's seven principals of universal design that include Equitable Use, Flexibility in Use, Simple & Intuitive Use, Perceptible Information, Tolerance for Error, Low Physical Effort and Size & Space for Approach & Use.

Response to the Heritage Guidelines

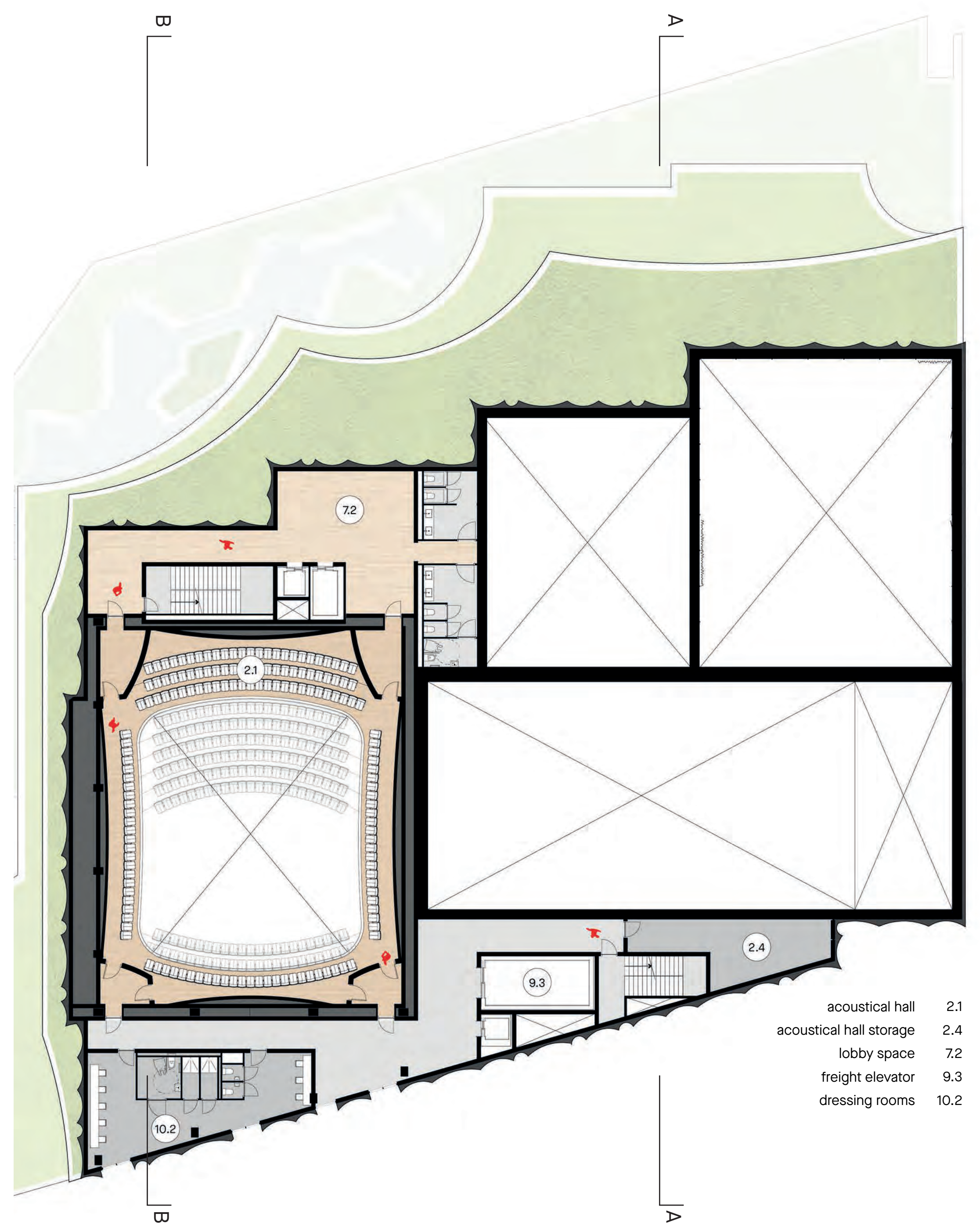




Acoustical Hall



4F - Acoustical Hall & Rehearsal Halls 1:200



5F - 1st balcony level Acoustical Hall 1:200

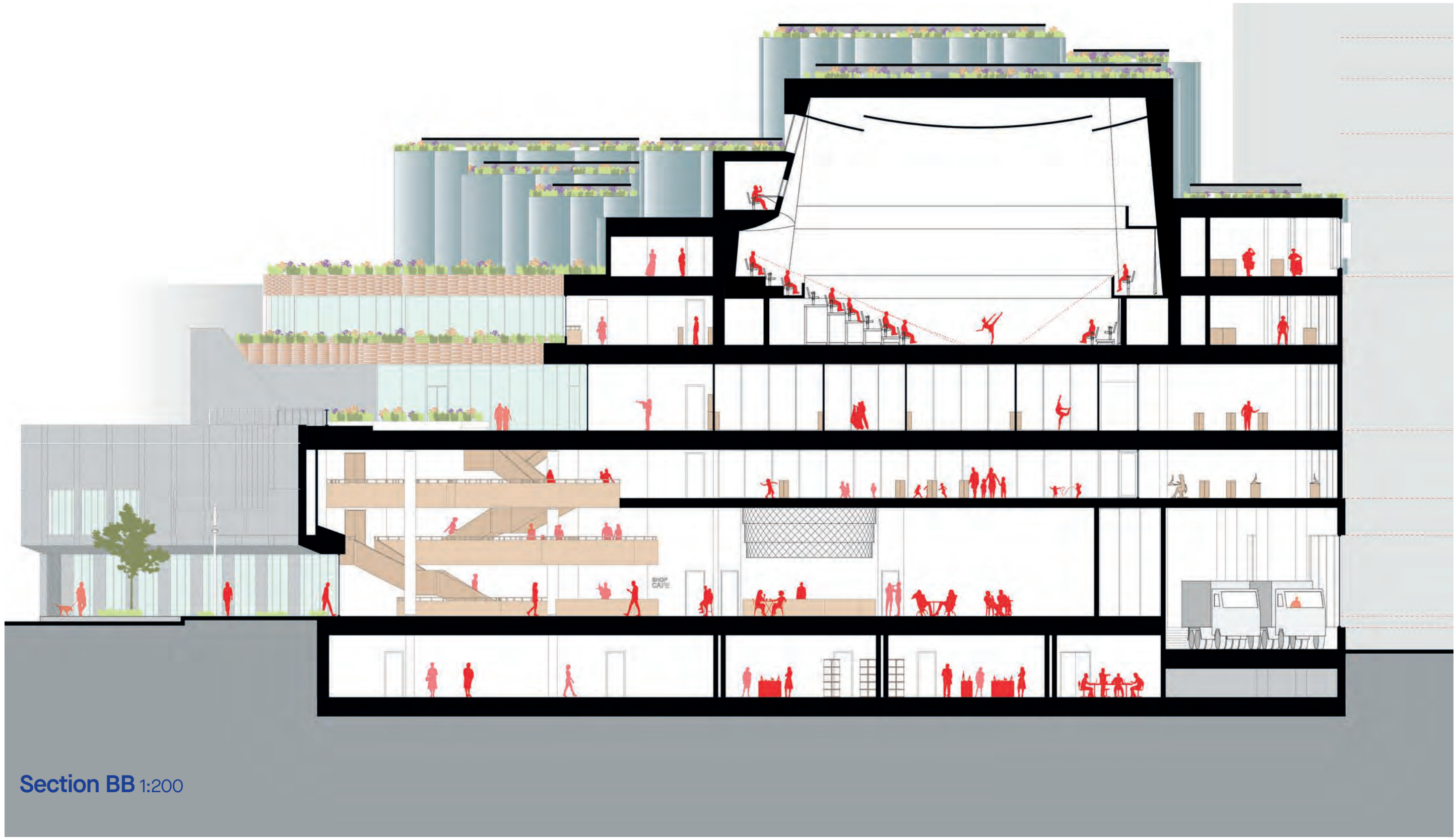


Acoustical Hall

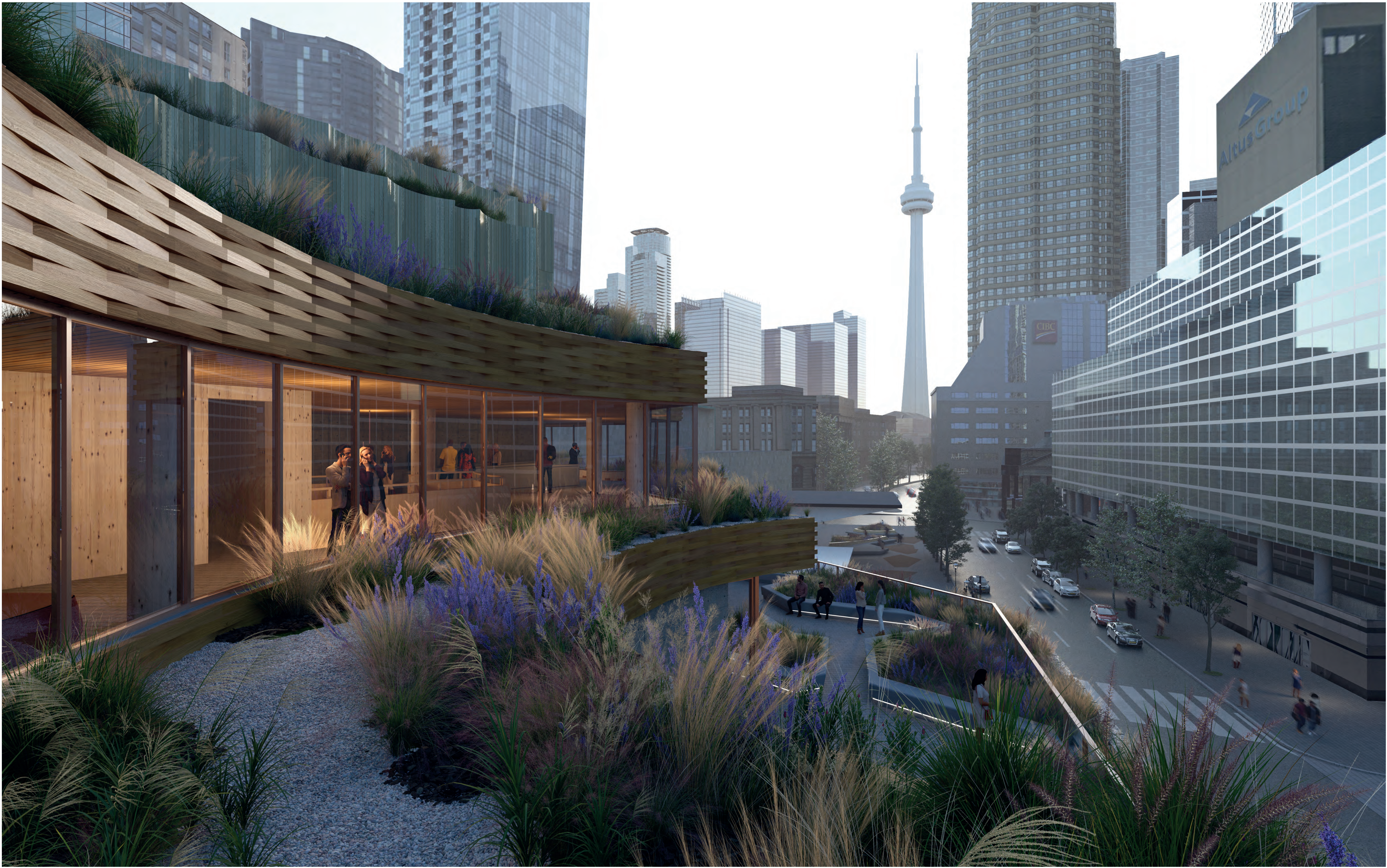
Located on the fourth floor, the 300-seat Acoustical Hall is designed to optimize un-amplified music performances and rehearsals. The expressive timber clad interior utilizes abstracted Indigenous motifs and materials. Retractable seating connects to fixed seats at the first balcony, creating a single rake from stage level. When retracted, the room converts to a large flat floor ideal for rehearsals, or cabaret style events.

Performance support spaces: rehearsal and multi-purpose rooms

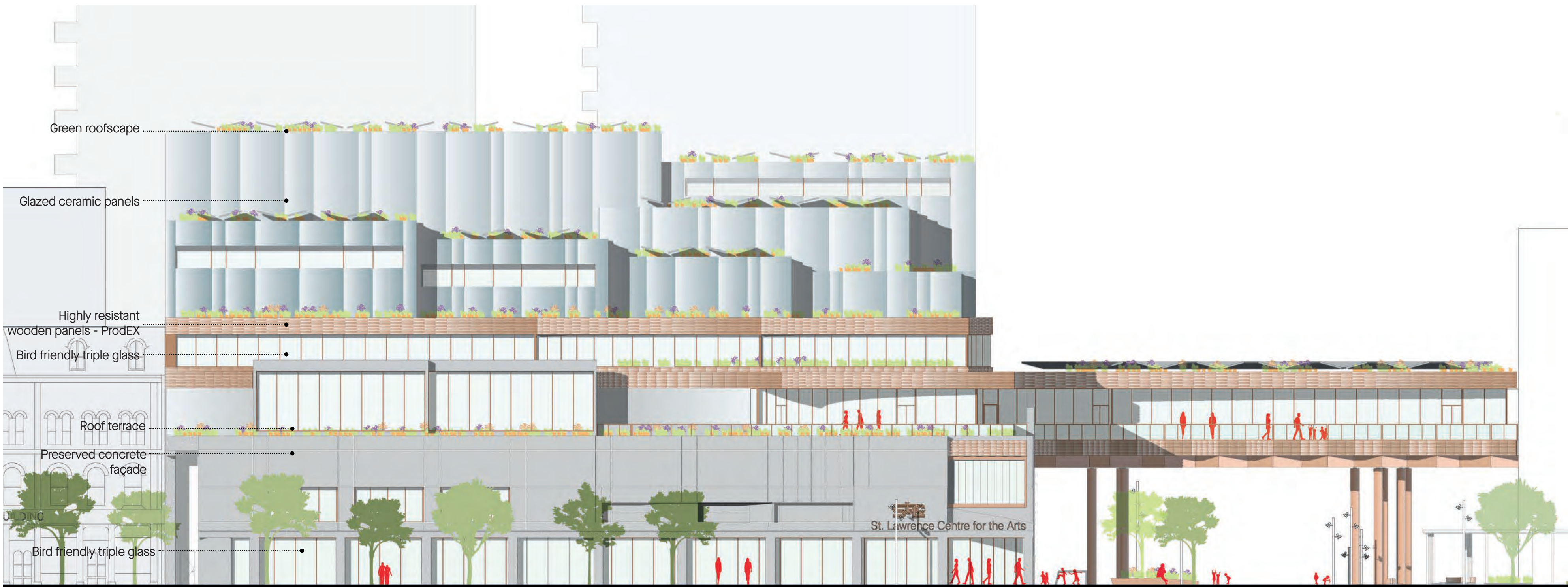
The third and fourth floors features a range of studios and rehearsal spaces. These spaces have a flexible layout and can also be rented out for various events. The level of daylight and privacy is adjustable, which also permits users to modify the extent to which the activities taking place inside are exposed to the public.



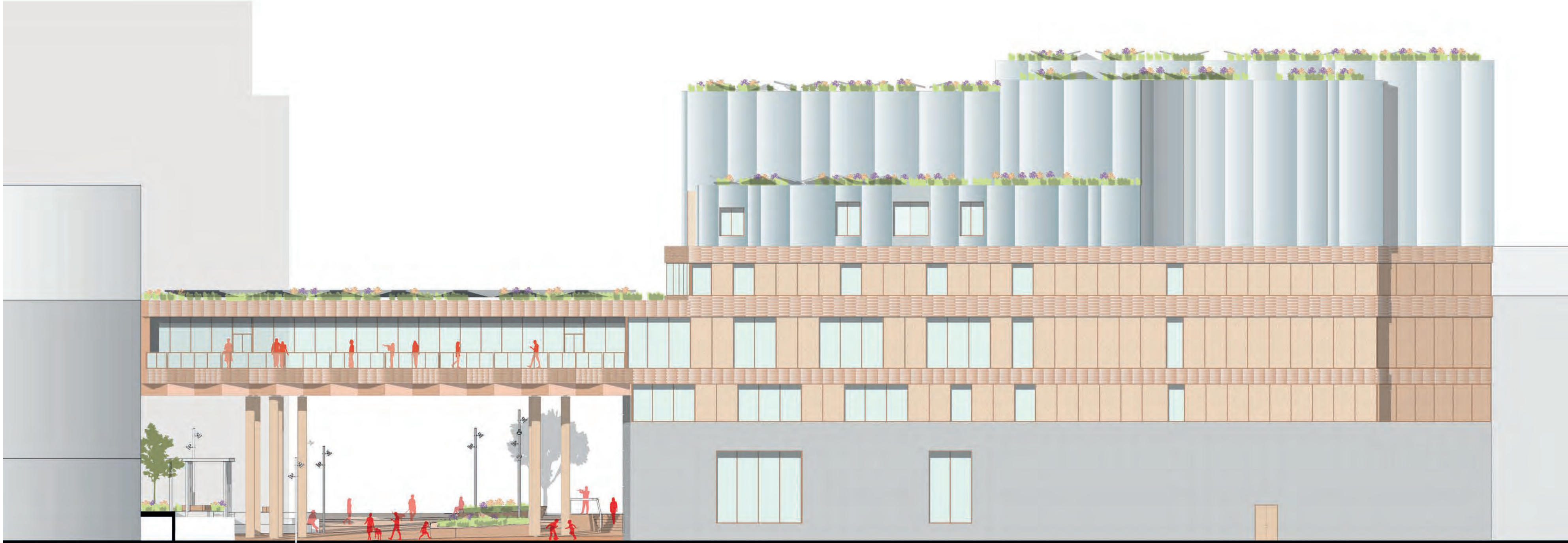
Section BB 1:200



Landscaped terraces



North elevation 1:200



South elevation 1:200



West elevation 1:200

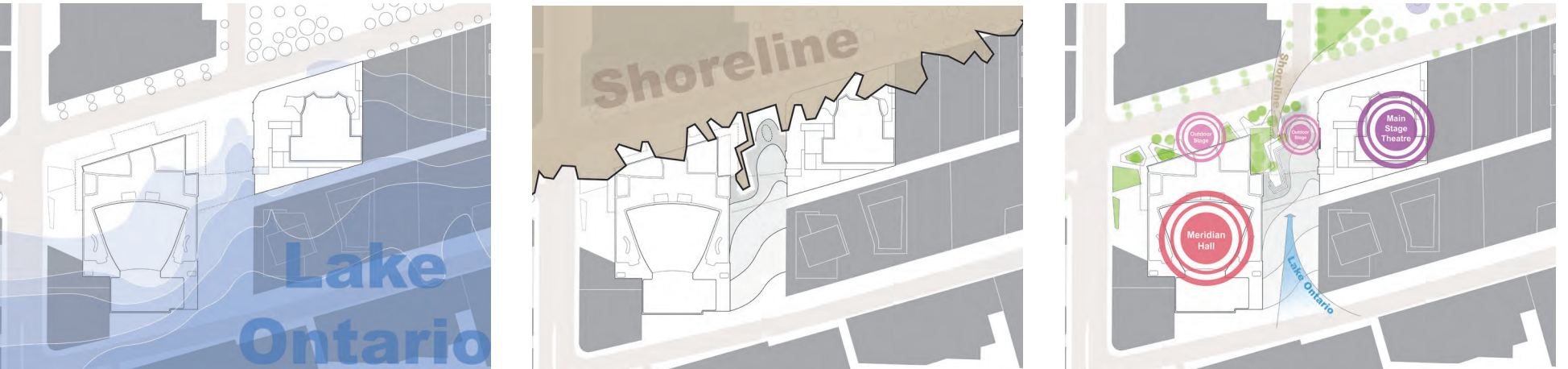
A revitalized destination for Indigenous arts and culture to proliferate

We are inspired by the rich history of Toronto's waterfront. Our design proposal is intended to represent the many layers of the past that have impacted our dynamic site and transformed it over time. This includes the geological forces of the Ice Age which shaped the shoreline of Lake Iroquois as it existed some 13,000 years ago. It celebrates the significance of the port of Toronto as a nexus of international Indigenous trade routes. They extended from South America, up the Mississippi River, into the Great Lakes and beyond through James Bay and Hudson Bay to the Far North.

The natural topography change at the project site and Scott Street is a constant reminder of our relationship with the shoreline of Lake Ontario. It was important to us that our design both respectfully reflect these layers of the past while setting a new precedent for reconciliation going forward. In discussing opportunities to incorporate reference to Lake Ontario in the design, the outdoor limitations of the Scott Street installations, as well as the built out footprint required to fit the STLCL programming meant we had to think of a different way to bring inspiration from the natural world to the project.

As such our reference and inspiration from the lake and pre-colonial shoreline is expressed in material and form. In the landscape, water is referenced in the fluid paver patterning in Maamigin Park, a pattern which extends through to the floor of the Living Room through metal joints in the recycled terrazzo tiles. The original meaning of Tkaronto- the place in the water where the trees are standing- is abstractly referenced by the use of round columns in the new construction and the bridge.

Planters are inspired by canoe forms, while the interlacing timber roof structure of the bridge is inspired by the canoe frame. In shaping the building, we saw the volumes of the building as making an abstract reference to the natural elements of Lake Ontario: rocks, trees, water and sky. The historic concrete facade references the rocky shore, while the middle volume references basket staves made from trees in Indigenous basketry. The wavy curving of the volumes references the water, with the luminescent tiles inspired from the iridescence of the miigis shell. The glazed cladding play with the light and time of day to at times create reflections similar to water, or at times blend into the sky. In shaping the interiors of the building we seek to balance functional requirements with an expressive natural form which both contrasts the sharp edges of the Brutalist volume, while speaking the organic fluidity found both in nature and performance. Through these interventions we raise awareness of the pre-colonial shoreline as well as indigenous connection with this land.



Landscape design inspiration diagrams

