


TO Live
Presents
St. Lawrence
Centre for the Arts
Reimagined

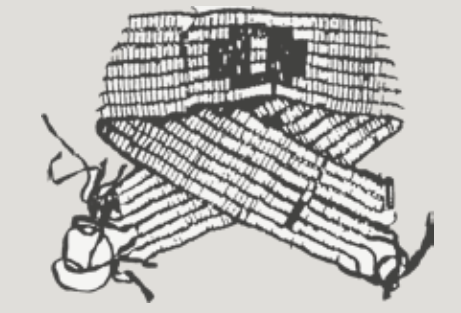
**TORONTO'S
NEXT
CULTURAL
DESTINATION**



Building a new St. Lawrence Centre (STLC)
is a once-in-a-lifetime opportunity to redefine
a landmark cultural destination in the centre
of downtown Toronto.



Land Acknowledgement



St. Lawrence Centre is located on the treaty lands and territory of Mississaugas of the Credit, First Nation, Treaty 13.

Since time immemorial this is the traditional territory of Indigenous peoples including Anishinaabeg, Haudenosaunee, and Huron-Wendat. Nearby communities include Six Nations of the Grand River and the six members of Mississauga Nation. Today, this meeting place is home to Indigenous peoples from across Turtle Island.

We are grateful to have the opportunity to work and live on this land together while acknowledging a shared responsibility to care for “All Our Relations,” including the environment and each other, mindful of the Dish with One Spoon Wampum Belt Covenant.



TO LIVE



Building a Better City Through the Arts

TO Live is the steward of three vital cultural spaces in Toronto; the St. Lawrence Centre for the Arts, Meridian Hall and the Meridian Arts Centre. One of the largest multi-arts institutions in the country, TO Live welcomes over half a million people each year to its free and ticketed performance spaces, which include seven stages and one art gallery.

The new STLC will be an iconic attraction for city visitors, and a creative home for every kind of artist, as well as students, educators, patrons, and neighbours, serving Toronto and its visitors well into the next century.

This transformational project will breathe new life into the St. Lawrence neighbourhood through the creation of two fully accessible state-of-the-art performance spaces, and a generous addition of free public realm, both indoors and out, including a public plaza adjoining Berczy Park.

Only steps away from Union Station, the new STLC will usher in a vibrant cultural district into Toronto's expanding downtown.

The International Design Competition for the Reimagined St. Lawrence Centre

On March 10, 2023, Hariri Pontarini Architects, LMN Architects, Tawaw Architecture Collective, Smoke Architecture, and SLA were selected as the winning design team through the St. Lawrence Centre for the Arts International Design Competition.

Hariri Pontarini Architects is an award-winning Toronto-based practice known for crafting projects of enduring value. The firm's globally recognized portfolio includes buildings for the cultural sector, residential, institutional, mixed-use, interior design, and master planning. Acclaimed cultural projects led by architect Siamak Hariri include; the Governor General's Medal-winning Tom Patterson Theatre at the Stratford Festival and the RAIC International Prize-winning Bahá'í Temple of South America in Chile.

LMN Architects is an award-winning Seattle-based practice that brings international design excellence and perspective to large-scale cultural and civic projects. This includes the design and execution of landmark performing arts facilities such as the Tobin Center for the Performing Arts.

Tawaw Architecture Collective (TAWAW) works with Indigenous peoples across North America and is known for expanding cross-cultural dialogue through architecture. Led by Wanda Dalla Costa, the first First Nations woman licensed to practice architecture in Canada, TAWAW brings an international body of Indigenous research and design thinking to transform conventional performance models.

Smoke Architecture is an all-women Indigenous architecture firm with an established reputation within the local community. Led by Eladia Smoke, the third Indigenous licensed female architect in Canada. Smoke's expertise informs the design narrative so that Indigenous communities of this land see themselves represented in the built environment.

SLA is a nature-based design studio working globally with cities, nature, places, and people. Based in Copenhagen, they have designed some of the most notable public spaces and masterplans in the world. Their work spans from award-winning climate adaptation projects and urban biodiversity parks to large-scale masterplans and urban plazas.



The Building's Background

Commissioned in 1962 by the City of Toronto as part of Canada's Centennial celebrations the building was designed by the Toronto-based firm Gordon S. Adamson and Associates in a Brutalist style, which was popular at the time. Alongside its counterpart, Meridian Hall, the St. Lawrence Centre has stood as a cultural and architectural landmark for more than fifty years, serving artists and hosting performances that have captivated the city's residents and visitors alike.

For its next chapter, the new STLC is proud to build on its heritage foundation to become a revitalized civic asset within the historic St. Lawrence neighbourhood.



Vision and Design Principles for the New STLC

Radical Accessibility

A new approach to accessibility, one that ensures all people are able to create, work, and play in any section of the space, regardless of their age, culture, ability, or identification.

Technology and Flexibility

State-of-the-art technical and digital capabilities that will meet the rapidly evolving needs of artists and expectations of audiences.

Culture and Community

An inclusive space, welcoming and celebrating diverse audiences and artists, especially those not reached by traditional performance spaces.

Sustainability

The new STLC will be one of the first certified net zero performing arts centres in Canada. Combining a high-performance façade with highly efficient systems and on-site energy generation, it will be a demonstrative steward of energy efficiency.

“The new STLC is an opportunity to reclaim public space in the dense urban core of the city while renewing the ongoing commitment to the artists of Toronto. It is an iconic project, setting the stage to define the 21ST-century performing arts centre through its ability to offer a welcoming space for all people while fulfilling the need for permanent artist studios and creation spaces in order to uplift the rich creative economy of the city. The new STLC will be a destination for future visitors to the city for generations and a space that artists and the community will be proud to call their creative home.”

—Clyde Wagner,
President & CEO, TO Live





TORONTO'S NEXT DESTINATION



A NEW CULTURAL DISTRICT

Situated at the south-west corner of the St. Lawrence Heritage Conservation District, the new STLC design reinforces its landmark status. The base maintains its anchoring presence, but with an inviting and accessible street-level experience to draw visitors to engage with the artistic and cultural bounty within.

The City's New Cultural District

The closing of Scott Street between Front Street East and Scott Lane is a significant urban gesture and immense opportunity to create a new cultural district in Toronto. The building and landscape strategies work in unison to connect neighbourhood assets and create an accessible social heart in the city for its diverse users. A park-to-plaza approach extends the green character of the beloved Berczy Park across Front Street East and continues along a diagonal axis to inhabit the lush pocket space of the new Scott Street Plaza.

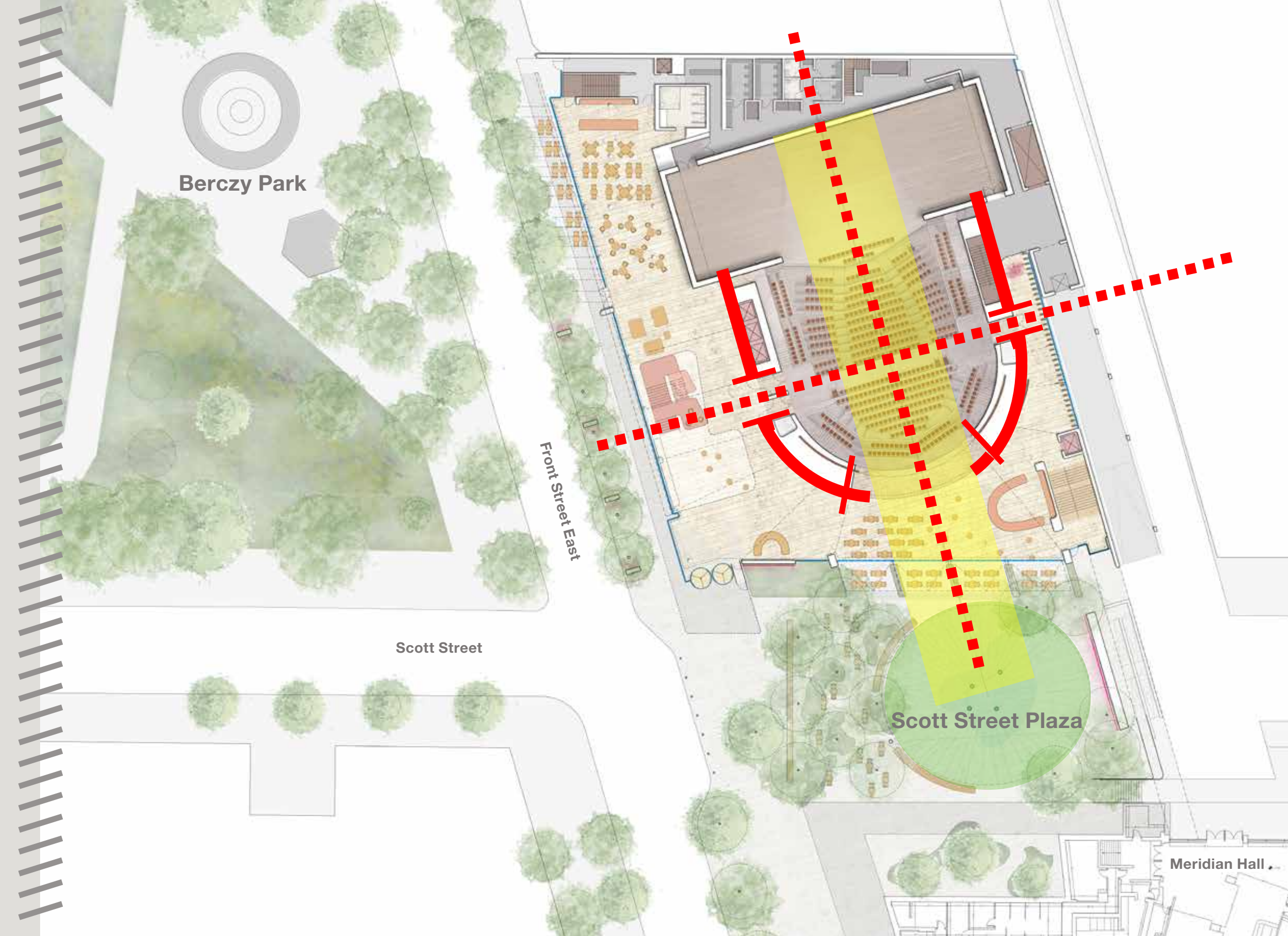
By extending the street-level experience with a four-season landscape strategy, these key parts of the public realm are combined to strengthen the neighbourhood's identity and signify the arrival at a vibrant cultural district in the city, expanding from Harbourfront to Corktown.

A WELCOMING URBAN LIVING ROOM



Shifting the Axis Creates Access

To fully realize the new STLC as a vibrant and accessible cultural district, the design boldly turns the axis of the Main Hall to face Scott Street. This not only provides an open and inviting ground floor experience for the public, but also allows the energy of performances to radiate outward to the lobby, through the building and, when desired, spill into the surrounding plaza where more people can share in an event. This shift of the axis is transformational, tying together, in one bold move, the heart of the building's interior and the city which it serves.





PROJECT HIGHLIGHTS



BRINGING THE STREET TO THE STAGE

Radical Accessibility


This reimagined STLC is where the vital alchemy of community and the arts is captured. Active day and night, the new STLC is designed to blur the lines between inside and out, nature and city, audience and performer, all in the pursuit of a radical openness. It is here that people of all ages, abilities, and backgrounds

can meaningfully engage with the arts. Guided by a mission to be as welcoming as possible, this revolutionary iteration invites the public to discover the life-affirming power of the arts, experience the magic of traditional and alternative live performances, and engage in important, horizon-expanding conversations.

The new STLC represents a bold opportunity to redefine performing arts centres and to create new relationships with the communities it will serve. The award-winning design team have begun the task to create a welcoming space for all people. This includes creating a place that invites Indigenous and underserved communities to gather, perform, and reclaim the space as their own.

The building will be a place to deepen relationships across cultures, built with the purpose to further the process of inclusion and reconciliation through investment, embracing language and culture, and access to spaces for performance and reflection. In addition to working to address gaps in services and support for Indigenous communities, the new STLC will also create a valuable space for shared learning and excellence. The design team will engage with an Indigenous advisory council to help guide the process and create a program connected to the community.

A PLACE FOR INCLUSION & RECONCILIATION



TO Live is committed to support and develop an arts landscape that is deeply ingrained with Indigenous perspectives, stories, struggles and aesthetics, and supportive of sovereignty of voice.



TRANSPARENCY

Culture and Community

Envisioned as an embrace of culture, the new STLC's high-performance transparent façade wraps the existing structure along the north (Front St. E.) and west (Scott St.) to include a new bridge. Glazing grabs the north light and the vertical frit emphasizes the curtain-like texture, along with a shading structure of shimmering

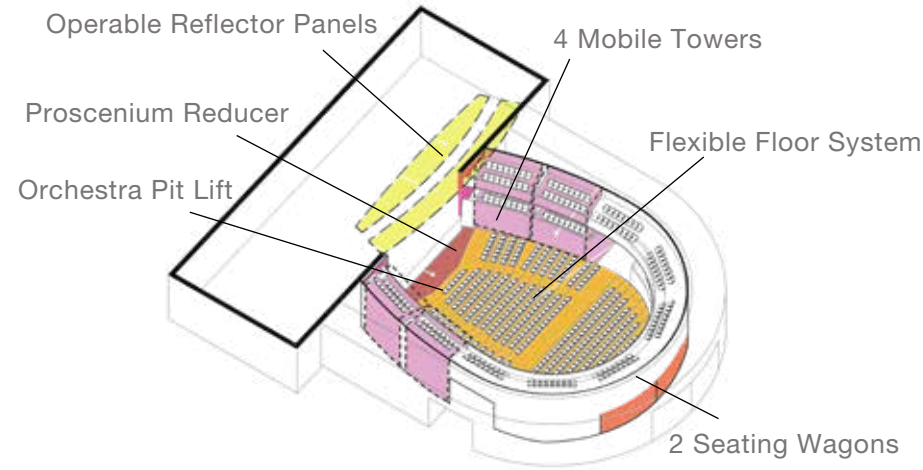
mesh that modulates the west façade. Woven together, the multi-layered system joins these exterior faces while adding a sense of lightness to the concrete of the original structure. The design is inspired by the role of Wampum belts in storytelling, artistry and craft, as well as an embodiment of strength in unity.

Technology and Extreme Flexibility

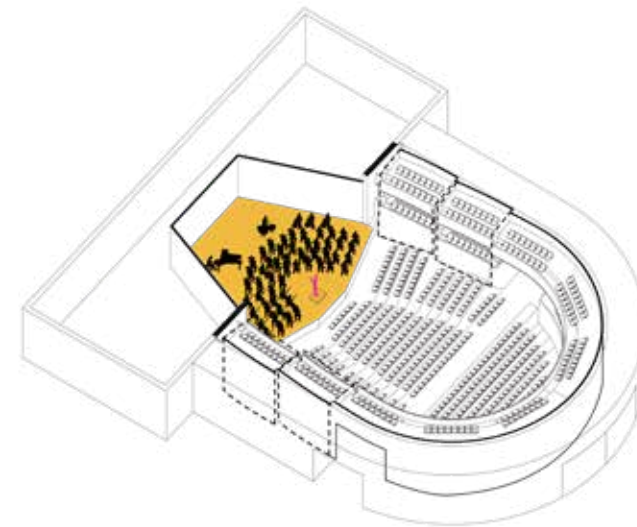
The entire building will be equipped with state-of-the-art digital and technical capabilities. Both the public and performance spaces are designed for extreme flexibility to maximize choice, access, and creativity. The new STLC has carefully considered the future and will invest in the most cutting-edge technology available. Through an innovative and highly flexible floor system, the Main Hall can quickly and easily transform into different layouts to offer formats for a variety of performance styles as well as host signature public and private events. This technology enables faster change-overs, maximizing use and access.

This level of flexibility reinforces the new STLC's commitment to diversity, inclusion, and radical accessibility, not only from a cultural perspective, but also a physical one.

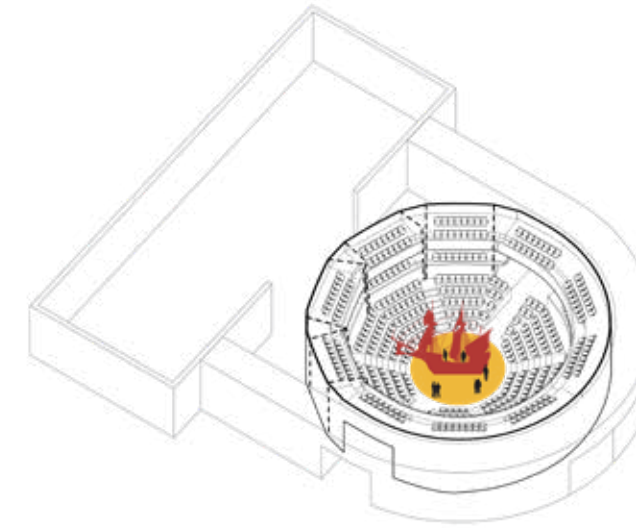
FLEXIBILITY



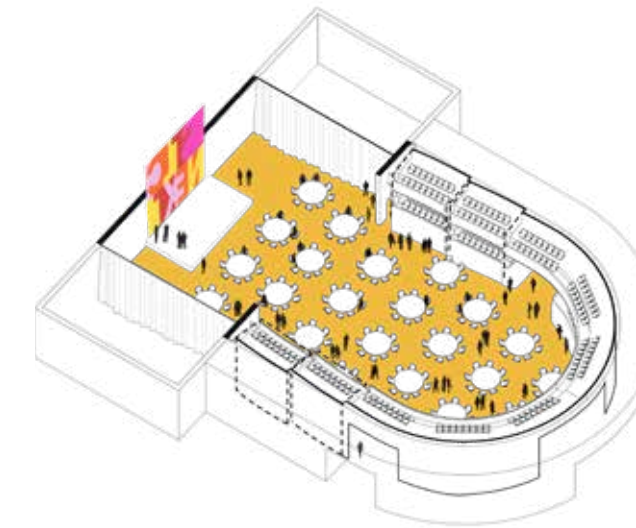
Flexible Systems



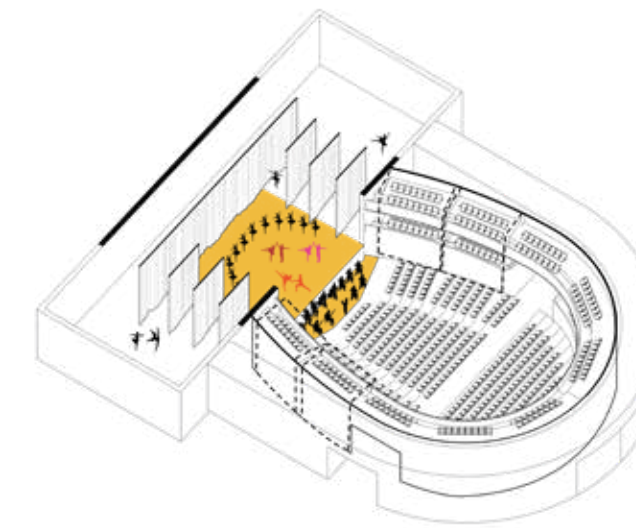
Orchestra: 750 Seats



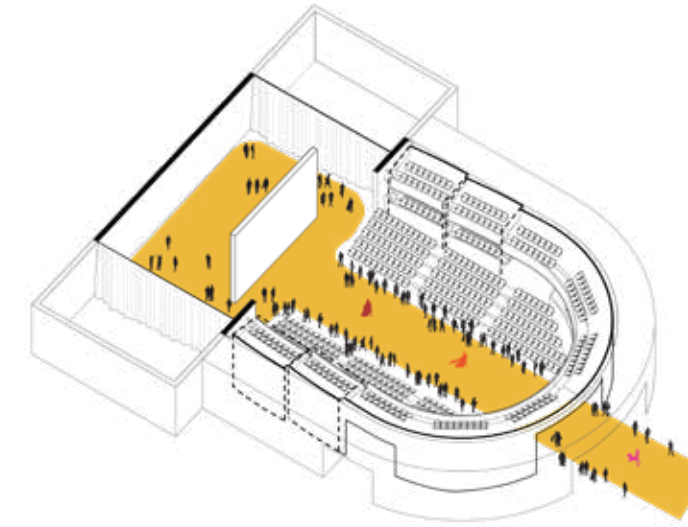
Arena: 410 Seats



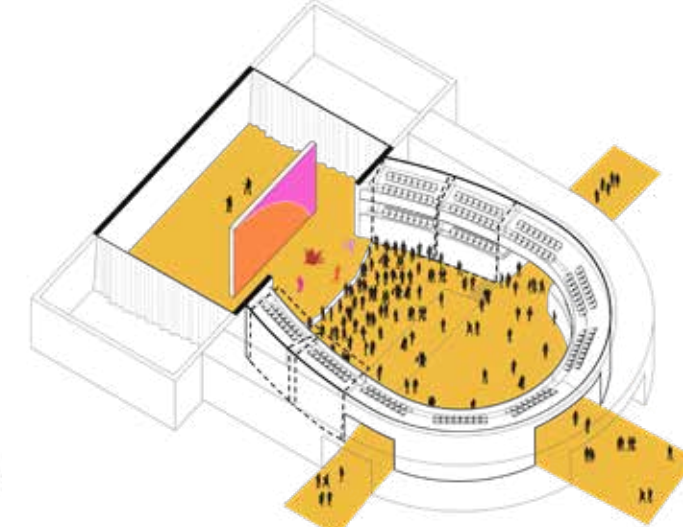
Banquet: 430 Seats



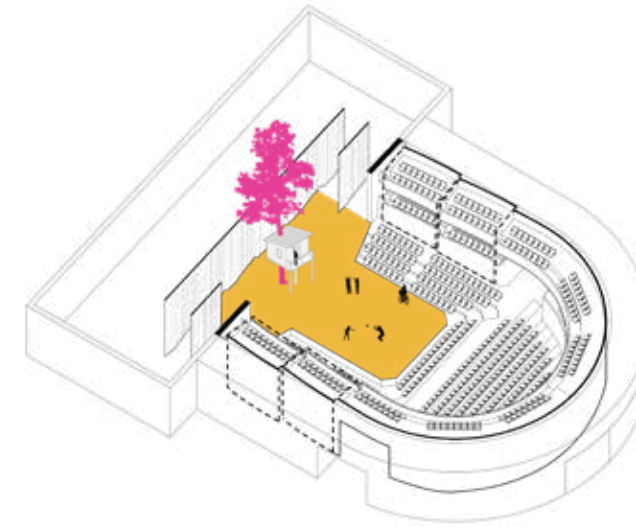
Theatre/Dance: 700 Seats



Runway: 430 Seats



General Admission/Festival: 1000 Seats

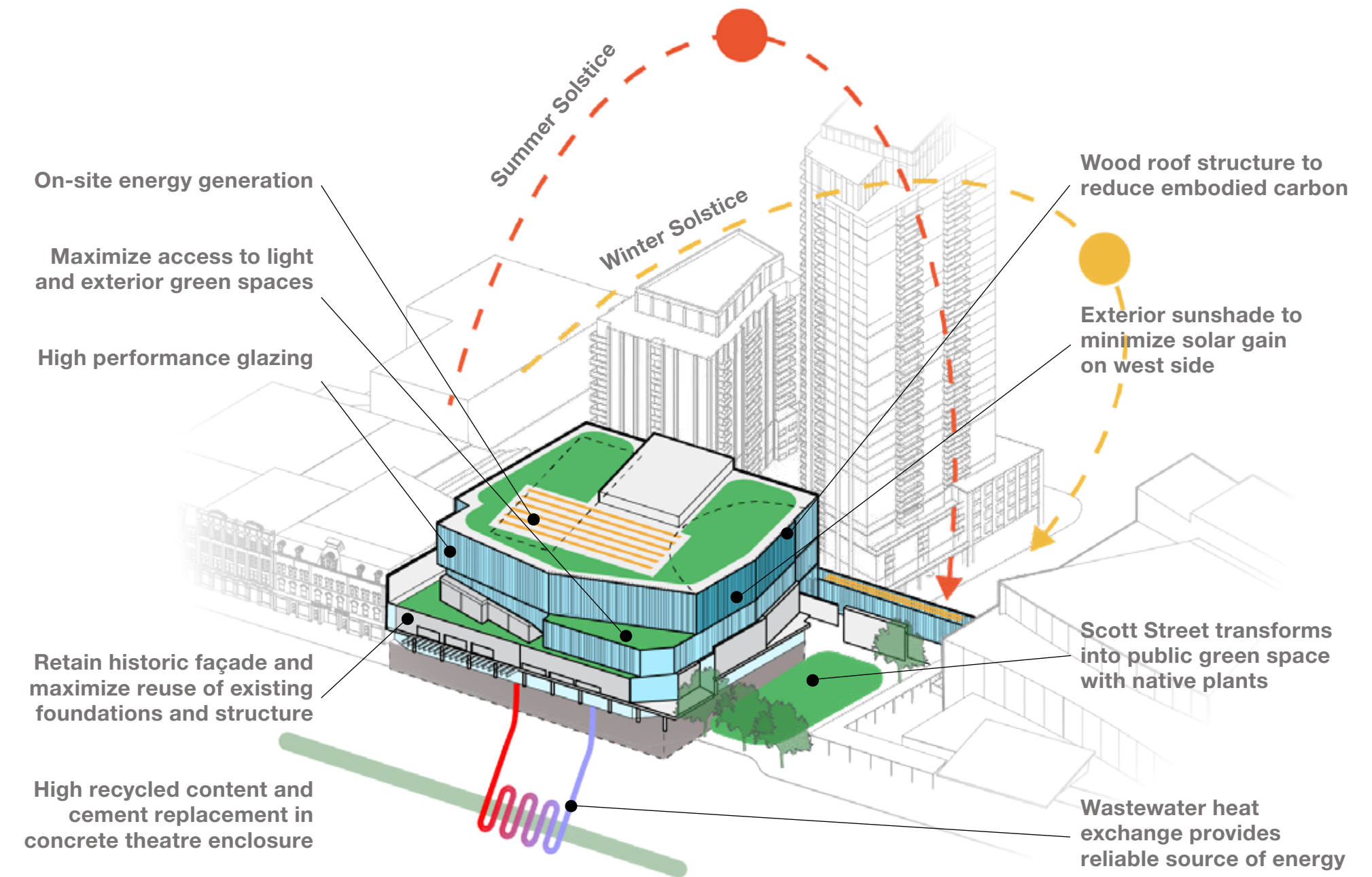


Thrust: 650 Seats

Sustainability: First Net Zero Performing Arts Facility in Canada

The new STLC will be one of the first CaGBC Zero Carbon performing arts facilities in Canada. A well-designed envelope, all-electric mechanical system and on-site energy generation makes the facility a steward of resources and a leader in sustainability. The building is designed to retain its historic concrete base and maximize reuse of existing foundations and structure. In this way, the new STLC is committed to sustainable design and operational efficiency and has taken a significant step towards reducing the project's environmental impact while preserving the cultural heritage of Toronto.

CARBON ZERO





EXPERIENCE

A State-of-the-Art Cultural Journey

The new STLC will set a global standard for dynamic, flexible, and inclusive public spaces that celebrate the transformative power of the performing arts.

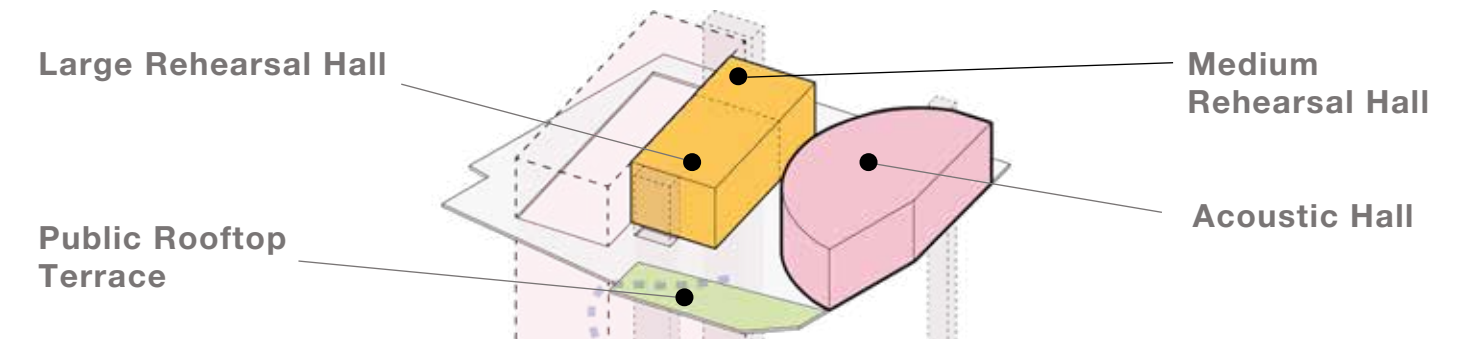
The four floors of the new building function as a cultural ecosystem that embraces the entire process of performing arts creation from ideation and development to presentation and engagement. Here, performance and the creative process move out of the dark basements of the past to be highly visible. This reimagines the performance arts venue as an engaging destination that offers tremendous diversity in the building's program and spaces, one which invites the public to participate and utilize a valuable civic asset.

In this way, the new STLC transforms the notion of what an urban performing arts centre can be and fosters a new era of meaningful and inclusive civic participation in Toronto's arts and culture ecosystem.

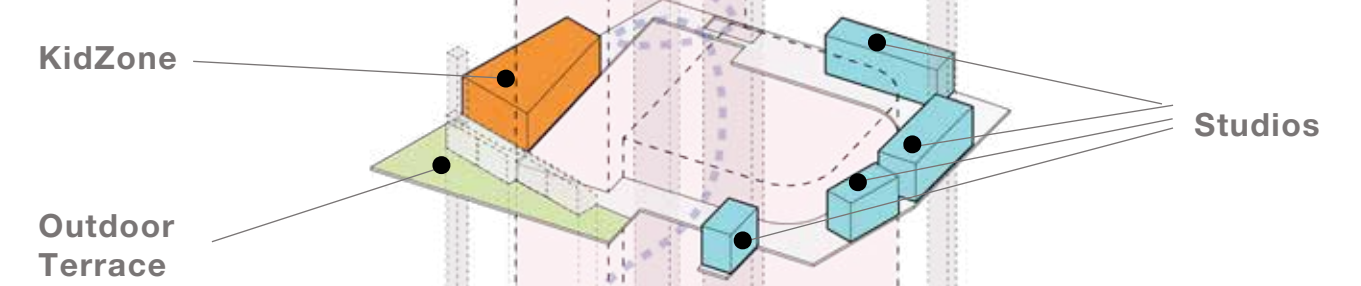
A DYNAMIC PROGRAM



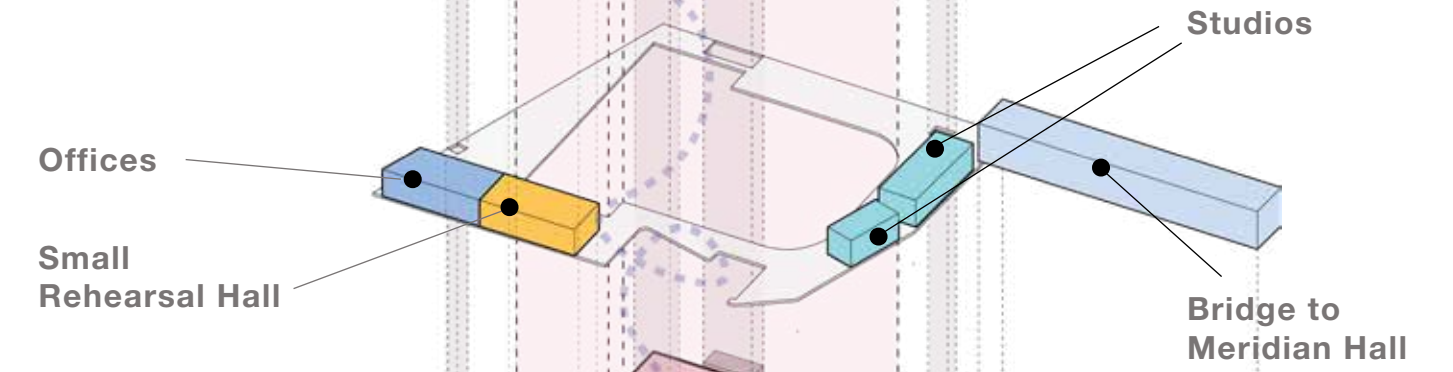
Fourth Floor



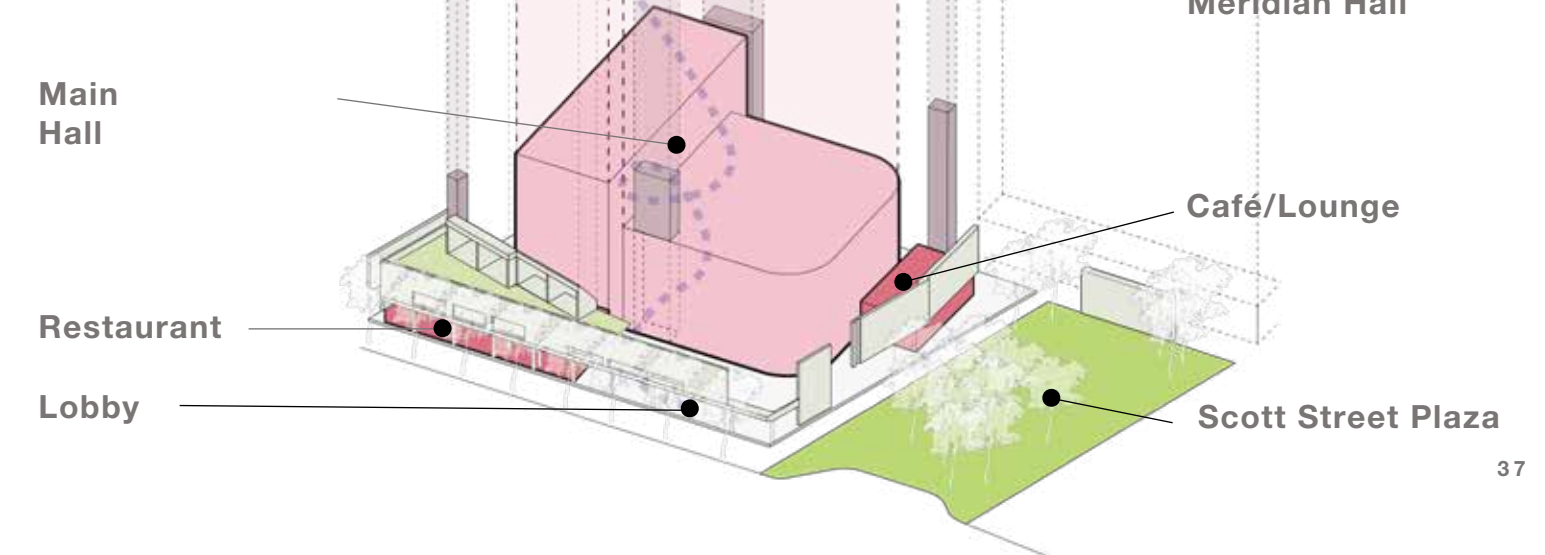
Third Floor



Second Floor



Main Floor



L is for Living

The ground floor experience is about life. Designed as the city's living room, it focuses on community spaces, end-to-end user flow and engagement, featuring a visual connection through its park-to-plaza reach.

A defined and enticing entrance canopy at the corner of Front Street East and Scott Street beckons visitors. Once inside, attendees are greeted with a warm and informal atmosphere encompassed by a wood-clad, triple-height lobby with views to the activated spaces above.

Radial ceiling beams extend out from the Main Hall through the lobby and the central staircase. The beams—like the trees they come from—are rooted to ground level and spread like branches throughout the building and into the outdoor plaza.

The ground floor's L-shaped public-facing area has a strong, transparent relationship to the street, with large doors that open to invite performances and the lobby's café culture to seamlessly spill out onto the new Scott Street Plaza.

GROUND FLOOR



Extreme Utilization

Guided by our principles of flexibility and accessibility, the new ground-level Main Hall will be equipped with the most current technology to accommodate many configurations for programming. The 650 to 1000-seat theatre expands production capabilities beyond the traditional stage, and can be reconfigured to suit several performance styles—a proscenium with a very large stage-house, pit, trap room, concert shell, thrust, in-the-round, and flat floor arrangements. While acoustically separated from the lobby most of the time, the Main Hall doors can be opened to create an emphatic connection between the performance space, lobby, and plaza.

MAIN HALL



A Laboratory for Artistic Process

The second and third floors provide an experience that functions as an interlude between the Main Hall and Acoustic Hall. It is an intentionally messy middle ground that celebrates the process of production with workshop spaces for performers and staff. These spaces can also be used for classes, studio tours or pop-up performances, all of which are open to the public. This will serve as a laboratory where people can mix, test, practice, and create their art during the day and well into the night. In addition to the Main Hall's balcony, the second floor houses studios, rehearsal rooms, and informal performance spaces, all packed around the central spine. This floor links to Meridian Hall via a bridge that also doubles as a balcony to the Scott Street Plaza below. The third floor features additional studios, as well as a KidZone with its own separate entrance and terrace which looks out onto Berczy Park and offers splendid views.

SECOND & THIRD FLOOR



A New Necessity for Today's Artists

The new STLC will include three rehearsal halls with full audio and digital capacity, as well as ten studio spaces. This not only brings a creative energy to the heart of the building and surrounding area, but it also addresses a critical need within the arts community for locations to perform and create. Urban centres have seen a considerable decline in music venues, galleries, and performance spaces in the last decade, denying artists the outlets and opportunities they need to bring their works and passions to the public. All of the new STLC spaces will allow for cross-pollination between differing artists and arts disciplines, as well as allowing for greater discovery and appreciation by the public. In addition, these spaces will offer artists a comprehensive range of facilities for research, creative development, residencies, and technical experimentation. They will allow opportunities for incubation, collaboration, and creation where dreams can be imagined, nurtured, and carried to physical realization.

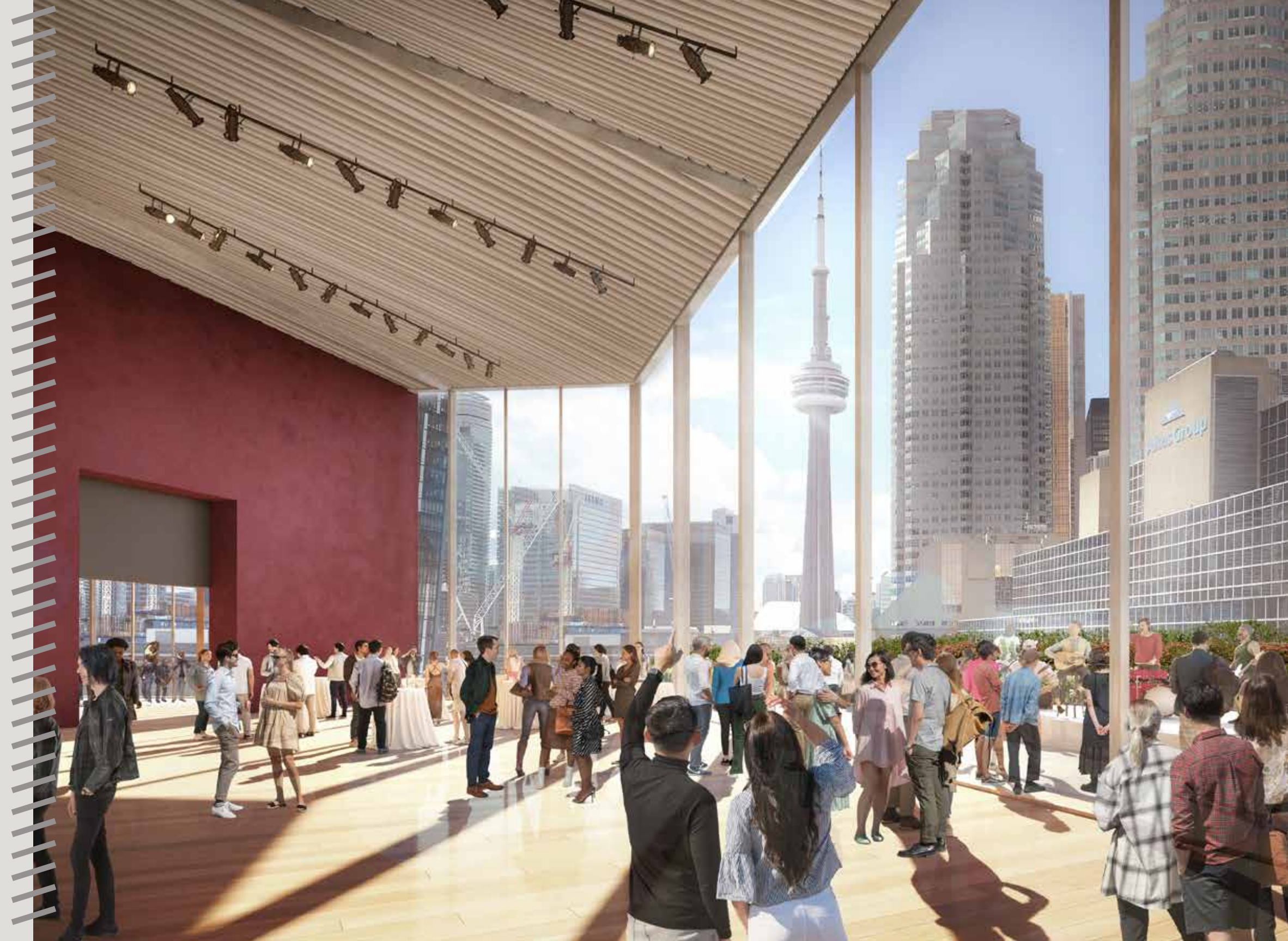
CREATIVE SPACES



Performance and Events

At the building's pinnacle, the fourth floor prioritizes performance, events and magnificent views. Large and medium rehearsal rooms can be adapted to multiple configurations. Private and public events—from weddings and fashion shows to banquets and receptions—can occur simultaneously or extend to the light-filled upper lobby and rooftop terrace for a singular event, offering coveted views of the park and city.

FOURTH FLOOR



Acoustic Hall in the Sky with Unparalleled City Views

The fourth floor's jewel is the 300-seat Acoustic Hall designed for unamplified music and performance. This hall is oriented to the building's main axis facing west to overlook Scott Street Plaza, affording patrons unparalleled views of the CN Tower and downtown Toronto. It is intimately wrapped in the glass curtain façade that unifies the building's expression and offers glimpses inside of the dynamic activities taking place day and night.

ACOUSTIC HALL





IN CONVERSATION

Creating the Next Urban Creative Incubator: A conversation between TO Live and Hariri Pontarini Architects

Clyde Wagner, President & CEO, TO Live

Siamak Hariri, Founding Partner, Hariri Pontarini Architects

[An excerpt]

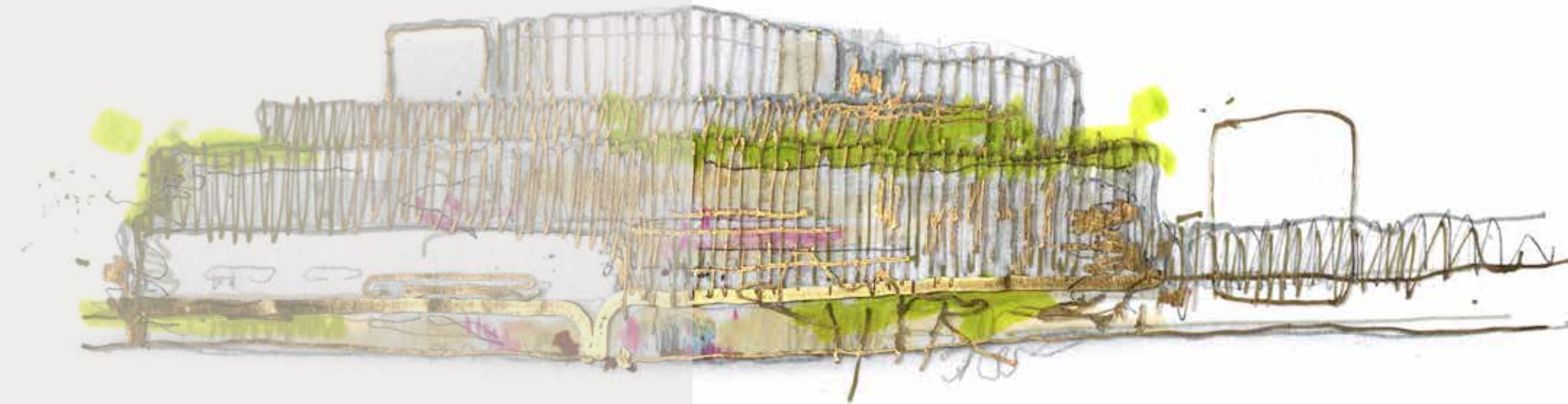
Siamak: At the current STLC, everything is hidden inside. You can't see anything from the street. When you take an orange, slice it, go like this and the whole fruit comes out. That's how we approached this project. That led to this bigger idea coming from this quote I love from Susan Sontag, which is about transparency—what you see is what you get.

I think there's something beautiful about that in the way that we are one thing on the inside sometimes and one thing on the outside. I love the people who are what you see is what you get. I like those people.

I've always been attracted to those kinds of people. I think that somehow it speaks to great arts organizations too. If you have all this wonderful activity that's authentic, elevating, and energetic, what happens if we make that the signpost for the whole building, the experience from the outside of the whole building. As you've always said, it's not one thing. It's many things. It's all this energy.

And what happens if you somehow do get that elixir to come out? How do we do that without it just being a glass façade? We don't want this to be just a commercial

office building. We want this to be sophisticated. And so this idea of the Wampum Belt started to emerge. I love that Six Nations said we've got to have each other's backs and we're going to represent this agreement in the Dish With One Spoon. The façade expresses that diversity is essential to the welfare of creating a great city. This idea that you create a place where everyone feels like this is theirs really touched me. And not only are we going to do that, we're going to give you one of the sweetest parks right next to you. And then we're going to take part of a street and



“Transparence is the highest, most liberating value in art... Transparence means experiencing the luminousness of the thing in itself, of things being what they are”

—Susan Sontag

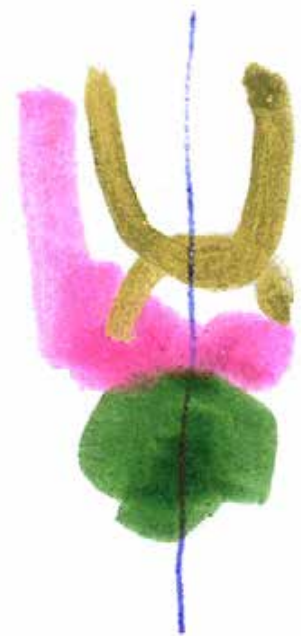
close it off so that you get two parks for one. And then you get this much-loved theatre right next to the STLC as well, which is one of the architectural gems in the city, really, Meridian Hall.

Clyde: Meridian Hall is the largest soft seat theatre in Canada. When you play that hall, you've played the Radio City of Canada. There's no other space like it in the country. And it makes a huge difference to say that it's not just for one group because, as you say, it's not just this building or this piece, it's connecting to something larger.

Siamak: When you put them together, it's a whole new thing. And that's where we're going with this. So that's what we did. The theatre upstairs, open. The living room, open. The main stair, open. All of the ground floor entirely open. It's like the theatre is the street and that line is emphatically one thing. It's not just

a conceptual thing; you're walking along the street and there will be moments where you see right deep into the entire underbelly of this theatre.

And, if you open it up, you could have one heck of a street party that extends right from the back of the theatre, right to the end of Scott Street. The bridge between the two is an infrastructure



piece that creates an armature for street events, movies, outdoor gatherings. It creates the right kind of gateway piece. It creates a threshold moment.

Clyde: I love it.

Siamak: When we worked with the Indigenous design team members, they said everything is rectangles and arcs; we need circles. For the Scott Street Plaza we created this very large space that can then hold activities in the round. And then that also comes in the shape of the theatre and does that in many different configurations for flexibility.

I also loved the fact that we were working with Josh Dachs as our theatre consultant. He said, I've got this thing I've been working on for 35 years and it's like this and does that. He gave us the footprint and we put it in plan. To the millimeter, the shape came from Josh. And then we worked off

that as our main space and created this spine. Everything is about the centre. Without a centre, you have nothing. So the spine becomes the organizing piece. It turned its axis early on so these components connect in an impactful way.

Clyde: What I love about this idea of the spine is that great cultural institutions of any kind have a gravitational pull to them wherever you are in the city. As the main transit hub for the city, everything connects through Union Station. When done correctly, people will innately feel a pull when they pour out of the station towards these cultural areas.

Siamak: Interesting.

Clyde: You can be blocks and blocks away from Lincoln Center for example and yet, you know inherently through this pull, where people are headed at a certain time;

if there's something on, they're going there to that space by this directional linkage. As we see in this spine of the building, it goes down Front Street straight to its heart. Literally, you've pointed an arrow to Union Station!

Siamak: It's the same spine in the floors above all the way to the Acoustic Hall with views of the city. From up there you also become aware that Union Station is your gravitational piece.

Clyde: And people will feel that pull eastward. Not just to us, but to exactly what the city always wanted, which is the beginning of this cultural corridor that leads all the way from STLC down the street to the St. Lawrence Market, further along to Young People's Theatre, to CanadianStage, to the Distillery District, to the movie studios, all the things that run east-west along this critical corridor.



The gravitational pull is natural. You also have the Hockey Hall of Fame right across from us. Even the way the Ontario Line is cutting across the city understands this directional flow of the people through the city. And we need that. That's exactly what we want. This is exactly the way our city originally flowed along the waterfront. This simple but poignant shift of the axis is a massive factor in that gravitational force.

Siamak: Absolutely.

Clyde: The current concrete building completely brings that to a halt. It stops the energy and blocks not just us and what happens in this hall, but all of that flow down Front Street.

Siamak: I learned this from Maurice Lapidus, who is an American retail architect, who talked a lot about how people move towards light. And he studied how people move. They will not move towards something that's dark and doesn't feel like they know where they're going. It's just something that is deep in our kind of ancestral survival setting. It just makes sense. So, we took the opposite approach and put anything that has energy into the "L" shaped plan here so that it really speaks to the vision that you had, which is about the energy of the total ecosystem becoming self-evident.

And so in that sense, it is about transparency. This is what we are. And by the way, this is your place. So you can also join. It's not hidden; it's not a secret society. Here, we're excited about what we do, here it is, and by the way, it's yours to come and be part of it.

I think that's a pretty cool concept. And the fact that you're able to create an ecosystem of it. So what we did—we looked at these gorgeous trees used at Berczy Park and we want to use the same trees in the plaza. Why would we want to create a different thing? We want this to just feel like it's all one thing. This whole zone is an extension. The paving goes through, this becomes an important thing because it responds to the spine, but there's as much green around that as possible. When you come in here, we want this to feel like it's this whole green experience. So it feels embedded as part of the city; you're not stepping off the sidewalk and falling into the new STLC.

Clyde: Even when we travel, we talk about the people hanging out, sitting in cafés, remarking isn't this wonderful? When we come back here, what's missing? What's missing is we don't encourage that. We don't have enough places where we really invite people to sit, be, and gather as a community. And we desperately need it in this pocket of the city.

Siamak: I think you also have culture; this is going to have programming, refinement, and conversations layered in. So if it becomes transparent and accessible, then that becomes what the attractor is. A place where you can just spontaneously hang out.

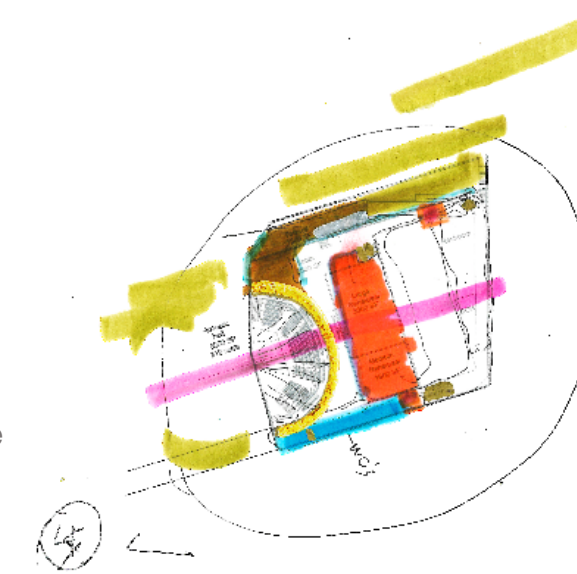
Clyde: A place where people want to be with, as you say, porosity inside and out. So we need to create a space that does that. We need to make sure that this building allows for creation. That includes embracing new technology.

Recently, the live event world did learn very quickly that the need for the ability for broadcast—was important. But, we will have to make sure that the technology that we're thinking of is not just for today, but for a decade from today. Which is quite a challenge when you think of all the things that have changed over the past 10 years.

Siamak: You don't know where things are going three weeks from now.

Clyde: Yes, particularly with AI. When we invest in things for the building, we'll be targeted to make sure that what we're doing is answering the community's need. And we need to be talking to those people who are really out there thinking about what's next. It's not that we need to be buying that for the space for today, but we need to build it so it doesn't frustrate it for the future.

Technology and radical accessibility are



so linked. When we do it, it's unlike all the other spaces in the city that do it. Because we're going to provide you with these spaces and tools to work with. Fostering interactive collaboration between spaces so that someone who is standing in Toronto in our space, someone who is working in a rehearsal hall in New York, and someone who is working in a rehearsal hall in Tokyo, can all be working together on the very same thing at the same time, and don't need to physically be standing in this space together.

Siamak: A kind of incubator.

Clyde: Yes, the maker spaces.

Siamak: We want to create a place of spontaneity. You know, all the best things in life that happened to us are accidents. These are the great accidents in life. You meet a person and create something. This is one of the big reasons that I would say is what we need in this city. Because performance in theatre is not as you said anymore, just buying a ticket and sitting down watching a show. It's much more. I'm feeling that you're going to take us to a wonderful place. Like it's going to be more, this idea, that this becomes theatre. It's not just the atmosphere, it's about what this feels like.

Clyde: It's going to be a wonderful journey and transformational for the city.



TIMELINE

2020-2021

January 2020
City Council Adopts Motion

Toronto City Council “*endorsed the replacement of St. Lawrence Centre for the Arts with a new reimagined centre that is a state-of-the-art cultural and civic hub for the city’s creative communities and the community at large.*”

“Setting the Stage”
Background Research Report

Stakeholder Survey

Public Consultation

Stakeholder Working Group established; Visioning, Design Principles, Functional Building Program

2022

May 2022
City Council Adopts Motion

Toronto City Council “*endorsed the building program to reimagine the St. Lawrence Centre.*”

International Design Competition

Short Listed Teams announced

2023-2025

Public Town Hall

Winning Design Team announced

City Council Motion July 2023

Capital Campaign launched

Schematic and Development of design drawings

Tender & Procurement

2026

Breaking Ground

2030

DOORS OPEN



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Special Thanks

TO Live extends their gratitude to the team that collaborated on the conceptual making of the STLC project

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Landscape Architecture: SLA

Theatre Planning and Design: Fisher Dachs Associates

Acoustics: Threshold Acoustics

Structural: Thornton Tomasetti

Mechanical and Electrical: Crossey Engineering

Heritage: ERA Architects

Sustainability: Atelier Ten

Accessibility: Human Space

Lighting: HLB Lighting Design

Cost: A.W. Hooker

Visual Credits

Page 2: **Feryn King**
Filmstill: Kakwitè:ne nikahá:wi—
A Call and Response to Spring
Conceived and Directed by Santee Smith

Page 3: **Dish with One Spoon Wampum Belt**
Photograph courtesy of Department of Ethnology, Royal Ontario Museum, Toronto

Page 4: **Ian Kamau**
Filmstill: Kakwitè:ne nikahá:wi—
A Call and Response to Spring
Conceived and Directed by Santee Smith

Page 6: **Que Rock**
Filmstill: Kakwitè:ne nikahá:wi—
A Call and Response to Spring
Conceived and Directed by Santee Smith

Page 11 top: **St. Lawrence Centre**
Photo courtesy, City of Toronto Archives

Page 11 bottom: **Berczy Park 2023**
Photo by: Colin King

Page 13: **Cultural District Drone Photo**
Photo by: Adam Gaynor/Hariri Pontarini Architects

Page 14: **Susan Blight & Tyler Moody in designs by Jason Baerg**
Filmstill: Kakwitè:ne nikahá:wi—
A Call and Response to Spring
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pg 22: **Feist: Multitudes**
Photo by: RiverSpiral, Mathew Tsang

pg 34: **Open Art Surgery**
Photo by: Emma Forhan

Page 50: **Yemen Blues**
Photo by: Emma Forhan

Page 58: **Hiromi**
Photo by: Muga Miyahara

Page 62: **CRYPTO**
Guillame Côté and Greta Hodgkinson
Photo by: Sasha Onyshchenko

Page 66: **The Rite of Spring**
Choreography by Pina Bausch Collaboration by the Pina Bausch Foundation (Germany), École des Sables (Senegal) and Sadler's Wells (UK)
Photo: Emma Forhan

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Architectural Drawings and Diagrams
Courtesy of Hariri Pontarini Architects and LMN

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