

# Halifax Regional Municipality Halifax Central Library Project



**HALIFAX**  
REGIONAL MUNICIPALITY

 communities

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# foreword

## To our friends in Halifax:

With community support and engagement and a “once-in-a-lifetime” site stitching together Halifax’s varied districts, the Halifax Central Library Project is staged to become a prime example of a community that is engaging architecture and landscape design as a harbinger of their aspirations and desires that will spur future technological innovation, economic development, and creativity. As our research has showcased time and time again, creativity will drive future economic growth and prosperity. The Creative Class — the force behind next-generation technologies, inspiring design, and life-saving scientific discoveries — favors communities that are authentic, diverse, and open to new and alternative ideas.

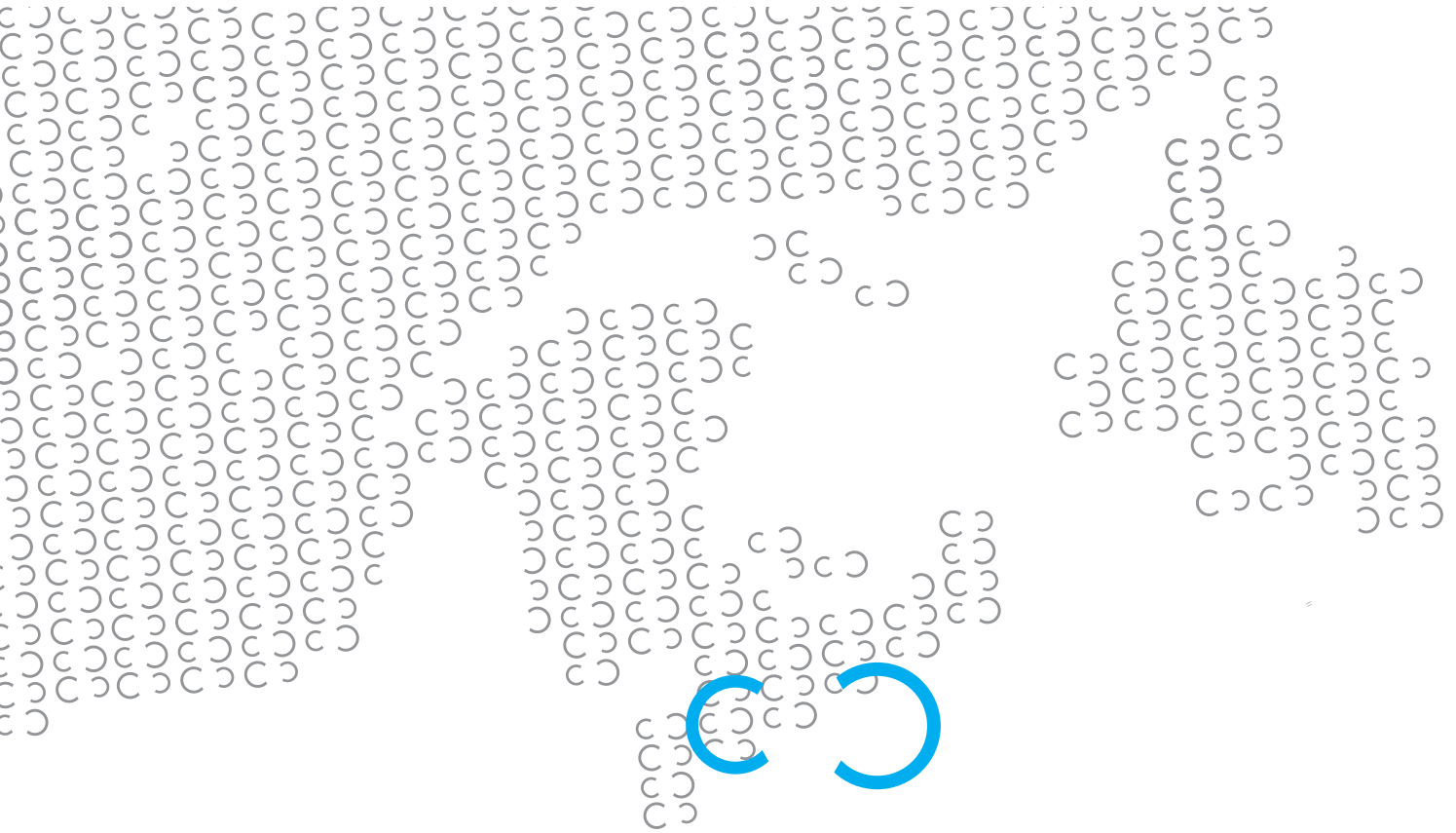
For Halifax to effectively compete and ultimately prosper in the Creative Age, the ability to attract and retain a concentration of creative and innovative workers with top-rate skills will be a defining issue. Creative clusters and concentrations foster a community’s ability to increase the flow and sharing of knowledge, leading to higher rates of innovation, business formation, job creation, and economic growth. The Halifax Central Public Library can serve as a critical hub to establish and reinforce Halifax as such a creative cluster.

In today’s competitive global marketplace, creative capital is no longer solely focused on selecting a place to live based on a job alone. Today’s creative workers realize the place they choose to live is the single most important and driving decision they will make. The Halifax Library has the potential not only to be a landmark destination building in the heart of one of Canada’s most stunning urban landscapes, but to be an inspiring public space that invites the exchange of dialogue, learning, and discovery while linking commercial and cultural districts that strengthen the urban fabric of Halifax. For the many project stakeholders, this is a critical objective. Now, more

than ever, creative and innovative people expect to live in a place which offers not only viable economic opportunities, but also an authentic community with quality of place inclusive of civic buildings, parks, and green space. Amenities such as restaurants, cultural and arts organizations, vibrant street scenes, and, yes, public libraries are also just as appealing as safe neighborhoods. Halifax has the attributes of what it takes to make its downtown a success.

Thank you for your diligent work to foster an enriched urban and civic landscape through community design, sound public planning policy, and a commitment to leveraging a landmark project such as the Halifax Central Public Library. Likewise, thank you for providing the Creative Class Group with the opportunity to provide a perspective on this pivotal project. Such public spaces give regions the opportunity to create an enriched community, one that will drive future economic growth and creative development. We look forward to the city and region’s vibrant future.

With support,  
**The Creative Class Group**



# executive summary

Creativity has replaced natural resources and human labor as the world's most important economic resource. The "Creative Class" is the group of people driving this change; an influential cohort that in some parts of the developed world account for a third or more of the workforce and half of all wages. The notion of place has replaced the power of the organization as the key economic and social organizing unit of the creative age. Places provide the ecosystems that harness human creativity and turn it into economic value. Creative clusters and communities with a combination of technology, learning and research institutions, and organizations must exist for them to leverage their full potential. The Halifax Central Public Library is positioned to help shape the future of the Halifax region through its architecture, landscape, and urban design through what often masquerades as an ordinary building project.

The Creative Class Group recognizes the careful and considerate work that has led up to this point and applauds all contributors, present and past, who have worked through the various stages of visioning, analysis, critique, and final report that have produced the many foundational documents serving this project including:

**HRMbyDesign** (2009) — A plan that establishes "a clear direction for the downtown to become a vibrant, walkable, mixed-use centre."

**Halifax Central Public Library Building Program and Space Requirements** (2008) — Prepared for the Halifax Regional Library Board.

**Spring Garden Road/Queen Street Area Joint Public Lands Plan** (2006) — An Urban Design Report prepared for the Halifax Regional Municipality, et al.

**HRM Cultural Plan** (2006) — The region's first ever cultural plan prepared for the HRM Municipal Council.

The Library Board now finds itself in the enviable position of selecting one of four teams that will spearhead the design and development of the library while also addressing many of the aims and objectives set forth in the HRM-sponsored planning documents mentioned above.

It is worth noting that the process of selecting potential architects for this project followed a qualification-driven process, rather than an open or invited design competition, and yielded a batch of capable and competent architects. A competition likely would have yielded a much broader range of candidates, including less qualified firms or "starchitects" whose celebrity status and signature styles often interfere with the objectives set forth by the client and/or the community.

The resulting four candidate teams all have considerable experience in buildings of this size and scope; each is capable of bringing in projects "on budget" and "on-time" (as the two go hand in hand); each is capable of assembling a broad and competent cadre of collaborators and consultants; each is capable of designing a beautiful library for the city of Halifax.

Upon closer review of the RFPs, the teams begin to differentiate themselves from one another and a vital question emerges: Which team not only has the qualifications necessary for delivering a competent project, but the vision, the talent, and the will to capture the imagination of the people of Halifax? Which team can create an authentic, smart, and sustainable library that fosters creativity and innovation for the members of the community while integrating into the fabric of the city with a wonderful civic landmark for the region?

## **ARCHITECTURAL TEAMS HALIFAX CENTRAL PUBLIC LIBRARY PROJECT**

### **TEAM A: FBM/SHL**

Fowler Bauld & Mitchell Ltd. (Halifax, NS)

Schmidt Hammer Lassen Architects (Aarhus, DK)

### **TEAM B: HOK/LLA**

HOK Architects Corp. (Toronto, Ont)

Lyndon Lynch Architects Ltd. (Halifax, NS)

### **TEAM C: M&T/B&L**

Moriyama & Teshima Architects (Toronto, Ont)

Barrie and Langille Architects Ltd. (Halifax, NS)

### **TEAM D: STI/JDA**

Shore Tilbe Irwin & Partners (Toronto, Ont)

John K. Dobbs & Associates (Halifax, NS)

Teams are listed alphabetically by lead firm.

# how cities renew

by Richard Florida, Author, *Who's Your City?* Director, Martin Prosperity Institute, Rotman School of Management, University of Toronto; Founder, Creative Class Group

Welcome to the age of the authentic. In fact, I'm starting to think we need to dump that term altogether. What matters now is quality of place. I define it as the intersection of three key elements of our cities: what's there (the natural and built environments); who's there (the people); and what's going on (what people are doing, our relationship with the natural and built environments).

The key factor today revolves around the ability of places to attract talent and unleash it in a broad cross-section of the population. An energized city is the place where creative, entrepreneurial, and forward-thinking people from every walk of life, every class, every lifestyle want to be. And people with abundant creative energy don't want to be safely tucked away somewhere. They want accidents to happen, look for the rough edges and seek the authentic. As urbanist Jane Jacobs said, new ideas really do require old buildings.

Some of my very own critics like to say I am an advocate for urban areas populated solely by "yuppies, sophistos, trendoids, and gays." But that misses a crucial part of the equation. Quality of place is not just about consuming. Yes, nice apartments help, as do good cafes and bars and football in the park. But the real energy of a place comes from the edges, the clashes that happen when ethnic neighborhoods rub up against hipster quarters, where gay ghettos impinge upon "strollervilles." It's the real, authentic experiences and the jagged edges between neighborhoods that create the energy that attracts the people who are today's economic drivers.

This is what New York did extremely well in the past, but now that's threatened by escalating rents and a malled-over Manhattan. London, too, as rents rise into the stratosphere — where's the next Hoxton Square going to be? Like Jacobs once told me: "When a place gets boring even the rich people leave."

The conventional stuff still matters: A place needs to be clean and safe and have good schools

and pipes that work. It needs to have economic opportunity, especially since so many of us are no longer tied to one job for life. A good mayor helps, as do business and cultural communities that care and invest. Yes, the old is new again, but only if it is really new.

The new quality of place adds two factors to the mix — openness to diversity and the aesthetic dimension. It's the urban equivalent of Maslow's old hierarchy of needs. People need to feel safe and secure. We need to have opportunity, and we need leaders that get it and resonate. But today, more than ever, we need to feel welcome and be able to self-express. The energy of the city comes from this capacity to express, to think and act outside the norm, to be ourselves, to forge new identities, to create. A closed city is a dead city. Open cities thrive.

The aesthetic dimension — the beauty of a place — is critical. The cities with the deepest and truest hold on people have long been those with a strong aesthetic dimension. Think of the cosmopolitan charm of Amsterdam, the history found around every corner in Berlin or Vienna. The rose gardens of Portland, the minarets of Istanbul and the crumbling mosaicked pavements of Lisbon. This is what really draws people in — it's what draws residents in. Not just tourists.

If this all sounds emotional, well it is. In an economy where talent comes in all shapes, sizes, and ethnicities, where the best places in their fields have to compete for the best talent in the world, the only way to retain talent is to offer the kind of place that provides emotional attachment.

In today's world, the ranks of global nomads get to pick their place. And we are tired of the smooth, generic, flattened-out worlds, where cars, foods, and fashions are the same in whatever bland global city you may be in. They blanch when another politician or pop star becomes the new face of another luxury brand. They're over it. They want real places — the unique and authentic.



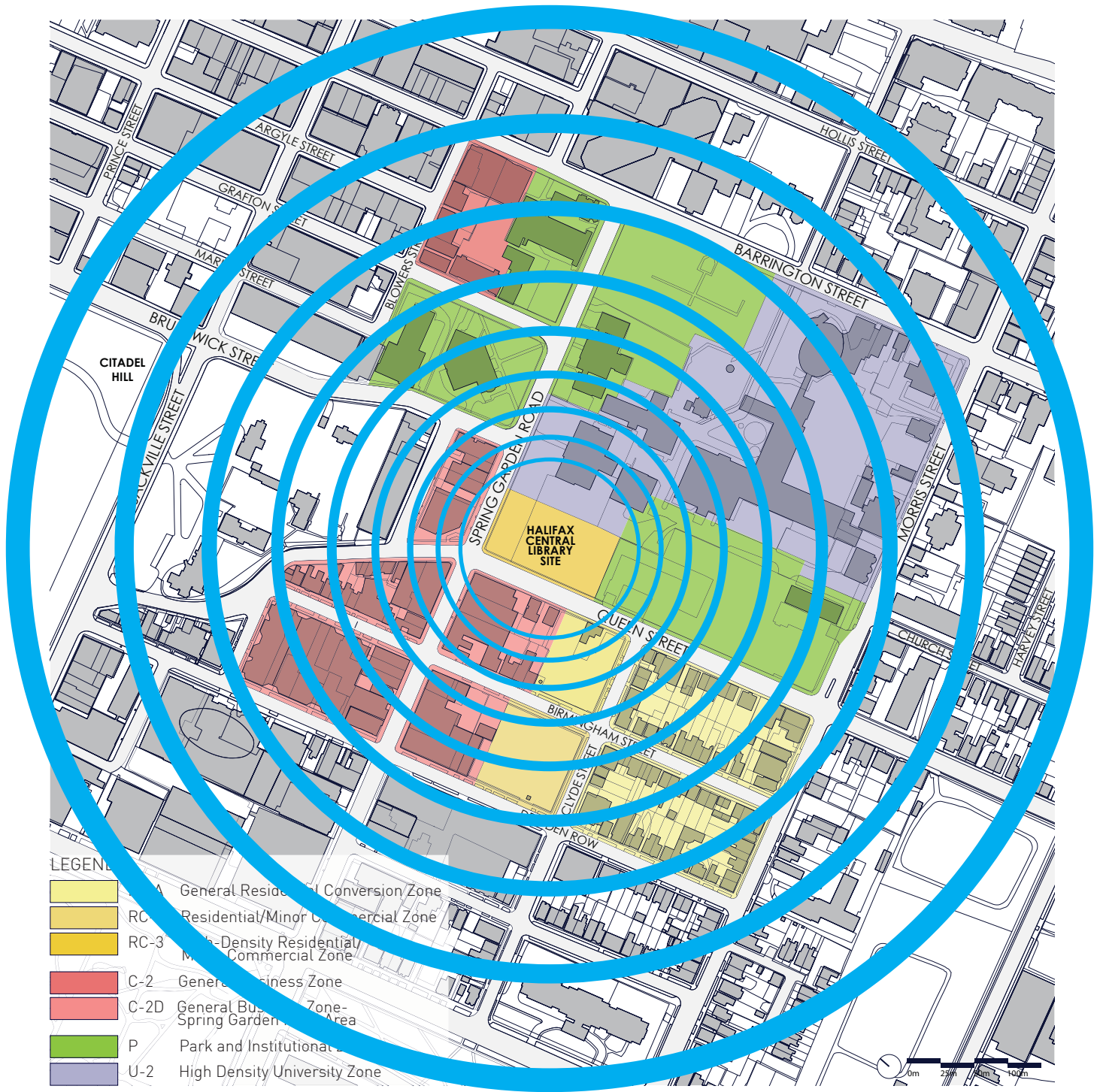


Figure 6: Zoning Map

Halifax Central Library – Halifax, N. S., Canada

# the 4T's: Technology, Talent, Tolerance, & Territory

The ability to compete and prosper in the global economy no longer depends on access to natural resources, raw materials, or flows of capital. It is the ability to create that fosters innovation and sustainable economic growth, and the power to create lies in the hands of individuals. Whether creating new ideas, business models, cultural forms, technologies, or whole new industries, creative capital is driving the world economy.

Creative individuals, however, cannot exist in a vacuum. There must be technology, institutions, and organizations for them to leverage in order to achieve their fullest potential.

In *The Rise of the Creative Class*, Richard Florida demonstrated that in today's global economy, growth and prosperity turn on the "3T's of Economic Development": Technology, Talent, and Tolerance.

Talent and technology have been recognized as fundamental bases for development but tolerance — a place's openness to new people and new ideas — is also critical in generating the underlying social and cultural conditions that form the "ecosystem characteristics" of a truly successful creative economy. These three elements are crucial to economic success in the creative economy. It is the stock and flow of the 3T's that determines where creative and talented people choose to locate.

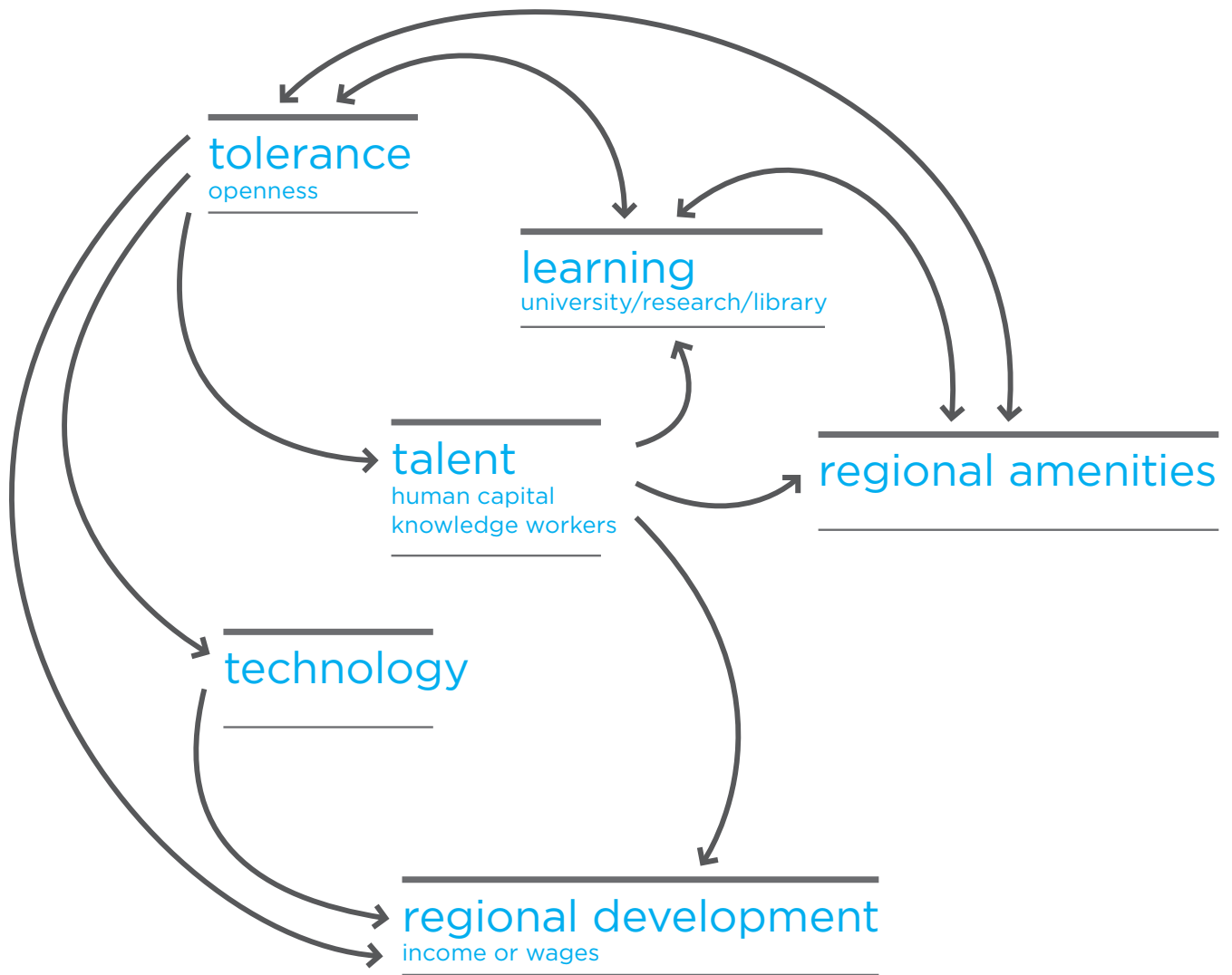
Countries and regions and their leaders and citizens must therefore cultivate a diverse climate that nurtures and leverages creativity in all its forms. This is achieved by ensuring that technology, talent, and tolerance (inclusiveness) are all part of their economic outlook and strategies. Moreover, research has shown that creative workers prefer to be near one another and within localities that score high across the 3T's

of economic development. In order to attract and retain the flow of talented workers that now circulate regionally and globally, leaders must be aware of the 3T's.

In addition, since the publishing of *The Rise of the Creative Class*, some researchers and economic development practitioners have offered a fourth T — territory assets.

More than ever before, place matters. Territory assets are the natural, built, and psychological settings of the community. It is the distinct "vibe" that makes communities unique from one another. People want to live in communities that are unique and inspiring to them.

This report and the material contained in it are intended to assist private and public leaders and citizens concerned with the future of Halifax through the design and construction of a landmark library building in the heart of downtown Halifax.



# territory and creativity

## Amenities and Quality of Life

Amenities of a location are an important fact to consider with respect to economic clusters, especially since quality of life plays an important role in attracting highly regarded, creative employees. Edward Glaeser was the lead author of a white paper title “Clusters of Entrepreneurship” that modeled the viability of various centers for clusters based on inputs such as access to educated human capital, cost of real estate, and the desirability of climate. He and his team argue that entrepreneurship is higher when fixed costs are lower and the labor pool self-selects migration to an area with high entrepreneurial activity.

## Creative Clusters

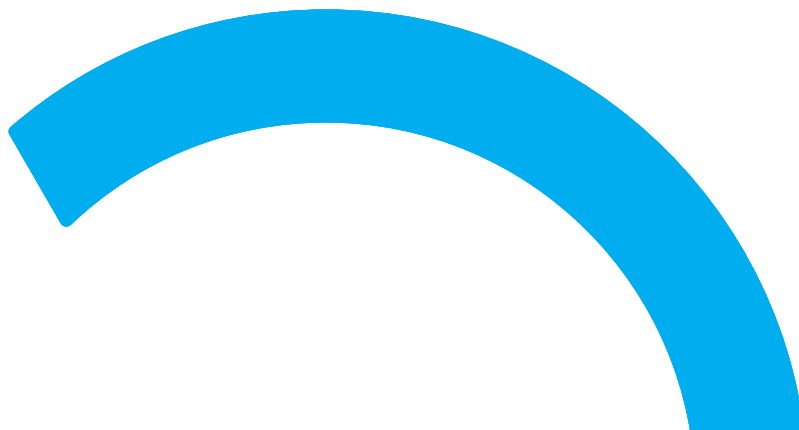
Creative industries offer an especially vibrant opportunity for development growth. Author John Howkins writes, “People with ideas... become more powerful than people who own machines,” therefore “the creative economy will be the dominant economic form in the 21st century.” Chris Smith, minister of the Department of Culture, Media, and Sport in the United Kingdom argues that, “The role of creative enterprise and the cultural contribution to a modern world is a key economic issue... those creative areas are surely going to be where many of the jobs and much of the wealth of the next century are going to come from.” Scholar Shalini Venturelli writes, “Wealth creation is dependent upon the capacity of a nation to continually create content... In short, a nation without a vibrant creative labor force of artists, writers, designers,

scriptwriters, playwrights, painters, musicians, film producers, directors, actors, dancers, choreographers, not to mention engineers, scientists, researchers, and intellectuals does not possess the knowledge base to succeed in the Information Economy, and must depend on ideas produced elsewhere.”

Brooklyn College Professor Sharon Zukin states the Creative Class concept is crucial for the competitiveness of European industry. She states that, “As cities grapple with the potentially explosive nature of their societies, they must remember to nurture creativity.” A creative city, she argues, is one that has learned how to use its cultural capital to attract innovative businesses and services as well as members of the mobile Creative Class. A vibrant creative cluster leads to spin-off value in the tourism industry, both from experience-seeking travelers and members of the Creative Class themselves. Libraries — particularly when conceived with broad community engagement, such as the library planned for Halifax — can serve as a gathering spot or hub for education exchange, discovery, and learning, and can ignite the creative potential for groups and individuals and serve as a cluster for organizing activities.

Many Creative Class members are well-paid and, although they may work long hours on creative activities, the project nature of their work often allows them the flexibility to take extended vacation. Researchers Greg Richards and Julie Wilson have identified some advantages of “creative tourism” over “traditional” cultural tourism:

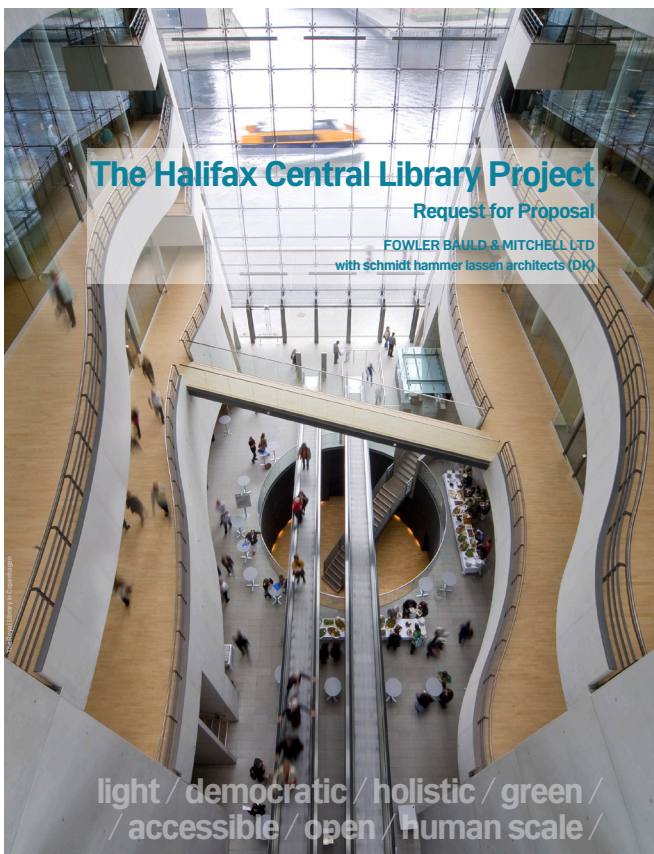
- Creativity can potentially add value more easily because of its scarcity. Creativity is an attribute supposedly possessed by relatively few people whereas, thanks to the broadening concept of “culture,” traditional cultural products are ubiquitous.
- Creativity allows destinations to innovate new products relatively rapidly, giving them a competitive advantage over other locations.
- Because creativity is a process, creative resources are generally more sustainable than tangible cultural products. Whereas physical cultural resources, such as museums and monuments, may wear out over time and become degraded, creative resources are arguably infinitely renewable. The growth of festivals drawing on creativity bases in recent years underlines this fact.
- Creativity is generally more mobile than tangible cultural products. Where cultural consumption is dependent on a concentration of cultural resources, creativity can become extremely mobile — arts performances and artworks can today be produced virtually anywhere, without the need for much infrastructure. However, this also creates one of the major challenges for the development of creative tourism, namely the need to anchor “footloose” creative resources in a destination.
- Creativity involves not just value creation (economic wealth) but also the creation of values. Unlike the role of traditional “factories of meaning” such as museums, creative processes allow for the more rapid generation of new values. Creative people are busy searching for the enchantment necessary to fuel the new cathedrals of consumption and the Halifax Central Public Library should consider this when developing programming and outreach activities.





# Architects' RFPs

## TEAM A



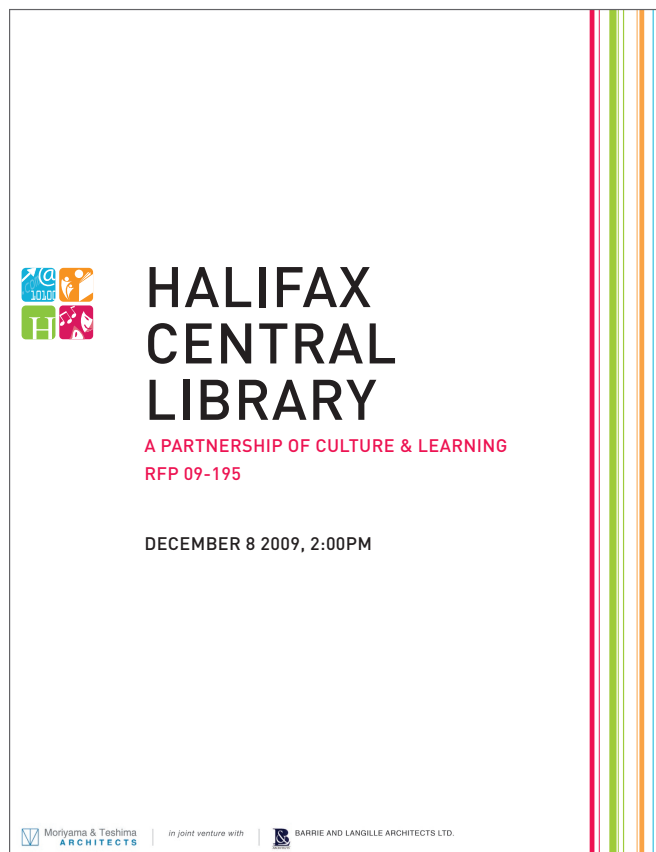
**Fowler Bauld & Mitchell Ltd. (Halifax, NS)**  
**Schmidt Hammer Lassen Architects (Aarhus, DK)**

## TEAM B



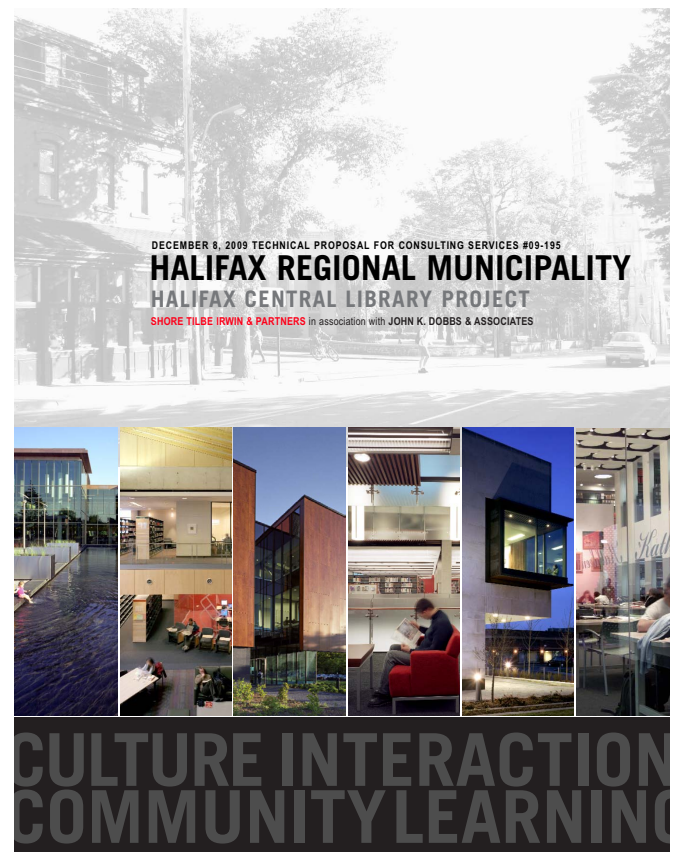
**HOK Architects Corp. (Toronto, Ont)**  
**Lyndon Lynch Architects Ltd. (Halifax, NS)**

## TEAM C



**Moriyama & Teshima Architects (Toronto, Ont)**  
**Barrie and Langille Architects Ltd. (Halifax, NS)**

## TEAM D



**Shore Tilbe Irwin & Partners (Toronto, Ont)**  
**John K. Dobbs & Associates (Halifax, NS)**

## team A: FBM/SHL

- **Fowler Bauld & Mitchell Ltd. (Halifax, NS)**
- **Schmidt Hammer Lassen Architects (Aarhus, DK)**

### Overview

FBM/SHL's proposal is unique in that it represents a team put together specifically for this project. Just as the parties in any new partnership could struggle to find their role, there is a sense that this collaboration is likely to be energized by the opportunity and complexity to take on this project.

### Proponents Team

What sets the FBM/SHL team apart from the others is that it is the only team headed by a local firm (FBM) that sought out a larger and experienced firm to partner with for the project. SHL is an international firm specializing in the design of libraries and will be involved heavily in the early stages of the project, with the role and responsibility shifting back to the local firm as the project progresses. This arrangement was particularly compelling, in contrast to the others that often seemed as if they were directed by the out of town firm with the local firm having very little responsibility in the beginning and primary responsibility shifting during the "blueprint" or Construction Documents phase heading into Construction Administration (FIG A). It should also be noted that FBM/SHL has also included Christine Macy, dean of the faculty at Dalhousie Faculty of Architecture, as an urban design strategist.

### Library Goals

While the primary focus of this report is the library and its urban context, there was concern expressed by library representatives that there be some comment on who would best help the library achieve their goals. Schmidt Hammer Lassen has substantial experience in the design of libraries in Northern Europe and have involved two library consultants that have experience in North America as well.

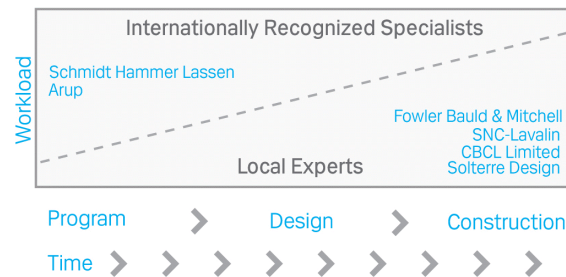


Figure A

### Urban Design Concepts

FBM/SHL's response to the HRM by Design Downtown Plan stands out in that it presented synthesized summaries of setback requirements and preliminary site plan drawings which showed that they not only reviewed the various guidelines and requirements, but that they are digesting that information in order to understand the architectural implications and opportunities that they embody. While FBM/SHL's site plan drawings are admittedly early and preliminary, this team is taking the first steps toward design, which none of the others team did, other than in written form. It speaks highly of how this team values constraint as well as the creative process and reflects positively on their approach.

These drawings support their writing which in section 6.1.1.2 suggests they have a good grasp on the complexities of the site and the opportunities that exist, while recognizing the limitations of a preliminary review and the role that collaborative design plays in the fulfillment of project requirements. For example:

*"We recognize the value of these documents and are excited by their vision of a bustling, vibrant city. We are eager to engage in the challenge of meshing the aspirations of HRM by Design with the goals of a library as a centre for learning, partnership and culture. The balancing of the desire for a building of monumental character with the desire for animated, pedestrian-friendly, accessible facades is one such challenge."*

FBM/SHL continues in calling attention to the prominent site and the possibilities for orienting the building to the city: *"The Halifax Central Library building should emphasize its prominent frontage, its corner site position and its nature as a civic building. It must also be a unique landmark design for downtown Halifax, one which is compatible with its immediate context but truthful to its time and purpose."*

They continue in section 6.1.1.3 where they further define a list of objectives and complement them with sketches that begin to suggest an architectural footing from which those concepts will develop.



## team B: HOK/LLA

- **HOK Architects Corp. (Toronto, Ont)**
- **Lyndon Lynch Architects Ltd. (Halifax, NS)**

### Overview

HOK/LLA's proposal contains the fewest clues about how they would specifically approach the project, which is peculiar given that HOK worked previously with the client and the community in the development of the Building Program brief for the project. It is not clear if this previous role as collaborator has dulled their response to the RFP or if they expect that their existing familiarity be understood as a given.

### Proponents Team

HOK is taking the lead through the first several phases of design (Schematic Design and Design Development) with LLA sharing the load during the Construction Documents phase. LLA, who are a local firm, will be primarily responsible for Construction Administration in Halifax.

### Library Goals

HOK claims that their firm has “successfully delivered” over 60 libraries. One of the few specific indicators in their RFP are found within the Gantt chart and highlights two specific areas that stood out among the other technical requirements and hint at how they would approach the project: “Community Engagement” and “Sustainability Strategy,” while vague, at least place emphasis on two significant aspects of the project. One worry, however, is if HOK will deliver a smart and compelling architecture and urban design project, or just another building as their 70th library.

### Urban Design Concepts

The proposal (Architectural Consulting Services) offered very few specific concepts and included the most general of approaches:

*“Our approach to understanding your needs will involve an iterative, inclusive and comprehensive consultation process that will be informed by the guiding principles for the new Halifax Public Library:*

- *A civic landmark and a source of pride and inspiration for all residents.*
- *A centerpiece of the Capital District, contributing to the economic revitalization of the downtown and sparking cultural and learning activities.*
- *Centralizing and enhancing operations to the downtown core, connecting with the city, local university and community.”*

HOK did identify the entire west side of the block as a “unique opportunity for urban redevelopment” and pledged to invite the participation of the business community in order to develop strategies for parking and retail development.

It is presumed that the library has an existing relationship with HOK due to the programming report that was produced for the library and that they are in a better position to recognize the role that HOK would play as a partner and that this report helps clarify that role.

## team C: M&T/B&L

- **Moriyama & Teshima Architects (Toronto, Ont)**
- **Barrie and Langille Architects Ltd. (Halifax, NS)**

### Overview

Despite a proposal that relies strongly on written embellishment, M&T's proposal is both comprehensive and focused. It acknowledges both the potential of the library vision and the constraints and requirements of the HRMbyDesign downtown plan. In their RFP they propose a number of measures at the project outset that would engage the public in order to increase their familiarity with the design process and garner feedback, as well as other initiatives that would allow the public to continue to vest their interest in the project over the long term.

### Proponents Team

The two firms that compose the M&T/B&L team appear to be comparable in both size and broad service capability. They have worked together on past projects and are proposing to do so again for this project.

### Library Goals

M&T/B&L have considerable experience with libraries and their evolution as cited in Section 2.7: *"M&T's experience with and knowledge of Central Libraries is rooted in our work over a period of almost 32 years with the Toronto Reference Library (TRL)...the busiest urban public library system in the world. With over 1 million visitors each year, this 400,000 square foot facility is Canada's largest central library."*

*"M&T's involvement with TRL since our original design in 1977, and — most recently — over a 10 year renewal and revitalization period, has given M&T...an exceptional understanding of a library as a dynamic institution: how they are constantly evolving with changes in technology, demographics, economy, etc. Our ongoing work with the TRL, and specifically our efforts to 'Future-Proof'™ the TRL in terms of emerging library trends and technologies, has necessitated that we remain 'plugged-in' to a developing Central Library knowledge base."*

### Urban Design Concepts

M&T/B&L describe several specific examples in writing of how to engage the site urbanistically, working with various issues, such as the site's history, topography, and climate, as well as view plans and view corridors. Rather than being hindered by viewing restrictions, they look to turn them in their favor. "What will people see from Citadel Hill?" they ask, and even climbed atop the roof of the adjacent architecture school in order gain an understanding of the potential viewing opportunities *from* a new library building on the site.

There are no drawn or graphic manifestations of these ideas, and while this report is not a review of their prior work, a look through their portfolio reveals a number of compelling public spaces, both inside and out, with connections to their environment, sometimes explicitly, with a majestic view of the horizon, or implicitly, through light streaming in from above in place of a view. They appear to be in great control of the connections between inside and out, and have designed a number of buildings that blur the separation between building and landscape in a productive manner, conducive to that of the Halifax Library site.

## team D: STI/JDA

- **Shore Tilbe Irwin & Partners (Toronto, Ont)**
- **John K. Dobbs & Associates (Halifax, NS)**

### Overview

STI/JDA appear to have a strong grasp of the project's downtown site and are excited about the potential relationships between a landmark building, open space, pedestrian movement, and vehicular access/parking. Access and Circulation seem to be a recurring theme in their proposal, and could be read two ways: first in how it relates to the literal workings of a library and its collection; and second, as an idea capable of extending to the exterior urban spaces as well.

### Proponents Team

The STI/JDA team assembled for this project has previous experience collaborating together on projects. This is supported by the Team Organizational Structure, which is an actual weaving of personnel from each firm, like a checkerboard of characters from each of the two firms.

### Library Goals

Library design has been a core component of Shore Tilbe Irwin's (STI) practice for 50 years. As a result, STI/JDA appears to have a strong grasp of the changing role of the library as a civic and social hub whose demands are constantly changing. Recognizing the important role that staff plays, they have proposed the use of new technologies (such as RFIDs) as a way to reduce the clerical burden on library staff in order for them to focus on the more productive interaction with library patrons.

### Urban Design Concepts

STI/JDA has a strong initial read of the restrictions and requirements for the site and the downtown plan and have proposed underground parking, delivery and access as a means to reserve the ground plane and remain consistent with the downtown plan "for animated and highly-permeable streetscapes" by articulating the "relative mass" of the library with respect to the public spaces. They continue with thoughts and ideas about public space and the opportunities for outdoor rooms or rooftop terraces. While the form is expectably not resolved at this preliminary stage, STI/JDA is already swirling about in the possibilities that the site and the program might produce.

# presentation follow-up

## CCG Remarks

**Creative Class Group has the following observations:**

- The team presentations on January 20th were very informative and revealed much about the teams and how they would approach the project and respond to a range of pressing issues. Two teams stood out among the presentations. The following comments are written with the four themes the teams were asked to address in mind.
- Fowler Bauld & Mitchell with Schmidt Hammer Lassen had a well-organized and clear presentation that was energetic, organized, and open. Despite potential language issues, the presenters spoke clearly about their ideas and were one of the few presenters that included a range of drawings, diagrams, and sketches that showed that they have a clear spatial understanding of the opportunities and challenges that this project presents. They also have a clear plan for how they will engage and involve the public that was inclusive and on-going. They seem well poised to “hit the ground running” with energy and expertise.
- Shore Tible Irwin and Partners made an excellent presentation that was well-prepared and comprehensive, and moved up considerably in their initial ranking by showing a greater range of work that dealt with libraries, public space, and historic context. They discussed a great deal of precedent work which revealed that they continue to study and familiarize themselves with other work. They also presented a compelling initial response to the site both urbanistically and architecturally with their “creative condenser.”

	theme 1	theme 2	theme 3	theme 4
FBM/SHL	<div><div></div></div>	<div><div></div></div>	<div><div></div></div>	<div><div></div></div>
HOK/LLA	<div><div></div></div>	<div><div></div></div>	<div><div></div></div>	<div><div></div></div>
M&T/B&L	<div><div></div></div>	<div><div></div></div>	<div><div></div></div>	<div><div></div></div>
STI/JDA	<div><div></div></div>	<div><div></div></div>	<div><div></div></div>	<div><div></div></div>
	public consultation	team inter-relationship	design philosophy	public spaces

# suggestions & takeaways

## CCG Recommendations

**Creative Class Group has the following recommendations:**

- The Halifax Regional Library Board (HRLB) and Halifax Regional Municipality (HRM) must continue to recognize the significant opportunity of locating a Central Public Library at the proposed project site.
- The HRLB and HRM must continue to recognize the significant opportunity to realize key components of the Cultural Plan and Planning Reports through the proposed Library Project.
- The Halifax Central Public Library represents the opportunity to build a significant social and civic space, with the library emerging as a type of inclusive space vital to the new creative economy.
- Libraries play an increasingly important role in how we deal with technology, acting as learning hubs capable of bringing together a broad range of constituents.
- Halifax has the unique opportunity to commission the design of an intelligent, authentic, and sustainable building whose influence extends beyond the perimeters of its walls, out into the city, as a vital element of its urban fabric, producing spaces of exchange and encounter, incorporating public art and public green space, all essential to creating a vibrant Halifax.
- The HRLB and HRM must select a team that will capture the imagination of the people of Halifax, reconciling requirements and guidelines with the creation of a new landmark building of this age.

There is no runaway team among the four candidates, as they are all skilled and competent professionals. However, Fowler Bauld & Mitchell with Schmidt Hammer Lassen came out as the leading group. They have assembled a talented team with local insight and comprehensive international library experience that understands the challenges of varied city contexts. Fowler Bauld & Mitchell's team are poised to engage the public with a process of design that produces a lively new civic building while helping the city of Halifax move forward its larger cultural and urban design plans.

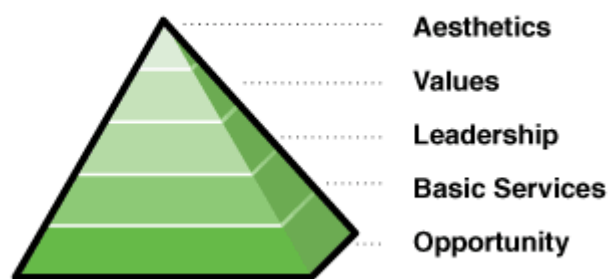
Shore Tilbe Irwin & Partners with John K Dobbs and Associates presented well and reinforced their considerable experience and execution of library projects with compelling public spaces.

These two teams were followed by Moriyama & Teshima Architects with Barrie and Langille Architects and HOK Architects with Lyndon Lynch Architects.

A final team should be selected based on the care and attention evident in their prior work, their working methods, and their response submittal, as well as the evidence they are the best suited to carry and instill the values of the people of Halifax into this vital project while also capturing their imagination.

# Appendix

## The Place Pyramid

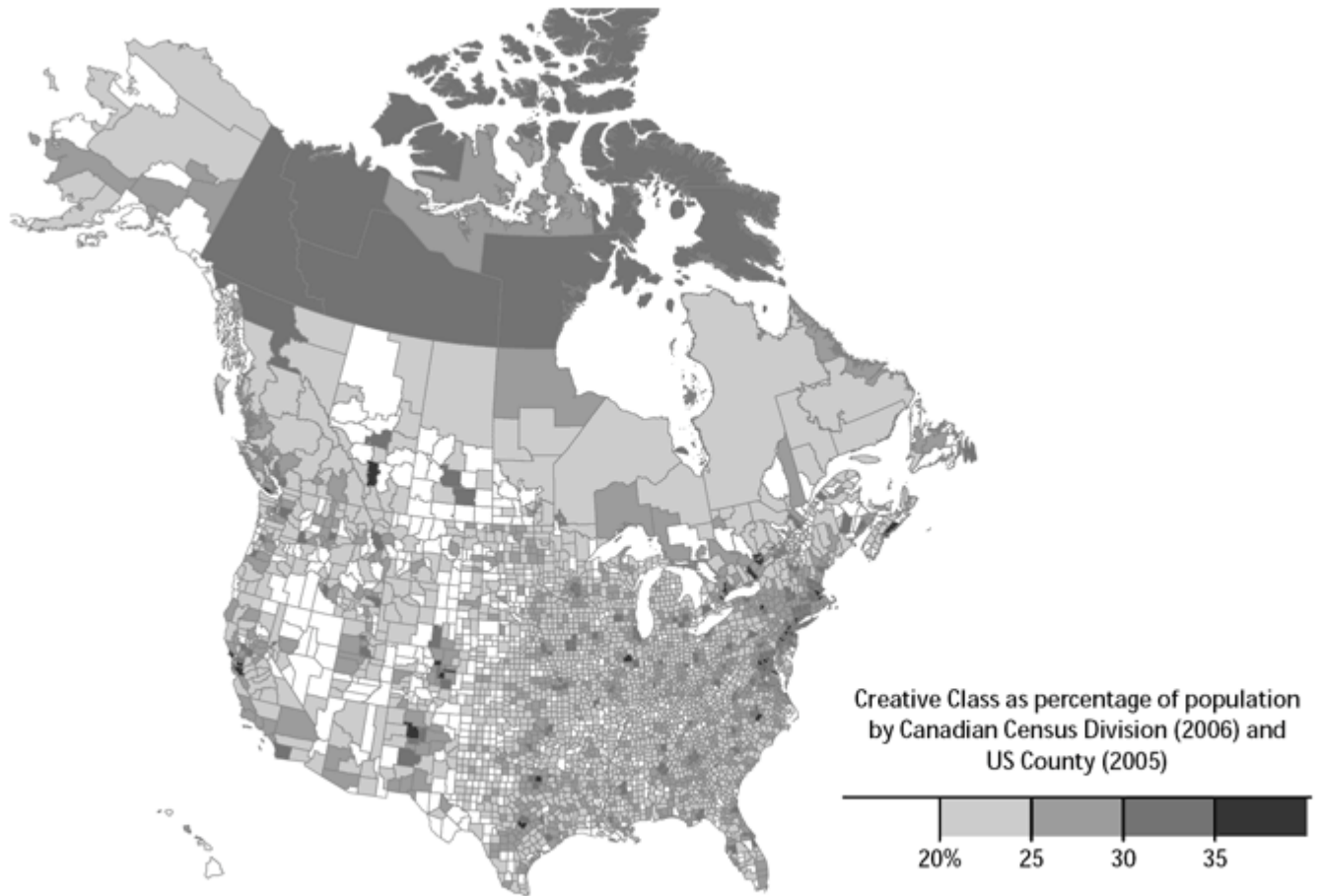


At the base of the pyramid is opportunity. Next in line are basic services like education, health care, and so forth. Leadership forms the midpoint of the pyramid. Then come values, and on top there's the aesthetics and quality of places. Each level is important. Most of us will be happiest when we find a place that meets our needs and preferences across the entire pyramid. The goal is to live in a place that fulfills your needs from bottom to top. When considering a potential move, it's crucial to assess how your new community will stack up against your needs at each level.

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## Best Places in Canadian Provinces and Territories

	Overall				
	Singles	Mid-Career	Families	Empty Nesters	Retirees
1	Calgary	Ottawa-Gatineau	Ottawa-Gatineau	Toronto	Ottawa-Gatineau
2	Iqaluit	Calgary	Toronto	Ottawa-Gatineau	Toronto
3	Ottawa-Gatineau	Whitehorse	Calgary	Calgary	Calgary
4	Victoria	Yellowknife	Fredericton	Victoria	Victoria
5	Yellowknife	Iqaluit	Yellowknife	Canmore	Montreal
6	Edmonton	Edmonton	Guelph	Charlottetown	Vancouver
7	Guelph	Guelph	Quebec City	Vancouver	Kingston
8	Canmore	Victoria	Kingston	Montreal	Quebec City
9	Whitehorse	Toronto	Hamilton	Parksville	Guelph
10	Montreal	Montreal	Montreal	Kingston	Halifax

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Gay / Lesbian					
	Singles	Mid-Career	Families	Empty Nesters	Retirees
1	Ottawa-Gatineau	Ottawa-Gatineau	Ottawa-Gatineau	Toronto	Ottawa-Gatineau
2	Calgary	Calgary	Toronto	Ottawa-Gatineau	Toronto
3	Victoria	Yellowknife	Yellowknife	Victoria	Victoria
4	Yellowknife	Whitehorse	Fredericton	Calgary	Montreal
5	Iqaluit	Victoria	Calgary	Vancouver	Vancouver
6	Guelph	Guelph	Guelph	Montreal	Calgary
7	Montreal	Montreal	Quebec City	Charlottetown	Kingston
8	Vancouver	Vancouver	Vancouver	Parksville	Fredericton
9	Halifax	Edmonton	Montreal	Halifax	Guelph
10	Edmonton	Vancouver	Vancouver	Guelph	Halifax

Gay / Lesbian Cost					
	Singles	Mid-Career	Families	Empty Nesters	Retirees
1	Victoria	Yellowknife	Ottawa-Gatineau	Victoria	Montreal
2	Yellowknife	Ottawa-Gatineau	Yellowknife	Montreal	Victoria
3	Montreal	Montreal	Quebec City	Toronto	Ottawa-Gatineau
4	Ottawa-Gatineau	Victoria	Montreal	Ottawa-Gatineau	Toronto
5	Vancouver	Quebec City	Toronto	Vancouver	Quebec City
6	Calgary	Vancouver	Fredericton	Quebec City	Vancouver
7	Guelph	Calgary	Vancouver	Charlottetown	Sherbrooke
8	Halifax	Guelph	Guelph	Yellowknife	Kingston
9	Quebec City	Whitehorse	Victoria	Calgary	Fredericton
10	Sherbrooke	Toronto	Kingston	Fredericton	Guelph

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