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NATIONAL COLLEGE OF ART AND DESIGN

FINE ART (SCULPTURE)

TEMPLE BAR:

TEMPLE OF URBAN RENEWAL

By

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INTRODUCTION

WHAT AND WHERE IS TEMPLE BAR

Temple Bar consists of a network of narrow streets bounded by Westmoreland Street and Fishamble Street (East and West) with Aston Quay and Dame Street at the North and South ends. It covers an area of 45 acres, containing a substantial section of Dublin's city centre. Strategically placed between the two main shopping areas, namely Grafton Street and Henry Street; it has survived as an "alternative enclave"; which has shot to public attention in the last two years.

TEMPLE BAR'S HISTORY

Temple Bar's history has been well publicised; inner-city decay led to low rents, the area thus became a haven for fringe musicians, artists, galleries and theatre companies. It also attracted unconventional shops, pubs and restaurants. "The greatest force for conservation is inertia"; C.I.E (The Irish Transport Company) owned most of the area and it is largely thanks to them that Temple Bar survived in its present form. There was, however, a purpose to their policy - they planned to eventually build a massive bus station; but by leasing out their premises cheaply they inadvertently encouraged its renewal. In 1985 "An Taisce", an independent conservation group carried out a survey of the architectural heritage of the area. In 1986, two more surveys were carried out. The first was by the Society of Chartered Surveyors on "A Strategy for Modern Urban Renewal", in Dublin City. It proposed a renewal project for the Liberties and Temple Bar areas. The report was very positive about Temple Bar's charm; which the consultants said, "lies in the jumble of architectural styles and the relationship of buildings within a maze of cobblestone streets and laneways". (McDonald, pg 127, '89) Another survey was co-ordinated by Sugrue in connection with a Temple Bar Study Group. They advised:

- 1) A detailed inventory of the building stock condition.
- 2) A large proportion of the buildings to be retained and refurbished.

- 3) A development plan for the area.

There seemed to be a strong consensus that Temple Bar was an area worth saving.

The "Temple Bar Development Council", a mix of residents, retailers and conservationists, opposed the C.I.E plan strongly. In the 1987 general election campaign they got a commitment from Charles Haughey to save Temple Bar, Fianna Fail's subsequent election success ensured that it would be, "preserved and developed as one of the most historic and attractive parts of the city". (Lincoln, pg 143, 1992) In 1991, under the Temple Bar Renewal and Development Act, Temple Bar Properties Limited (T.B.P) was established as a development company for the area, with the sole shareholder being, "An Taoiseach". It was initially managed by Paddy Teahon with Laura Magahy as head of cultural development. Soon, however, the post of chief executive was handed over to Ms Magahy and she became the first woman to head a state-sponsored company - a refreshing change indeed. Within 2 years they had secured over 21 million in European Regional Development Funds (E.R.D.F) and secured a further six million from the Department of the Environment. The project will require approximately 100 million by 1996.

THE 1991 FRAMEWORK PLAN

In 1991 there was an architectural competition to provide the framework plan. This gave rise to the acclaimed "Temple Bar Lives - Framework Plan '91." The originators of this are Group '91 - a loose coalition of architects that banded together for the competition and won the contract. Their submission was chosen, among other reasons, "because it does not require the demolition of any existing listed buildings".

(Temple Bar Development Plan - '91, pg 13) They stated their objectives as:

- a) The regeneration of a resident population.
- b) The consolidation of its existing character.
- c) The conservation of the urban fabric.
- d) The integration of renewal proposals.

With regards to conservation they planned to “maintain the area’s established character and diversity” with a strategy of “minimal demolition”. (‘91 - Framework Plan) They proposed a new student quarter off Crowe Street, stating that, “the provision of student accommodation for Trinity College is a significant component in the regeneration of Temple Bar”. (‘91, pg 28) Many apartments were earmarked for families, such as those on Sycamore Street and Essex Street. In fact, the plan showed few “new” apartments, almost all were “refurbishment of upper levels”.

Among the community facilities suggested for the proposed 3,000 new residents were a Post Office, a Town Hall, corner shops, banks, a library, a women’s centre, a health centre, and a kindergarten. These would cater for different ages and all social groups.

In June 1991, T.B.P commissioned “Urban Living L.T.D” to produce a briefing paper on urban liveability. (T.B.P, “Creating Dublin’s Cultural Quarter, pg 2) It used information gathered from the successes and failures of urban living in other cities, both in America and Europe. The original architecture plan and several other surveys were combined and modified to produce the final development programme for Temple Bar ‘93.

“The physical and cultural foundations of central Dublin are set to shake and shift over the next three years” (27.7. ’93) so says Paddy Woodworth in his extensive article on the new Temple Bar Development. Certainly it has attracted endless public and journalistic interest and the future plans are being heavily scrutinized.

T.B.P are embarking on a tremendously exciting and courageous programme yet many groups and individuals have raised legitimate fears about the impact and future consequences for our city. I propose to investigate how the development of Temple Bar is progressing and if T.B.P are moving away from their original objectives. The main areas of concern, divide into 4 distinct categories. The first chapter deals with

conservation. Dublin city, long the victim of demolition and careless planning, now, more than ever, needs to conserve what is left of its urban fabric. "An Taisce" - a voluntary organisation committed to protecting our Architectural heritage, believe that the New Plan dilutes the earlier pledges to retain the existing building stock. The main points of contention are T.B.P's practice of facadism, or 'facade retention' and the demolition of five Georgian buildings on Essex Quay and the demolition of several listed warehouses to accommodate the New 'Curved Street'.

The 2nd chapter deals with Temple Bar's role as "cultural quarter" of Dublin. Temple Bar has a distinct theatrical and artistic history dating back to the 17th century. Now in 1993, the plans for the area include 10 new or renovated cultural centres¹ some of them, the first of their kind in Ireland. I will explore the consequences for the arts' industries and the issue of arts funding.

Tourism is another important issue when dealing with the Temple Bar Project. Tourism and heritage have become inextricably interwoven. This is important as Temple Bar becomes a celebrated visitor destination. The contentious Viking Centre at the western end of Temple Bar will attract an estimated "3,000 people a day" - according to Patricia Quinn, head of cultural development for T.B.P. Will Temple Bar become little more than a tourist theme-park, and are the company's present marketing tactics in the area's best interests?

Lastly I want to talk about urban heritage. This has been defined as, "the interdependence of the urban community, the physical fabric, the urban economy and its infrastructure." (McDonald, '89, pg 171) Here is a project committed to urban renewal and to building up a resident population of 3,000 people. This is vital to our city because, "the heart of Dublin has been almost stripped bare of the population that once sustained it". (McDonald, '89, pg 15) Yet, is Temple Bar catering for a mixed residential population or is it geared specifically at young, single high income people?

An Taoiseach questions the need to change the character of an area “whose character is in fact its chief attraction”. Temple Bar has, indeed, taken on a whole new character and is in the midst of even more dramatic changes. Perhaps a more pertinent question is, whether these changes will bring to fruition the original vision, as stated by former Taoiseach, Charles J. Haughey.

“The preservation and sensitive renewal of Temple Bar and its development as Dublin’s Cultural Quarter will make it a prominent feature of our capital city, in the years ahead”. and from Group ‘91 - “to stimulate the renewal of Temple Bar and secure its future as the living heart of Dublin, and to serve as a model for inner city renewal”. (Framework Plan - ‘91 pg 16)

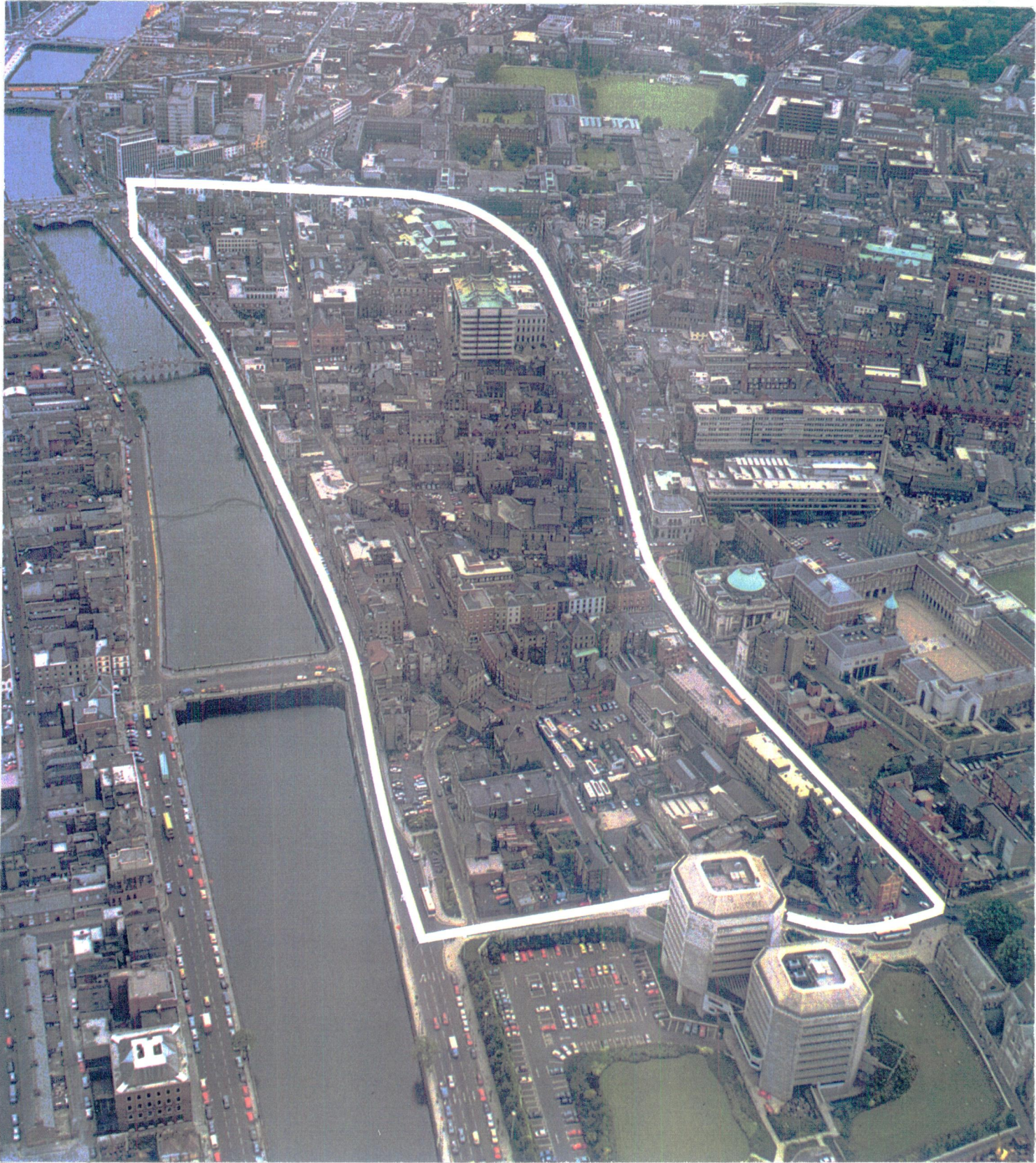


Figure 1.



CHAPTER ONE

1. CONSERVATION

If the national and local governments disregard for the historic fabric of the city continues, then the character of Dublin will be destroyed and Europe will have lost one of its great monuments to urban civilisation. (Cruickshank, "Observer Magazine", 30.10.88)

The first real commitment by the Irish Government to urban renewal; came with the 1991 Finance Bill from Fianna Fail. It leaned strongly towards encouraging the refurbishment of existing buildings with enticing tax incentives. The Temple Bar Development Plan released the same year introduced Temple Bar Properties Limited as the guardians of the area's "heritage" and group 91 would be the executioners of the exciting new designs with a strong emphasis on conservation. In my introduction, I have illustrated T.B.P original statements on the matter. In the initial architectural competition for the plan, all entrants were told by Laura Magahy, "to assume that all existing buildings were capable of being repaired." (Irish Times 17.5.93) It was to be a role model not solely for Dublin but for the rest of Europe.

In spite of this, there has been a raging debate in the national newspapers over recent months, the main adversaries being T.B.P and "An Taisce". T.B.P are accused of disregarding their conservational duties - a charge they vehemently deny. "An Taisce's" disquiet is caused by T.B.P's departure from the original plan. "Perhaps the extent of our criticism is due to the high expectations engendered in so many when the government's political and financial commitment became clear and the acclaimed plan was published" (Temple Bar - in the Balance '93).

At a superficial level it seems that the aspirations of T.B.P as expressed by L. Magahy, and those of An Taisce are one and the same.

"It was never the intention to restore the area to what it was in the 17th century but rather to maintain the essence of what Temple Bar is in the 1990's and breathe new life into derelict buildings." (Magahy, Irish Times; 13.11.93) and from An Taisce; "while all buildings in the inner city should relate to their environments, good contemporary architecture, true to its own period, is preferable to poor pastiche and rude fakes." (Irish Times - McDonald "The bland leading the bland").

However, it is T.B.P's actions more than words, that have caused consternation. They have been the perpetrators of some rather drastic moves since their inauguration in 1991. "Temple Bar now includes both the best and worst of what has happened to Dublin City's built environment in the last few years," according to the report by An Taisce, "Temple Bar - in the Balance", (p 2, 1993) where they voice their many grievances with the semi-state company.

One example of the "worst", was the demolition, at Essex Quay of five of the remaining seven pre-1800 houses on the South Quays. The chosen date of their demise was thought to be of no coincidence, as a meeting of Dublin Corporation planned for the next day would almost certainly have placed a preservation order on the buildings. Whether T.B.P were aware of this, is a matter to be debated.

T.B.P said that the houses were in a dangerous condition and not of any real architectural value. Conservationists think differently - The President of the Irish Georgian Society, writing in The Times insists that "Modern construction techniques allow buildings to be stabilized with minimal intervention and at a reasonable cost". (Fitzgerald, Irish Times 17.5.93). At that time, directly across the river, two early buildings that were in far worse condition, were being sensitively and inexpensively refurbished, an example of what can be achieved when the will is there.

"It was appalling to witness craftsmanship from 200 years ago, oak panelling and handcarved staircases being torn asunder". (Cuffe C., Irish Times 17.5.93) T.B.P in

a reply to these criticisms stated that the buildings “could not practicably be retained” and invited the public to view their large scale design model in the information centre”, and judge for themselves how their inner-city area is being revitalised.” Unfortunately on the aforementioned model the Georgian buildings were still shown intact. They have now been given the go ahead for a 34 - apartment complex despite opposition by some Green and Labour councillors.

As the Quays are a strategic and important site, it is exciting to some, and worrying to others that T.B.P hold such a large section of the South Quays. Twenty Five years ago the quays were intact and then contained some of the finest 18th century architecture in the city; now they lie in ruins. A report from the 1970's, “The British Architectural Review” included a supplement on the future of Dublin. It declared that; “the success of any move to restore the city may fairly be measured by whether or not it brings to the quays a return to prosperity and coherence.” (British Arch Review, pg 271, 1974) This is an important statement in the context of what is being attempted in Temple Bar.

The Liffey Quays are in an even worse state now, many of the buildings which the Architectural Review classed as dilapidated are now demolished. The chief architect of Finland, visiting Dublin in 1991 spoke of his disappointment at the horrifying state of the Quays. “In the great cities of Europe, walking along the river ‘inhaling the spirit of the city’ is usually the very best souvenir one can take with one when leaving..... It certainly was not so in Dublin.” (Lincoln, 1993, pg 228)

The strength of the Georgian buildings were in their collective might, the majestic vista. This is illustrated in the pathetic sight of the lone building held up by wooden girders looking desolate and uncomfortable in its independence. This is the present fate of Sunlight Chambers”, the remarkable building on the corner of Essex Quay and Parliament Street, its neighbours having bitten the dust. Though this is just a

temporary measure, the sparkling new apartment block planned for this site hasn't a hope of equalling its acclaimed predecessors.

The revised development plan, released two years after the original in 1991, had enough changes to cause concern. The new curved Street and Music Centre will involve demolition and facade retention extending into two "listed" warehouse buildings. The plan speaks of the new street as a "creative exploitation of urban dereliction", but the site isn't derelict - yet. There are also proposals to supplant an "exciting 18th century storehouse with a bland and elitist apartment block". (An Taisce; 1993, pg 7). Many feel that there is a need for economic conversion and that T.B.P are spending too much money on their refurbishments. Economic conversion would entail sound and structural repair and renovation, spending less money on a more basic refurbishment.

The plan itself does nothing to assuage fears; the section on archeology and architecture is sprinkled with phrases like; T.B.P will commission an archeological report, "where appropriate" and refurbishment of buildings will show regard for conservation "where practicable". They also state that "the scale of existing building will be maintained where possible". All weak diluted versions of the original Framework Plan. There is no specific commitment in relation to the treatment of many listed buildings in the area, such as the terrace of early Georgian houses on Fownes Street.

The seriousness of the opposition has been shown at the recent meeting of Dublin City Council (Irish Times 22.12.93) They believe that, "the opportunity for simple but expert conservation is being squandered." The councillors have agreed to write with their objections to T.B.P itself, the Minister for the Environment and the Minister for Arts, Culture and the Gaeltacht.

Another important point when talking about the restoration of buildings is, "facadism", or facade retention. There have been many examples of exquisite interiors being

gutted, changed entirely, leaving an exterior facade in the name of refurbishment. There are strong feelings against this practise. Buildings become, "gaunt skeletons", one is duping the public into the false reality that it is being preserved, when really it's soul has been destroyed and turned into a "cross Hollywood set" (McDonald, Irish times, Bland leading the Bland") Once gutted, the action is irreversible.

Why is it so important to retain the interiors of listed buildings? We have a reputation as a city known for the beautiful craftsmanship of our interiors. Prof. Alistair Rowan, for example, states that,

"The proliferation of elaborate plasterwork in house after house, figurative or abstract opulently confined or exuberantly free, gives to the city a character that must make it even for interior work alone one of the most important urban environments in Europe".
(Rowan, 1980, pg 3)

Why is Temple Bar an important area to conserve? Up to now it has escaped much of the demolition in other parts of the city. According to a survey in 1985, the inner city area is "littered with large and small derelict sites with an aggregate area of 160 acres". This isn't even including buildings which lie empty. These sections of the city are crying out for new innovative buildings and are ripe for new development. What an area like Temple Bar needs, however, is conservation.

Robert Hewison believes that our current obsession with conservation means that "the past solidifies around us and all creative energies are lost" (pg 10, 1987). The belief that conservation is the antithesis to change - a Luddite attitude to modernity- is surely questionable. The topic concerns us all at a very simple level. "The real issue of preservation became, not just the conservation of a heritage site, but the maintenance of continuity and community life as an element of change".(Lincoln. C.; 1993, pg 225)

What makes old buildings attractive to us? Some suggest that it is their harmony of scale, variety of style and the closely built streets with their sense of history. (Zeigler, 1971, Historic Preservation in Inner City Areas)

Most writers speaking of Dublin's imperiled Georgian architecture see a real need for the re-animating of these buildings. In Kevin C. Kearns opinion, Georgian houses evoke a lively history and as such need not be museumized in some suspended state of mummification "People do not necessarily long to live in the past, they need rather a mixture of past and present". (Kearns, pg 80, 1983) When a developer knocks a structure down and puts up a new one in its place, are they not as John Tuomey suggested, "adding another layer to the tapestry", once these new buildings age, will they not in turn gain importance and perhaps even preservation orders. However, the craftsmanship of old buildings is lacking in many new structures. Often new buildings have been made so shoddily, with an eye to cutting costs, that they will have a "short shelf-life", like so many other things in our consumer society. There is not even the expectation that they will last as long as their predecessors. As Frank McDonald points out ('89, pg 19) almost 2 dozen modern office blocks built in Dublin over the past 20 years have had to be substantially rebuilt because of structural faults and serious defects. Many Georgian houses remain sound today after 200 years. "Age alone is rarely the real problem just proper maintenance". (McDonald, '89, pg 20).

Another argument for conservation is that our built environment is important to our sense of memory. When large sections of it are altered radically we experience a sense of loss. "They provide a locus where human affections can attach themselves, they provide contours for the inner landscapes as well as the outer one". (Heaney, '89, pg 69) Temple Bar's medieval street pattern offers a "texture or fine grain which communicates with people". (T.P P, "Creating Dublin Cultural Quarter", Final Report '91) When the former logic of road and street patterns has been obliterated - people end up needing signposted directions. "In older urban areas the environment tells people where they are, the buildings themselves give directions." (T.B.P - '91) As Robert Hewison says; entire communities can be subjected to what amounts to "social amnesia", resulting from massive clearance or alteration of the physical setting. (Henison, '87, pg 45)

According to Pat Liddy, part of Temple Bar's charm now results from the fact that the main 18th century squares and avenues were planned away from this area, which left intact the system of short, narrow and sometimes winding streets. (Liddy, '92 pg 33) However, it still has its share of Georgian mansions, with highly decorative interiors which have been mostly converted to offices and warehouses. In the 19th century it became more of a commercial area with banks and insurance companies building magnificent new Victorian edifices.

Indeed, Dublin as a city was once known as a showpiece capital. Because of a wealthy social class, money was spent on art and architecture. The Georgian builders had an obvious intolerance with monotony and embellished the streets with "an electrifying configuration of doorways and ironwork," (Kearns, 83 pg 36) This dislike of uniformity which some would criticize, makes Dublin the architecturally exciting city that it is.

So why are we now renowned as the city with an architectural heritage, which no European city has done more to destroy? (Cruickshank, 1990, "The Independent") Dublin Corporation seem to view old buildings as liabilities rather than assets. They see the inner city as little better than a slum to be cleared. Up until the 50's Dublin remained relatively unscathed because of our lack of economic development. Then in the 60's there was frenzied urban building coupled with demolition, as demands for space in the city intensified and the office building craze accelerated. (Kearns, 1983, pg 13) What happened next needs no elaboration, a swift glance around the city tells the story sufficiently. We have been accused of a "manifest disregard for what has been happening in the rest of Europe and a glaring a-historicism." (Lincoln, '92, pg 16) 18th and 19th century buildings were given no legal protection until 1971 and even then, this was superficial in the face of the current road widening schemes.

There may be deep historical reasons for this attitude, Frank McDonald believes that the relentless slum clearance stems from their association "with an era of poverty which they would prefer to forget. (McDonald, '89 pg 19) There was also the feeling that Dublin was less than Irish - not meriting pride, standing for a "distasteful era of foreign domination and as if the buildings built by the Anglo Irish were themselves of a questionable Irish character. (Lincolm, '92, pg 15) The destruction of the city could almost be presented in a positive light as the eradication of a foreign culture. Alternatively, Dublin city may be seen as a parasite, a sprawling metropolis feeding off rural Ireland.

In the face of such a shameful tradition of demolition, organisations such as "An Taisce", "Students Against the Destruction of Dublin" (S.A.D.D.) and, 'The Irish Georgian Society', to name but a few, play a necessary role in questioning developments around the city. "Temple Bar - A Policy for the Future", written in 1985 by An Taisce examined the building heritage of one, "small but historic part of Dublin" (1985, pg 1) but now in 1993, "Temple Bar - in the Balance", is a very different report, critical of the new plan but ending on an optimistic note.

"While much has gone wrong there is a great deal now in the planning stage than can still be adverted". (An Taisce, 1993, pg 11) They believe they have a great deal to offer constructively but if the attitude of T.B.P remains "no pain, no gain" then it seems that little heed will be paid to the protesters.

CHAPTER 2

CULTURE

Temple Bar is destined to become the Cultural Quarter of Dublin city. "Arts led strategies have become one of the principle means by which urban regeneration has been accomplished in other parts of the world". (Wynne, '92, pg 17) Such quarters have been or are presently being developed in cities such as Toronto, Boston, Rotterdam and Glasgow. The Taoiseach, in the preface to *Temple Bar Lives*", hopes that Temple Bar will provide "the cultural support framework, within which creative activity can take place in a wide range of areas". These areas include arts, crafts, video, film, music and theatre (*Temple Bar lives* - Introduction '91)

A cultural and entertainment quarter can be defined "as that geographical area which contains the highest concentration of cultural and entertainment facilities in a city or town". (Wynne, pg 17, '92) The scale of the plan for Temple Bar is huge. Ten new, or renovated cultural centres, will be open by 1996 and all within a relatively small area of central Dublin.

So what are the benefits economic and otherwise to developing a cultural quarter in Dublin city? "The industries of culture are the industries of the future," according to the Urban Living Ltd report for T.B.P in '91. In his book, *The Culture Industry*, Derek Wynne emphasises the role which the arts play in the economy: "a role which places the arts in the mainstream of economic life". (pg 9 - '92) Research has proven that, "increased investment in this sector will lead to further increases in business growth and employment opportunities". (pg 1, '92) He argues that the development of the arts should be seen as an investment not a subsidy; as the economic return is of "considerable size".

Secondly, the development of a cultural quarter has been found to be an effective vehicle for urban regeneration. Twinned with an increased residential population it

revitalizes inner-city areas. Another benefit is in the area of “cultural tourism”, which is increasingly being recognised as an important ingredient in local economies. In the development plan, T.B.P state their objective of promoting Temple Bar as a, “unique quarter of cultural diversity which will enhance the international promotion of Dublin as a visitor destination”. (T.B.P, pg 31, ‘92) According to Derek Wynne. (p 19, ‘92) these areas become the cities avant garde heart and provide a meeting place for tourists and residents alike to participate in the cultural and entertainment life of the city, A cultural quarter would also offer great benefits to the cultural producers themselves, from many diverse artistic disciplines. Opportunities for artistic and commercial ‘crossovers’ will be increased and many business services can be shared. For example, the production and promotion of records requires a variety of cultural talents and services e.g. musicians, video producers, sound engineers, graphic artists and designers.

Lastly, bit not of least importance, is the contribution the arts make to the personal development, pleasure and well being of the population.

Apart from the reputation that Temple Bar has acquired in the past 10 years or so, there is also a deep historical basis for choosing it as a cultural development area. It has long been recognised as an artisan and theatre district in a city renowned for its public support of theatrical events, even in the early 17th century. In the midst of a social city such as Dublin, “Theatres where rich and poor could meet on equal terms, offered a natural focus for expression of discontent in a wet climate” (McCullough pg 136 ‘89)

Smock Alley, built in 1661, now Lower Exchange Street; was one of the first theatres in the city. It dominated the Dublin scene but was demolished in 1690 and replaced by St. Michael’s and John’s Church. Smock Alley’s major rival was Crow Street Theatre Royal, which had 3 galleries and a large auditorium for 2,000 people. The Music Hall in Fishamble Street was opened in 1741. It was described in glowing terms by a

contemporary poet, "the cornice, dentills and the curious mould, the fret-work and the vaulted roof behold". (Craig, 1969 "Charity and Entertainment") Handel performed his "Messiah" for the 1st time on this Hall in 1742 and the choirs of both cathedrals, St Patrick's as well as Christ Church took part in the performance. Historically this adds some substance to the "cultural quarter" claim.

The theatres now present, 'The Olympia' and 'The Project' are both well established venues and have an important part to play in the new plans. One of the proposals is the integration of the two into a theatre complex with the addition of an Irish language venue and a school of acting. A shared foyer area has also been suggested but negotiations are on-going. There is some apprehension that if the Project goes "big-time", it will lose its independent status and willingness to present experimental theatre.

T.B.P have promised to provide affordable studios and good galleries. The Temple Bar Gallery initiative is doing just that, providing 64 new studio spaces at reasonable rents. The gallery and studio have been extensively remodelled by the architect Valerie Mulvin.

"a major consideration has been to produce a low-maintenance building...it would be unrealistic to depend on a greatly increased level of funding for running costs".

(Sunday Tribune 20.6.93 - Arts Supplement)

Rents for all of the cultural centres will be consistent throughout the area at approximately £2.50 per square foot.

According to Derek Wynne, in "The Culture Industry" - it is important to protect and foster arts and artists in cities where commercial development has forced artists and arts activity out of revitalised "downtown quarters", especially, as they have helped to create these new developments by their initial presence.

Will artists abandon the area as it loses its run-down, cheap ambience? This is the pattern in other originally "Bohemian" areas such as Greenwich Village, the Parisian

Left Bank and Covent Garden. Will Temple Bar always have space for those who made it what it is? To prevent this happening certain steps could be taken. An economic conversion of warehouses etc into cheap studios could easily be achieved, and with minimum effort. However, one of the criticisms levied at T.B.P by "An Taisce" is that "instead of a basic and economic conversion within the existing fabric, for example, as low rent artist workspace - many are being turned into virtually new buildings". (An Taisce, '93 - pg 2)

Let us now look at some of the Centres which do not stem from an existing venue or facility. These include the Multi-Media Centre; Music Centre; Child Centre, Photographic Centre and Print Studios.

The New Photography Centre - will house archive material as well as the D.I.T's "School of Photography". Its design has been critically acclaimed as exciting and a move away from the blandness of much new architecture in the city. A novel feature, is a facility to project films onto a screen on the facade of the building opposite.

The Craft Centre is to be self-financing and consistent with the area's artisan history. They hope to create opportunities for trained crafts people so they can get involved in the marketplace. The chief executive Danie Kindness is interested in trying to get Irish crafts and craftwork back into Irish buildings (Irish Times 4.10.93) T.B.P could perhaps take note of this as they destroy the legacy left by the work of the joiner, blacksmiths and plasterers in the interiors of the buildings under their control.

The Children's Centre - The plans for this have been perhaps the most controversial of the New Centres. They include the destruction of this early 1720's Presbyterian Meeting House's interior to facilitate the new design, as well as completely changing the roofline. The idea behind such a centre must be applauded, Martin Drury (project Manager) sees arts provision for children as an important issue, as they are, "a distinctive public with very particular needs". Also, because children are not financially independent, they have a great claim on our arts funding (27.7.93) The

centre will house 150 seater auditorium, an indoor picnic area, workshops/studio area and rooftop terrace.



Figure 2.

All praiseworthy plans - yet the question is asked - if the building is so unsuitable that only the facade can remain - why use it at all? There seems to be an inherent contradiction in T.B.P own publication, when they speak of their objective;

“to faithfully restore the facade of the
1715 Presbyterian Meeting House, one
of the most historic buildings in Temple Bar.”
(T.B.P, '92, pg 17)

I put this question to Patricia Quinn, cultural officer for T.B.P and she put forward the following points - “At present only one wall of the building is intact. The inside of building is in such a derelict state that this one wall is all that is historic about the building”. They will not alter the boundry walls, therefore keeping the ‘footprint of the original building’. She also points out that no plans of the original interior exist, so the architects will strive to maintain the spirit of the old building in the new design.

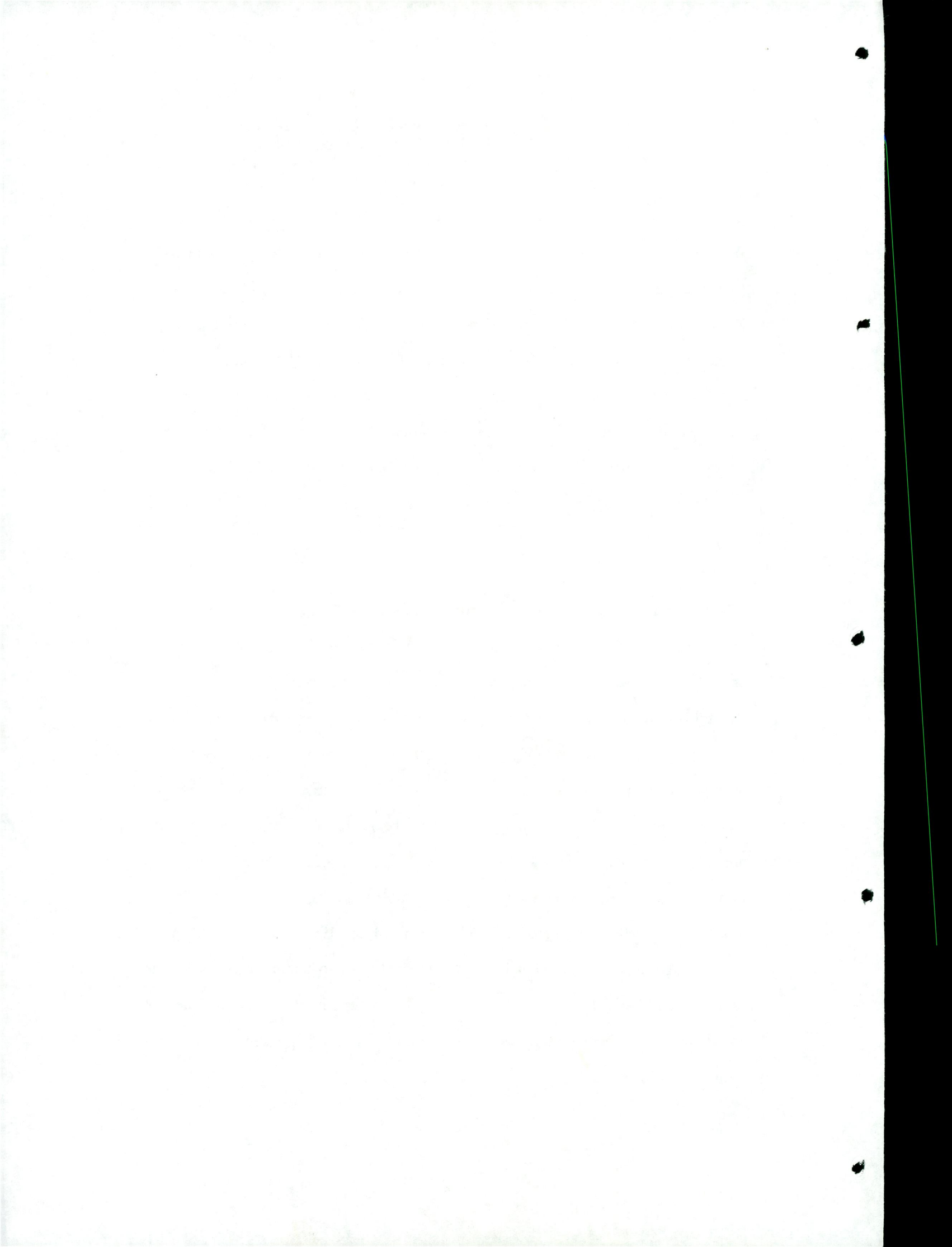
There are many other problems facing the new quarter, apart from conservational concerns. The necessity for so many centres in one area has been questioned. Cultural projects are needed in Dublin city in general but not in Temple Bar exclusively. There is a danger that the new institutions could put a lot of pressure on the Arts Council too fund them to the detriment of existing facilities in the regions, for instance, and potential new facilities in areas, such as Tallaght, which are crying out for new provisions.

The plan speaks of the new initiatives as providing, “an opportunity to review the cultural infrastructure at a national level.” (T.B.P, '93 - pg 32) However, though sparking off much media debate on the subject, there is still no sign of such a review at a governmental level. Surely those living outside the privileged capital must feel neglected by further arts spending in a city already well endowed with national institutions such as the National Concert Hall, The Abbey and I.M.M.A. The Arts Council try to quell these fears by stating that they will,

“strive to meet new revenue grant-aid requests in Temple Bar - subject to the Council being able to address equitably the new developments in the rest of Dublin and the regions as well”.
(Art Matters - '93)

Even within the Temple Bar enclave, people have shown concern. In Paddy Woodworth article on Temple Bar he draws attention to the, “problems encountered during the I.F.C 1st year” and questions the wisdom of creating more cultural centres without more thorough planning. (Woodworth, I.T - 24.7.93) Executive chairperson of the I.F.C, Niamh O’Sullivan, draws attention to the need to “assess in depth the ongoing costs of the development.... and to ensure concrete commitment to funding in advance of development.” Aileen McKeogh, project director of the Multi-Media Centre writes, “clearly there are funding implications which need to be addressed” and she can see a myriad of complex issues facing the centre in the future. (McKeogh, Circa, Vol 61)

T.B.P went to Europe for money and got it. They secured 21 million in E.R.D.F funds under the heading, “Cultural tourism”, and added 6 million from the department of the Environment. Tanya Kiang, the editor of ‘Circa Arts Magazine’ editorialised about this influx of European money, “new centres of power/money have sprung up and arts organisations are quickly learning all those draft acronyms and Euro-buzzwords so that they may pitch for some of the ecus”. (Circa - vol. 63) Though not speaking directly of T.B.P she may as well have been. T.B.P have been accused of pre-empting the power of the Arts Council. The Chairman of the Council, Ciarán Benson, however, makes the point that T.B.P could attract money under the guise of urban renewal which they cannot. (The Irish Times 15.12.1993) Certainly it is the largest programme in the field of arts and culture ever undertaken in this state and The Arts Council hasn’t played any major role in its planning or implementation. There is no hiding the fact that they were as Paddy Woodworth puts it - “presented with a fait accompli”. (FT 25.12.93)



Though the direct role that T.B.P plays in the funding of the centres is of a capital nature, they state in their development plan (pg 37) that they “will plan for the future sustainability of the projects undertaken”, and “identify the necessary sources of on-going revenue support”. Many are sceptical at how successful they can be here, considering the amount of money that will be required in recurrent funding.

Patricia Quinn, in my interview (3.2.94) spoke of how they were tackling the problems of funding. Firstly, she claims that they are not letting the buildings become suddenly costly. Secondly, the funding agencies, “have known about it and are able to plan in advance”. The Arts Council will have only two new clients, the Multi-Media Centre and the Children’s Centre. She points out that many of the existing cultural centres such as the “City Arts Centre” are crippled with debts and loan repayments. In the new centres in Temple Bar, there will be no mortgages to repay thanks to 100% capital funding.

Certainly it is the largest programme in the field of arts and culture ever undertaken in this state and The Arts Council hasn’t played any role in its planning or implementation. Surely they should have been brought in at an earlier stage. However, when Laura Magahy became a member of the newly elected Arts council, many hoped that “The apparent lack of communication between the Arts Council and T.B.P will now presumably be a thing of the past”.

In the Council’s present grant of 13.25 million adequate for supporting the new ventures? Ciarán Benson, new chairperson of the Council (Irish Times 15.12.93) accepts that the “revenue implications of all such developments must be addressed”. They are, however, optimistic about the venture and see it as a model which if successful will encourage other cities around the country to follow with their own version. In the Arts Council’s magazine, “Art Matters” they address the funding

problem. They foresee that requests will be made to them for grant aid to the new centres in Temple Bar,

“A number of Arts organisations have already indicated to the Council their intentions in this regard -
The Council expects that other funders will be sought by these organisations where appropriate”.
(Arts Matters - No 15, June '93)

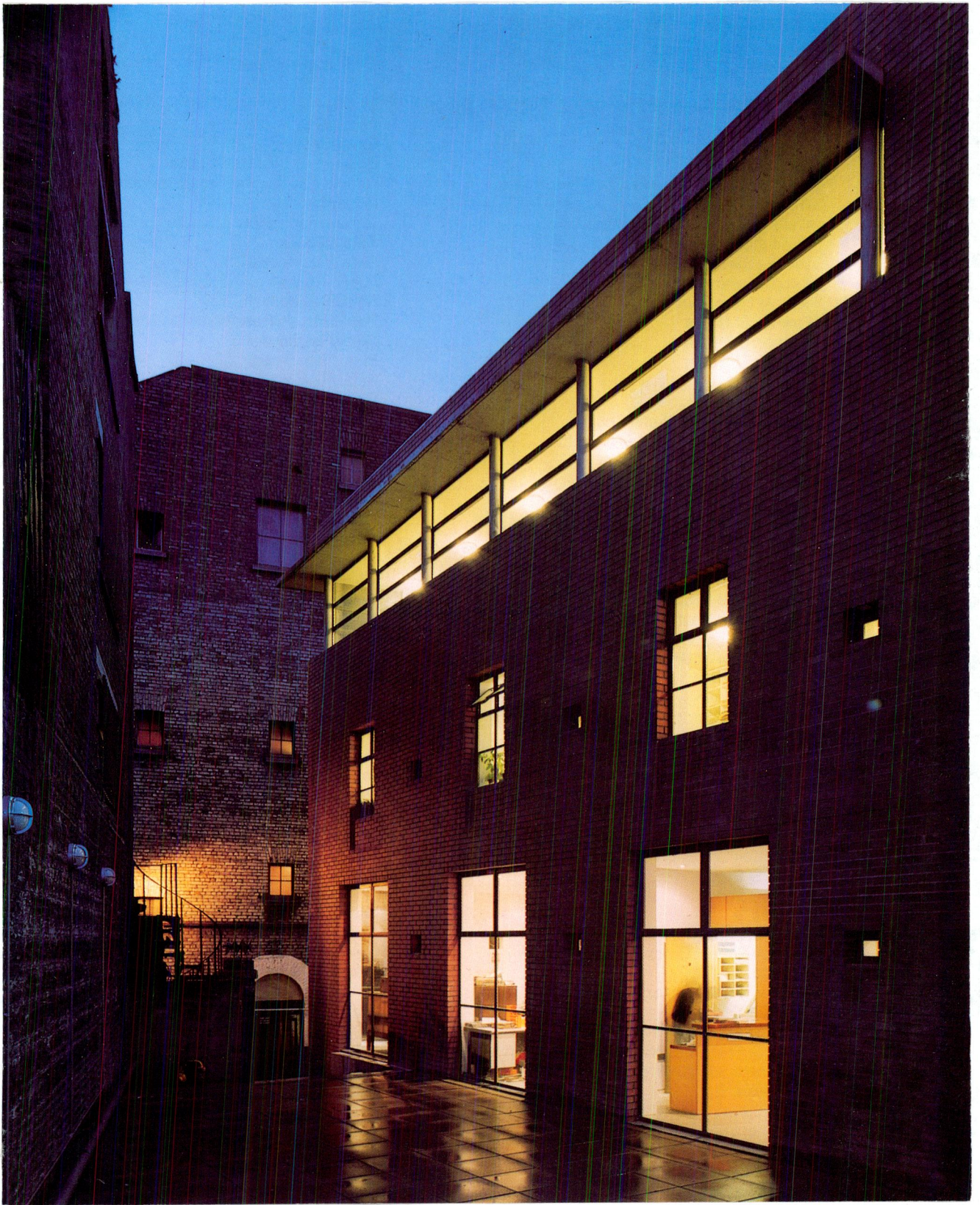


Figure 3.

DEVELOPMENT OPTIONS PROPOSED FOR EACH PROPERTY

Lot #	Address	Proposed Development
1-2	1000 North Riverside	1000 North Riverside
3-4	1000 North Riverside	1000 North Riverside
5-6	1000 North Riverside	1000 North Riverside
7-8	1000 North Riverside	1000 North Riverside
9-10	1000 North Riverside	1000 North Riverside
11-12	1000 North Riverside	1000 North Riverside
13-14	1000 North Riverside	1000 North Riverside
15-16	1000 North Riverside	1000 North Riverside
17-18	1000 North Riverside	1000 North Riverside
19-20	1000 North Riverside	1000 North Riverside
21-22	1000 North Riverside	1000 North Riverside
23-24	1000 North Riverside	1000 North Riverside
25-26	1000 North Riverside	1000 North Riverside
27-28	1000 North Riverside	1000 North Riverside
29-30	1000 North Riverside	1000 North Riverside
31-32	1000 North Riverside	1000 North Riverside
33-34	1000 North Riverside	1000 North Riverside
35-36	1000 North Riverside	1000 North Riverside
37-38	1000 North Riverside	1000 North Riverside
39-40	1000 North Riverside	1000 North Riverside
41-42	1000 North Riverside	1000 North Riverside
43-44	1000 North Riverside	1000 North Riverside
45-46	1000 North Riverside	1000 North Riverside
47-48	1000 North Riverside	1000 North Riverside
49-50	1000 North Riverside	1000 North Riverside
51-52	1000 North Riverside	1000 North Riverside
53-54	1000 North Riverside	1000 North Riverside
55-56	1000 North Riverside	1000 North Riverside
57-58	1000 North Riverside	1000 North Riverside
59-60	1000 North Riverside	1000 North Riverside
61-62	1000 North Riverside	1000 North Riverside
63-64	1000 North Riverside	1000 North Riverside
65-66	1000 North Riverside	1000 North Riverside
67-68	1000 North Riverside	1000 North Riverside
69-70	1000 North Riverside	1000 North Riverside
71-72	1000 North Riverside	1000 North Riverside
73-74	1000 North Riverside	1000 North Riverside
75-76	1000 North Riverside	1000 North Riverside
77-78	1000 North Riverside	1000 North Riverside
79-80	1000 North Riverside	1000 North Riverside
81-82	1000 North Riverside	1000 North Riverside
83-84	1000 North Riverside	1000 North Riverside
85-86	1000 North Riverside	1000 North Riverside
87-88	1000 North Riverside	1000 North Riverside
89-90	1000 North Riverside	1000 North Riverside
91-92	1000 North Riverside	1000 North Riverside
93-94	1000 North Riverside	1000 North Riverside
95-96	1000 North Riverside	1000 North Riverside
97-98	1000 North Riverside	1000 North Riverside
99-100	1000 North Riverside	1000 North Riverside

CHAPTER 3

TOURISM AND THE HERITAGE INDUSTRY

"The future we may say, is in heritage", (Brett - 1993, pg 183) large numbers of jobs are to be found in the heritage industry; and this is being serviced by courses in 'heritage studies' and 'heritage management'. According to Colm Lincolme, the impetus for this interest came as part of the drive to double the number of tourists within the 1989-93 period and in doing so it was hoped to create 25,000 new jobs. (Lincolme, 1992, pg 218)

It was in 1991 when Dublin celebrated its title of "City of Culture", that Charles Haughey, then Taoiseach, approved the Temple Bar plans. At the Bord Fáilte conference in Kilmainham '92; they released the startling figures that there was a 32% increase in visitors to Dublin that year. It was thought that this was directly related to its role as city of culture. This shows a distinct interest in culture by visitors to Ireland. With this in mind, as well as with the availability of European funds for viable projects; is it any wonder that Temple Bar's popularity with the Government was seen as having an eye to the "culture of tourism", as opposed to culture per se. An Taisce say that,

"There has been too much emphasis on developments led primarily by a marketers awareness of projects most likely to attract European Community funds".
(An Taisce, 1993, pg 9)

Dublin is an old city and as such has much to offer the tourist. Historians have fixed 841 A.D. as the year in which Dublin was founded. The Vikings were the earliest phase in Dublin's history and it became one of the chief Viking colonies in Europe. In later centuries the town passed into Norman-English hands. Dublin was founded ultimately on sea trade and its "morphology" reflects this; "responding everywhere to the presence of water". (McCullough, pg 11, '89)

The Dublin of 1993 is a city of contradictions; with a history of extremes - poverty and prosperity, architectural antiquities and modern travesties. We must be careful that our

history does not become represented and “de-politicised”, by a nation eager to please. We may find ourselves shielding tourists from the bleaker parts of Dublin city and recent history. Sean Browne of Bord Fáilte explains how,

“by projecting an appealing image of Ireland’s history and culture product in our main markets, and then ensuring that visitors expectations are satisfied - is a vital ingredient in building a successful tourism industry”.
(Browne - 92 - ‘Conference on Tourism’)

Although Dublin should enjoy a huge tourist advantage being the capital, it has only recently become the focus of any kind of tourism policy. We have a background of economic decline in the 70’s and 80’s and because of,

“the pursuance of car-centred and non-residential planning policies, the task of presenting Dublin as a desirable tourist location has not been easy.”
(‘Tourism in Ireland’ - Introduction - 93)

According to Colm Lincolnm, Dublin never seems top on the tourist itinerary, the city, as such, seems to have had little impact as a place of ‘distinctive destination’’. As a general rule it is the antithesis too Ireland’s marketed image, ie. - “a land of natural beauty and tranquility and as a pre-modern society”. (O’Connor, pg 82, ‘92)

Why then is there an expectation that Temple Bar will fare very well in the tourism sector? There are many reasons for this. I have already mentioned the upsurge of interest in cultural tourism. Temple Bar with its array of new cultural centres will surely attract interest abroad. Secondly, much attention is being focused on the heritage of the area, establishing it as a place of antiquity with an exciting and multi-layered history. As the streets and buildings have changed little, visitors can experience the Dublin of times past. Thirdly, there are plans for a Viking Museum and Heritage Centre on Lower Exchange Street, to celebrate the archaeological findings in the area. Because of its proximity to the “Dublinia” affair at Christchurch, the plans have been irreverently referred to as, “two ends of the tourist Dumbell”. (Irish Times 26.3.93)

Already Temple Bar has a hostel, 3 hotels and another on the way, so there should be no problem accommodating visitors. The area is also well populated with pubs and restaurants. So what are the disadvantages to what seems like a good source of revenue?

In an article on Arts funding in *Circa*, the editor sees difficulties ahead for Arts funding; it is thought that those projects which have tourism potential will have preference for available funding. This will be to the detriment of community arts and more experimental projects. These difficulties, “stem from the sudden injection of cash designated for capital projects with tourism potential”. (“Art Matters” - No. 15, June ‘93)

Trying too hard to please the tourist raises fears that the area will lose its character and become “twee” and “prettified”. As Colm Lincoln points out, the many references to Temple Bar as “Left Bank” and “Bohemian”, are “dangerously suggestive of a tourism product which could have a short shelf-life”. (Lincoln, pg 212, 93) He notes that one of the reasons for the Parisian Left Bank losing its Bohemian aspect was due to it becoming predominantly a tourist venue. The fake and unnecessary neo-Victorian lamps scattered around Temple Bar are pure inventions and are an example of such a strategy by Dublin Corporation.

People fear a plethora of expensive and tourist orientated shops similar to those on the “Nassau Street tourist-strip”. The image that these shops project of Irish culture can be patronizing to Irish people. They re-affirm the stereotype with their T-shirts and funny leprauchans. When we merchandise our culture to this extent we must make sure it is truly the image we want to project. According to Bord Fáilte, it is not just a matter of telling visitors about our heritage - “the need is to package and present the heritage in a form that makes it attractive to buy”. (Dully, pg 1 + 2, ‘92) Will Temple Bar become a tourist theme park with an image dictated by one higher authority? Laura Magahy

wants to see Temple Bar "important in Europe", so indeed the area will be instrumental in projecting Irish culture abroad. We must insist that our image doesn't suffer a similar fate to the buildings; a facade with no true depth.

"Questions and issues of national identity are of particular salience in a rapidly changing Europe". (O'Connor pg 69, 1993) Our membership of the E.C is important specifically the emphasis on tourism as a target area for economic growth and, "the related production of tourism imagery for a growing European market". (O'Connor, pg 68 - '93) Our cultural and national identity is constructed from the representations which people both inside and outside our culture produce for us. So if we are marketed as an incredibly friendly, untogether; pre-modern society , perversely we internalize these views, and this is how we then see ourselves.

"The language of tourism is being transferred from travel in space, to travel in time". (Brett, pg 185, 1993) Tourists want to feel equally at one with the history and the culture of the people and area they are visiting. Some long to rediscover a past, especially American visitors whose own country is relatively new. The new Fashion for heritage centres stems from a "wish to re-enter into a vanished circumstance, an urgent wish to achieve an immediate confrontation with a moment in time". (Brett, pg 184, 1993)

Yet Horne asks how we can contemplate the many different 'eras' that an area goes through and imagine that in one lifetime we could understand even one of them.

"Their views of reality and value may be represented in these surviving fragments - or may not be represented in anything that survived".

(Horne, 1984, pg 27)

Temple Bar has the remnants of many eras, presently it celebrates its past life as a commercial area with Victorian Insurance buildings and warehouses; parts of a medieval street plan and modern additions such as the central Bank.

“The truth is that it’s just not possible to pick a period for Temple Bar and declare that this is the authentic version to be imposed like a stylistic straightjacket on the area”.
(Frank McDonald Irish Times 13.8.1992)

The plans for St Michael’s and John’s Church to become a Viking Museum and Heritage Centre has initiated much correspondence to the newspapers. The argument in favour of this, is strong. The Vikings are an important part of our past, they founded the city, integrated with the Celts, learned the native language and were generally nothing like the marauding stereotype that popular culture presents. They left behind enough archeological remains to warrant a special exhibition area and there is not enough space in the National Museum to show everything at present. The church is in a key location just off Parliament Street, where the old city wall once encircled Dublin. Apart from a straight-forward showing of Viking artifacts there will be a “live” and “interactive” exhibit as is the Fashion; so that all our senses of sound, smell and sight can assist our time travel back to Viking times.

“An Taisce” are vociferous in their objections to the plans for the church which include the removal of 55% of the beautifully crafted Gothic stucco-work ceiling. According to them, the physical alteration to the interior will be irreversible and, “will bring about the virtual gutting of the former church”. It is a change in their eyes to a warehouse interior. They believe that the church with some reversible alterations is the perfect museum for real artifacts from the neighbouring Wood Quay.

Patricia Quinn, contests these allegations strongly, she believes that “An Taisce have been ill-informed about the scheme”. (Interview, 3.2.1994) She doesn’t believe they are destroying the ceiling, “we are taking it down in sections so it is actually capable of being re-instated”. How realistic this is when dealing with old plasterwork remains to be seen. According to, them they are doing as the planning authorities require of them, it was a choice of “venting the ceiling in the minimum intervention way with holes which would represent an intrusion into 25% of the ceiling” or keeping the entire edge

and removing the centre section. T.B.P need the added space that this will give; as the church is currently unsuitable for its new use. "There will be a potential 3,000 people in any one day", an optimistic forecast in my view. Fire regulations and air handling were other factors in altering the interior.

St Michael's and John's is an unassuming building from the outside but it is a historic church none the less. It was the first Catholic Church to ring its bell in 300 years after the lifting of the Penal Laws. Its own chequered history has been used as an argument for its destruction. It started life as the infamous Smock Alley Theatre, then became a whiskey warehouse. When the church was built, the notoriety of the site prompted Rev. Wright to remark, that the church, "was erected in this spot for a much more noble purpose than any to which it had been previously dedicated". ("Living Heritage" pg 6 - Vol. 10, 1993)

The lure of modernity argues for us to add yet another layer to the buildings history. Yet the plan to insert the "mock Viking Village", into the 19th century church means that authentic heritage is being sacrificed to create an illusion for tourists, by a body with a special remit to promote conservation in the area.

CHAPTER 4

OUR URBAN HERITAGE

The “living city is dying” - so says Kearns (Georgian Dublin - 1983, pg 36) A city without people or a building without tenants is an empty shell. People are needed to live in a city, to animate it and maintain the part of our heritage which is based in urban-city living. Colm Lincolnm stresses the importance of “linking heritage to the continuing life and active memory of an urban community. (Lincolnm, 1992, pg 209)

Urban renewal is committed to rejuvenating dying sections of our city and this invariably includes re-instating a resident population.

When tax incentives in 1991 were tilted in favour of refurbishment of existing buildings as opposed to favouring new construction - many saw it as signalling a new approach to urban renewal on the part of the government. With the advent of the Development Plan in 1991 there was further praise for the commitment to inner city regeneration by the government and T.B.P. As Colm Lincolnm says, it marks a revolutionary return to an ancient tradition of considering that the design of streets, public spaces, housing and their proportions are important to the identity of the city”. (Lincolnm, 1992 pg 143)

Why is there a sudden concern for urban renewal and why was there a mass exodus from Dublin’s city centre? The decrease in the population of inner city residents in Dublin is an important rationalisation for the very existence of T.B.P “The rapid growth of the city in peripheral areas has been paralleled by decline at its core”. (McDonald - 1989, pg 17) Our city was not always sprawling with a derelict core. In 1926, the population of the inner city was nearly two-thirds of the total for the metropolitan area.

By 1989 it was one-twelfth. Since 1966 Dublin has expanded and consumed approximately 1,000 acres of agricultural land each year. Originally a compact, high

density city, it has been transformed into a, "large sprawling and decentralised metropolis". (Lincolm 1992, pg 208)

Dublin has become a suburban city. Many reasons are offered for the "suburban mentality" - first was the attraction of fresh air and large gardens. Then there was the "relentless slum clearance programme" by Dublin Corporation for the 20's onward.

How does this information affect the proposed development plan? It is to Temple Bar's advantage that not having a large residential tradition it wasn't altered much by these migrations. yet, what is relevant to Temple Bar is the belief that ordinary working class families have no interest in the city centre and prefer the safety of the suburbs. Perhaps now there is an element of truth in this but it wasn't always the case. In general, people were unhappy about being dumped into the suburbs. They were, "involuntary explorers cast adrift without map or compass (Lincolm 1992, pg 204) deprived of familiar co-ordinates". Many applied to return to the city centre but were turned down. Frank Convery, Prof. of Environmental Studies, UCD has this to say,

"Working class Dubliners would give their eye-teeth for a Corporation house in the city and for every house that's built there are literally dozens of families who want it".
(McDonald, 1989, pg 23)

The reasons given for this are family ties and the great community loyalty within the inner city. So where has the wide-spread acceptance come from that only young single high-incomed people would really suit inner city living? At the moment there are approximately 200 residents living in the area and the plan is to increase this to between 2,000 and 3,000. As far back as 1985, An Taisce were advising that,

"A strong residential context would do much to engender pride in the district, boost local trade and ensure the preservation of the character of the area".
(Temple Bar - A policy for its Future)

For this to be a success it requires a mix of social class and income groups; here problems are envisaged. There are many reasons why T.B.P are being accused of aiming their apartments at only one social group.

Firstly the apartments being built have been described as small, one bedroom or 2 bedroom units”, tailor-made for young singles rather than families”. (Irish Times 22.4.1993) They have been referred to as “up-market tenements” and “of the shoe-box or dog kennel variety” - (Irish Times 21.1.1993) T.B.P have been promoting their affordability. Their small size makes the prices seem reasonable, yet on a price per square foot, they are more expensive than most. The original Framework Plan marked out many specific streets with a bias for family apartments, but in the new plan they are few and far between.

The second problem is that most of the apartments are to be sold rather than let. T.B.P themselves admit that the apartments are their most lucrative project and are, “expected to generate a small surplus, to be ploughed back into subsidising the less profitable activities”. (Development Plan 1993) This concern with profit, some believe has overshadowed their commitment to the idea of retaining at least a proportion of the accommodation for rental at subsidised rates. This would cater for young people and those less off, but the idea “has apparently been rejected in favour of bringing in as much revenue as possible”. (Irish Times 21.1.1993) In a recent article in the The Times (22.12.1993), several councilors at a meeting of the Conservation Committee of “Dublin City Council” expressed the fear that “less well off people would not be able to afford to live or work in the New Temple Bar area if current policies continue”.

Despite their initial pledge to student housing in conjunction with Trinity College, all plans for such a venture have been sidelined. Around 100 student housing units were included in the scheme by Hardwicke Ltd, for a multi-story car park off Fleet Street. The plans are now for standard housing on the site. In the Development Plan there is talk of placing student housing near the “music centre” as they would be more congenial to noise, but yet again there are no concrete plans. In T.B.P’s final report on “Creating Dublin’s Cultural Quarter”, they see “vitality” as important to the area and a

local student population as adding to this. "students must be a key target audience for a proportion of the accommodation".

Diversity is also seen as critical;

- 1) "diversity and choice in living, working shopping and leisure".
- 2) ownership - housing, accommodation retailing.
- 3) cultures - social classes, age groups and ethnic minorities.

"The New Temple Bar should be a model of city-living principles, a socially mixed community of about 2,000 residents, catering for young and old alike, for students, young couples and families".
(Development Plan, pg 10)

This is indeed the ideal mix but in its present format - none of the above mentioned groups have been catered for. The "element of social housing" has not been decided on and Dublin Corporation haven't yet sold them the land. Referring to these plans, Patricia Quinn says that, "it will depend on us persuading the agencies that fund social housing that our approach will work". (Quinn: 3.2.1994 - Interview with L. Kearney)

In general the housing provided around the city by Dublin Corporation is of a very low standard and brings with it many problems for its already disadvantaged residents. There is an opportunity here to create a new and exciting housing scheme, which could become a precedent for future social housing plans. Laura Magahy quotes the "Hundert Wasser Haus" in Vienna as an ideal role model, but until the plans are drawn up many remain unconvinced. The part I find most worrying, is the selection process for potential residents in the 'social housing'. In my interview with Patricia Quinn she explained how,

"instead of it being the people off the top of the social housing list it would be people who we would invite -who would come to us as a group - it would mean groups who are not just the mass; people who are top of the list".
(Quinn - 3.2.1994 - Interview)

Is this just a further guise to allow T.B.P choose the type of people they approve as tenants?

In theory T.B.P and the Temple Bar Development Council (The Voluntary Community Organisation of residents and retailers with 200 local members) share the same aim of inner city regeneration, but this council has complained about their lack of involvement in the Development Plan. Relationships between them have never been smooth and they have complained about their lack of involvement in the Development Plan.

They question the use of Temple Bar as a model for future urban developments in Ireland and Europe.

“It doubts that a structure..... which bypasses local government and gives no effective participatory role to the local community, is one which fits into current Europe aspirations of increased local democracy”.

(Sunday Business Post 4.4.1993)

Laura Magahy's answer to this is to contract a liaison officer to provide a clinic for local people to complain or question any developments.

Another area that T.B.P have fallen down on is facilities for children who will be “living” in the area. Creches and playgrounds are very necessary in a community with a population living in apartments - like in other European countries such as Germany; playgrounds play an important role in the absence of gardens.

The importance of where we live, and its effects on us cannot be underestimated.

Dublin as a city is troubled by dereliction and tormented by vandalism and crime; which as Cabot points out, cannot be disassociated from an unpleasant physical environment.

(1985 - “The State of the Environment)

For all the importance of theatre and literature;
music and cinema, it is the built environment which
has the most profound and inescapable effect on us.
(Lincoln, 1990 - pg 2)

There are many young people growing up in a badly planned housing and social context devoid of cultural or recreational facilities. Temple Bar will be rich in these facilities but will there be young people growing up there to take advantage of this?

The "Dublin Living City Group" was set up to support communities living in the city centre. Whether or not Temple Bar produces a real community remains to be seen. Many of the present inner city tenants renting premises face eviction if the owners wish to build more lucrative schemes. This is a frequent occurrence in the city. (Irish Times - 5.11.1993) for example on Dominick Street where Temple Properties (not to be confused with T.B.P) evicted "one of the few remaining traditional communities of the North inner city". In this article the residents laid a great importance on "neighbours", "community" and the "needs of the elderly". All of these issues are glaringly absent from the section on the residential proposals in the Development Programme.

In T.B.P 1991 report on "urban liveability", they voiced their own concern about these issues;

The pattern in similar areas of British cities is for them to become a mixture of well-off single person or young professional couples....before long, such areas are priced out of the range of the majority.

They then give a counter example in;

Fitzrovia, a part of central London where students, low income families and other small households live in close proximity.

We can only hope that they heed their own advice.

"The Temple Bar area is intended to act as a catalyst for further residential development in the city". This is a most positive aspect of the development. Up to now there has been no holistic approach to city planning in Dublin. A city is not bits and pieces but a "whole" of interdependent parts. That is why a proper Framework Plan is so important not just for Temple Bar but for the whole city. Joan O'Connor, the new President of the Royal Society of Architects, has this to say;

One lesson we should learn from Temple Bar is that the right framework is almost a prerequisite for successful architecture, elsewhere in Dublin. We are operating in a vacuum. (Irish Times - 23.12.1993)

CONCLUSION

Three years into the Development Plan and The Temple Bar is starting to take on its new shape. There are industrious construction workers in almost every street and several cranes grace the skyline. The 're-working behind facades' building policy is very much in evidence. Tourists are plentiful, the new cultural centres are well on their way to completion and 30 of the new apartments have been sold.

Temple Bar is indeed a flagship project, its success or failure at urban renewal will have large repercussions at a national level. However, if Temple Bar encourages even one project of a similar nature it will have succeeded in its original aim of "arts led urban regeneration."

At its most basic, The Development Programme is a positive thing. A renewed residential population is the one thing guaranteed to enrich our city. On this point, all interested groups unite.

It is imperative that T.B.P, even at this late stage, comply with An Taisce's recommendations to draw up an architectural inventory before the growing mistrust within conservational circles deepens, causing further conflict rather than co-operation.

Also important is the role that we as citizens of the city will play. We must constantly question, monitor and remain informed about all aspects of such developments; as they affect everyone who visits, works or lives in this city. When a development plan such as this one, doesn't live up to its original conservational commitment, explanations should be demanded.

The amount of criticism levied at T.B.P is healthy, and debate is always challenging. There is nothing pre-ordained about the Development Plan, T.B.P themselves hope it;

“will develop and change as necessary over the 5-year implementation period.

(Development Plan, pg 15)

Temple Bar should be seen as an investment that all Dublin people can benefit from. If this is to be our ‘cultural quarter, then it’s up to us to voice our opinions on all aspects of the development before the fabric of Dublin’s historic quarter is changed forever.

END NOTES

THE CULTURAL CENTRES OF TEMPLE BAR

- EXISTING AND PROPOSED

1. Project/Olympia Theatre Complex

New structure replacing the existing Project Arts Centre and next-door building will adjoin and share walk through foyer space with the 114 year old Olympia which will be renovated. The new building will include a 300-seater performance space a 120-seat Irish language theatre, and rehearsal and studio facilities for a new acting school.

2. Photography Centre

New complex of 2 facing buildings, to house a 3rd level school of photography, a national photographic archive and the Gallery of Photography.

3. Temple Bar Gallery and Studios

Renovation of Gallery and extension, including 30 studios.

4. Plackchurch Print Studios

Purpose built Development, to house up to 60 print-makers.

5. Viking Museum & Heritage Centre

A refurbished complex of buildings will house a "live" reconstruction of Viking Dublin and a permanent exhibition of materials.

6. Craft Centre

A 4 storey resource for a wide variety of craft workers and organisations.
Already on site.

7. Children's Cultural Centre

Sited in the refurbished Presbyterian Meeting Hall, with 150-seater auditorium, an indoor picnic area, various resource rooms, an informal gallery space, an extensive workshop/studio area and rooftop terrace.

8. Irish Film Centre

The centre pre-dates the current T.B.P cultural development plan. Opened to the public, September 1992.

9. Music Centre

New building incorporating 375-seater music venue and a basement housing Temple Lane's rehearsal studios.

10. Multi-Media Centre

A new building with an exhibition space, a new Irish visual arts archive and computerised telecommunications system.

All information taken from Paddy Woodworth's supplement to the Irish Times, "Temple Bar" - (24.7.1993) and - "Temple Bar Development Plan" - 1993.

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