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National College of Art & Design

B.Des. Industrial Design

THE DISTRACTION FACTORY

Dublin's New Social Habitat

by Owen Walsh

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Admission College of Arts and Sciences
to the University of Chicago

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Mr. Liam O'Dwyer, Owner/Designer of the Cafe en Seine.

Ms. Ciara Ni Laoi, interior designer with Frank Ennis and Associates.

Dr. Paul Caffry.

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Dear Mr. [Name] :

I am very pleased to hear from you.

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INTRODUCTION

Pubs are synonymous with the Irish social scene and indeed are an intrinsic element of Irish culture. Yet there appears to have been a break from the traditional Irish pub and the “Neo-Trad” pub of the eighties to another type of social habitat, one which is a melting pot consisting of a medley of influences and styles. The distinguishing factor of these new social meeting places is that they can be grouped together by a common goal: to differentiate from the competition. Why have they emerged? This is the initial question that this study is concerned with when considering the changing face of Dublin’s social habitats.

The designed environment is a reflection of who we are and who we want to be as individuals, and as a people. For this reason this thesis observes contemporary culture and the influence it is having on design environments using the new social habitat of Dublin as a case study. The society of the image, and the production of distractions is introduced as this has had a major influence on the interior designs of the new social habitats of Dublin.

The research carried out was both primary and secondary. It consisted of interviews with interior designers and proprietors, questionnaires and documented material. The research methodology and limitations are outlined in Appendix 4.

Chapter 1 deals with image bombardment in contemporary culture and the production of distractions.

Chapter 2 focuses on the new social meeting places scattered throughout the city of Dublin and illustrates the common goals which they are trying to achieve.

Chapter 3 Links image bombardment and the production of distractions to the new social habitats of Dublin .

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CHAPTER 1

THE PRODUCTION OF DISTRACTIONS:

IMAGE-BOMBARDMENT IN CONTEMPORARY CULTURE.

Contemporary culture is being moulded by an information revolution which has been brought about by technological advances in communication mediums: modems, fibre optic cable, communication satellites, the Internet, virtual reality, multimedia. These are the channels of the 'global village' which transmit information relating to what Paolo Soleri, architect and visionary, called "the sheer bulk of products and devices wanted and forced upon each man"(LeGates, 1996, p455).

Our immersion in a world of visual communication has meant that we have huge proportions of unnatural images in our heads. These images are designed to grab the consumers attention with the objective of selling a product. The image creators play on emotions, using images which shock, convey humour, instil fantasy or memories of the past. Through the new channels of the information revolution contemporary culture has become dominated by images which have been extracted from the past and manipulated to give new meanings in the present.

Our post-modern world with its eclecticism, pastiche, and kitsch elements, not to mention the transient nature of the urban decor, has had a great impact on our lives. It can be argued that we have become dependant on these images to preserve our sense of completeness.

"Plenitude, though basically an inner condition, can be invited by an inspiring and stimulating environment and the feeling of working toward achievements that overreach one's own limitations...."
(LeGates, 1996, p457)

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DEPARTMENT OF CHEMISTRY
JANUARY 1954
TO THE DIRECTOR OF THE UNIVERSITY OF CHICAGO
FROM THE DEPARTMENT OF CHEMISTRY
SUBJECT: REPORT ON THE PROGRESS OF THE RESEARCH
DURING THE YEAR 1953

The research program of the Department of Chemistry during the year 1953 was directed towards the study of the properties of the various types of polymers and the development of new synthetic materials. The work was carried out in the following areas:

1. The study of the properties of the various types of polymers, including the determination of their molecular weights, viscosities, and other physical properties.

2. The development of new synthetic materials, including the synthesis of new polymers and the modification of existing ones.

We are bombarded by these images every day of our lives, to the extent that they become just another part of our surroundings, the urban jungle - our new habitat. The more immune we become to these images, the more new images are required. So designers have to continue to scream louder to satisfy a now insatiable addiction, providing a very brief hit which lasts at best a glance.

Image manipulation and advances in image manufacturing programmes, has meant that the media images have become more sophisticated, and the images they portray are even more attention grabbing leaping out at the individual, this can be seen in the literal sense from plate 1. These images appear on the billboards of our streets, in magazines, journals and on television and now new media channels such as the Internet. The idea is to grab the consumers attention. A television designer explains his job:

"As television designers, we are the mercenaries...video witch doctors. Our waking hours are spent creating new addictions - impossible to hold, feel, taste or smell. Bombarding vision screaming to be the better exception. We are the purveyors of the new graven images."(Wilde, 1993)

Television is a powerful medium, and the tendency now-a-days is for a more "post-modern" type of programming. Andrew Goodwin's book, *Dancing in the Distraction Factory* explains how MTV (Music Television) is a

"mirror image of the ideal Post-modern text: ' Fragmentation', segmentation, superficiality, stylistic jumbling, the blurring of mediation and reality, the collapse of past and future into the movement of the present, the elevation of hedonism, to dominance of the visual over the verbal'(tetzlaff, 1986:80)." (Goodwin, 1993, Page 15)

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We are the information, popular culture society, the image junkies, who depend on a constant bombardment of images to keep us interested. The transient temporal image has become a part of our day-to-day lives and without it, we end up becoming bored and must move on. The transient nature of the image is just as important as the image itself in the effective creation of the ambience. That is to say by our very nature we depend on the image experience to be novel if it is to have any impact. Hence this new style (if it can be called that) has given itself a very short life span in its promotion of a fast moving transient world. In truth there is no definable style, there is no specific type. It is an eclectic mix with a taste of everything and anything; from images inspired by film, past eras, forgotten cultures, to futuristic images created from a bastardised cocktail of all the images that went before. The many new media channels for transmitting these images, ensures that the flow is constant and ever changing. The bombardment of images continues, each one tempting and distracting the consumer.

Fredric Jameson speaks about the consumers' *"..appetite for a world transformed into sheer images of itself and for pseudo events and "spectacles".(Jameson, 1990, Page 18)*. This appetite needs to be fed constantly with fresh new images. A surrounding which is stimulating and novel one day is the next, jaded and boring. The images which compete with each other for attention have the random appeal of the "drink me" bottle that Alice stumbles upon in Wonderland.

The images which confront the consumer in his day to day existence are images which instil in the individual aspirations of wealth, glamour, sophistication, luxury, or decadence. The media portrays to the consumer a utopian lifestyle, a lifestyle which everyone should aspire to. The hope of the image creators is that, set in this environment, the

product which is being advertised becomes symbolic of this idealistic lifestyle, and therefore desirable for the consumer to have in their world. The consumer accumulates these products with their associated meanings and statuses and creates an environment where they can act out the roles of whom ever they believe, or want themselves to be. The result is a society with an unquenchable appetite for experiencing every thing life has to offer, or perhaps more accurately, experiencing the "larger-than-life" manipulated images of the image creators.

The result of the bombardment is what appears to be the creation of a confused world, the most constant characteristics being transience and diversity. The aesthetic sensibilities of the consumer, are no longer as concerned with good taste as they are with a constant bombardment of new stimulating images.

"..Three phrases from Stuart and Elizabeth Ewen's *Channels of Desire* (1982: 241-51), which they see as symptomatic of the recent tendencies within consumer culture come to mind here: 'Today there is no fashion only fashions.' 'No rules, only choices.' 'Everyone can be anyone.'.." (Featherstone, 1991, P83)



Plate 1: *"Linda Evangelista, the first and greatest super model is fantasy made flesh" (Howell, 1996, p229)*

CHAPTER 2

DUBLIN: ITS CHANGING SOCIAL HABITATS.

"In the social sense "pubs are our piazzas", as one architect friend put it. How we present them, therefore, probably says more about our aesthetic sensibilities than almost anything else." (McDonald, 1995, p21)

Dublin is home to the traditional Irish pub, a social habitat which for over a century was satisfactory for the clientele. The traditional pub can be sub-divided into two distinct types, however both have become very Irish phenomena. The whitewashed walls, vernacular wooden furniture and fittings and open fire are all characteristics of the first, the older of the two and perhaps linked more to the country than the city. The second type or style was the Victorian pub with its elaborate, mahogany wooden interior, stained glass and brass. The 1980's brought the first change from these interiors in over a century; however the publicans refused to be adventurous. The new interior was merely a modern interpretation of the Victorian pub. The so called "Neo-Trad" pubs again used mahogany, brass and stained glass interiors, but had a much cleaner look without the elaborate carvings and ornamentation. Liam O Dwyer; Interior designer and publican, became the first to install a Neo-Trad pub in Dublin in 1980 (O Dwyer's: Mount St.). This was the beginning of a trend which lasted throughout that decade but which now seems to have relinquished its dominance due to the introduction of another type of interior.

The individual locations with this new type of interior, are actually quite different to one another, in the forms they take. However, the word "type" is used as they have emerged on the scene only in the last four or five years and in interior design terms contrast dramatically with the traditional interiors which went before.

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and change. It begins with the first settlers who came to the Americas in search of a new life. They found a land of opportunity, but also one of hardship. The early years were marked by struggle and sacrifice, but the spirit of the pioneers was unyielding. They built a nation from scratch, one that would stand as a beacon of freedom and democracy for all.

The story of the United States is a story of the American dream. It is a dream of a better life, of a land where everyone has the chance to succeed. The dream has inspired generations of Americans to work hard, to dream big, and to never give up. It is a dream that has made the United States a great nation, a nation that has led the world in many ways. The dream is still alive today, and it is still inspiring people to make a difference in the world.

The history of the United States is a story of the American spirit. It is a spirit of freedom, of independence, and of courage. The American spirit has been the driving force behind the nation's growth and development. It has been the spirit that has allowed the United States to overcome many challenges and to emerge as a superpower. The American spirit is still alive today, and it is still inspiring people to make a difference in the world.

The history of the United States is a story of the American people. It is a story of the people who have built this nation, of the people who have made it what it is today. The American people are a people of great strength and resilience. They have overcome many challenges and they will continue to do so in the future. The American people are the heart of the nation, and they are the ones who will shape its destiny.

The Ingredients which today constitute a successful social habitat: The new “type”.

From the interviews with those responsible for the new kind of social habitat in Dublin and from the results of the questionnaire it was possible to extract some ingredients which the designers involved felt were important in the creation of a successful interior.

The creation of a spectacle to aid in the clientele’s escape from reality:

Liam O Dwyer, the man who brought the first Neo-Trad pub to Dublin, continues to lead the market in new directions. He is responsible for the creation of some of these new social habitats. When speaking about the interior design of his locations, he described the characteristics which he felt were important in the creation of a popular social meeting place.

“..I do think there are some ingredients which are important to the success of any interior where people come to socialise. It has to be romantic, fun, fantasy, like some thing that was in the movies. It certainly does not have to echo every day life. I feel people socialise to escape, a change from their everyday routine.” (Walsh, Appendix 1, 23-11-1995)

This sentiment was echoed by Ciara Ni Laoi when talking about the design of *The Mercantile Bar and Grill*: “a sense of drama is what we wanted to achieve.”(Walsh, Appendix 2, 26-11-1995)

The idea of putting people on show was another aspect which Liam O Dwyer felt was important in the design of his interiors.

“ I think people like to be seen and like to see other people. After all that is what socialising is all about, obviously conversation as well but initially it is to be seen”(Walsh, Appendix 1, 23-11-1995)

While listening to O'Dwyer it became apparent that he looked on his interiors in the same way as a set designer would look upon his work.

The legend with long and short lines is
called "long and short".

There are many different kinds of
long and short lines. Some are
straight, some are curved, some are
broken, and some are solid.

There are also many different kinds of
short lines. Some are straight, some are
curved, some are broken, and some are solid.
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are solid.

The social environment becomes the set and the customer takes the role of the characters in a film. The movie is made up of fictitious characters living exciting and interesting lives. What better medium, therefore, to provide an "escape", to allow the customer to explore his or her imagination and relax, in an environment as far away from their day to day existence as possible. The *Café en Seine* (the forerunner to the Cafe-Bar in Dublin (plate 2) is not directly inspired by any particular movie, but the element of putting people on show is very evident in the layout of the interior. Raised seating in the form of the long bowed couch and a large number of bar stools promote this as well as the creation of a central promenade where people parade throughout the day.

The style of the interior is distinctly Art Nouveau, which many have criticised as being blatant pastiche. This does not concern Liam O'Dwyer, as he feels the creation of a theme within the interior is important to the creation of a strong ambience, recreating a style is a good way of doing this. He does not consider this location to be a "theme bar" however.

"I would not consider the Café en Seine to be a "Theme Bar" in the American sense of the word, however there is a strong Art Nouveau theme running through it. Perhaps some of my other venues could be more in line with the American meaning"(Walsh, Appendix 1, 23-11-1995)

The other venues which Liam O Dwyer refers to are *Break For The Border* (plate 3) inspired by the wild west and his latest venture, (not yet completed), *Swamp Critter*, which has a Louisiana Mississippi theme. The ambiguity between set designer and interior designer again became apparent while talking to Liam O Dwyer about these locations. In the latter, *Swamp Critter*, O'Dwyer intends to include a half section of a Mississippi river boat. The link between the latest interiors and set design is not just confined to the work of Liam O

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Dwyer. Frank McDonald, an architectural critic with the Irish Times said of the Long Stone: *"The back bar, with undulating walls and a a fireplace featuring the outsized head of a Viking god with a grate in his gob, is more like a stage set."*(Mc Donald, 1995, p22) (plate 4)

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Plate 2: The central promenade of the Café en Seine.



Plate 3: Interior of *Break for the Boarder*: the "wild west" theme bar.



Plate 4: The *Long Stone*: set design or interior design.

To differentiate from the competition:

"Something different", that's how the owners of Dublin's latest chiceries describe their premises.(Power, 1995, p66). This was confirmed by a questionnaire handed round to the proprietors of the interiors under discussion in this thesis.(see sample questionnaire appendix 3).

To differentiate from the competition is a common goal which all the new interiors strive to achieve. For the design of Irish bars this is quite unusual.

Even the most recent interpretation of an Irish interior, the Neo-Trad pub basically could be characterised by its use of mahogany and brass and stained glass. They became so popular in the 1980's that many have accused these interiors of being nothing more than a cliché. While Liam O Dwyer initiated the Neo-Trad trend in 1980, he can never be accused of doing them to death. He has always maintained that originality is important in the creation of a successful interior.

"You want your design to be successful but you also want it to be original, at least to Dublin, I think now-a-days at least, originality of the interior has alot to do with the success of the business. Originality distinguishes you from the competition and therefore makes the whole exercise of socialising more memorable and hopefully more enjoyable for the customer."(Walsh, Appendix 1, 23-11-1995)

While researching the inspirations and motivations behind Dublin's new social habitats it became apparent that there are many similarities between what's happening now in Dublin, and what happened in Barcelona during the 1980's. Guy, Julier when writing about the Barcelona bars, felt that the "...major aesthetic aim in these bars was to differentiate rather than recreate types"(Julier, 1991, P136).

It is interesting that O Dwyer should talk about the influence of the movie as the interiors of some of the famous Barcelona bars of the

1980's, also used this source of inspiration, among them were *Network Café* (plate 5) and *Velvet Bar* (plate 6), *Network Café* is inspired by Ridley Scott's *Blade Runner* and *Velvet Bar* by the film *Blue Velvet*. It's also interesting to note that both films were very imaginative creations, where fantasy played an important role in the creation of the ambience.

There is a certain amount of playing to the general public's ego, creating dramatic interiors in which the clientele can play a role, where they can escape, The architect Oriol Bohigas said that the interiors of the Barcelona bars have

"a decor that is aggressively trendy or that plays to the gratuitous excesses of the young clientele"(Coad, 1990, p59)

The interior of Velvet Bar Barcelona with its rich red lights and bar stools which conjure up images of the human posterior (plate 6a) captures the ambience of David Lynch's *Blue Velvet*; a film where exotica and desire were strong themes. The interior does not try to pastiche the sets of the film but instead redesigns to create its ambience.

The desired affect of both the Barcelona and Dublin bars are quite similar as will be shown in the common goals which they try to achieve: both strive to create unique interiors; both aim to stimulate the clientele's imagination, so that they can escape; both sets of interiors have been influenced by film and popular culture; both sets aim to reinforce the patron's self image as a person with sophistication and taste. The major differentiating characteristic between the Dublin Bar and the Barcelona Bar is that the latter tries to achieve these goals by redesigning, while the Dublin Bar predominately recreates.

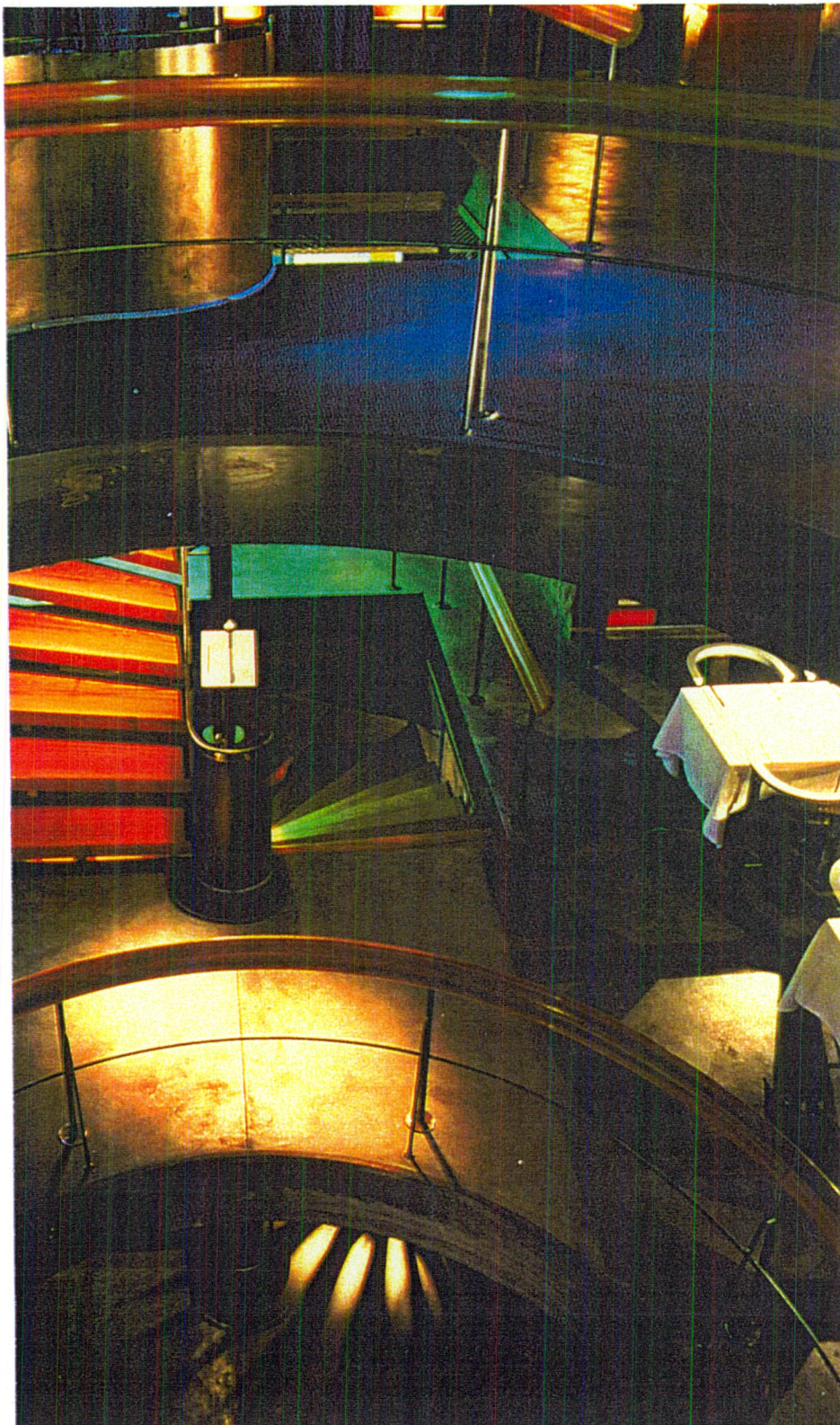
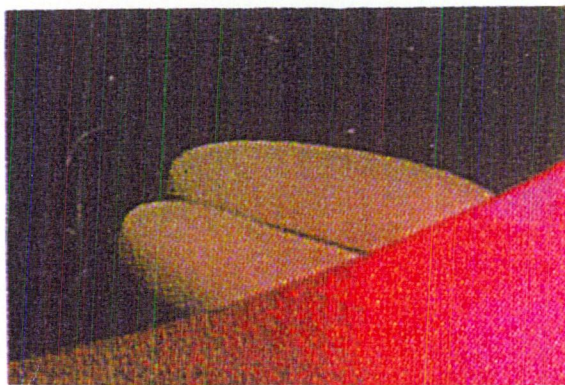


Plate 5: *Network Café*, Barcelona: inspired by Ridley Scott's film *Blade Runner*.



Plate 6: Velvet Bar, Barcelona: inspired by David Lynch's film *Blue Velvet*.



Bombardment of Interiors:

The old social habitat of Dublin that occupied a large proportion of the city centre, has been dominated by a homogeneous interior that has become known as the traditional Irish pub. The new social habitat of Dublin as a result of the abundance of influences, is a striking change; from this homogenous type to one which visually is much more interesting. It is possible to subdivide the new social habitats of Dublin into individual locations which come under the following headings. The first to be introduced is the "American theme bar" as I feel this is significant in characterising what has happened to Dublin's social habitat.

American Theme Bar:

Thunder Road Cafe.

In the architectural world the American theme bar is rarely spoken about with praise. The concept of such an interior is to choose a well-loved theme from the past and recreate it. The theme may be an era, such as the wild west interior of "*break for the border*", or a symbol such as Marilyn Monroe or Elvis Presley, or even an object, as is the case with *Thunder Road Cafe* that takes the Harley Davidson Motorcycle and its American associations as its theme.

The interior of this is quite amusing as it has taken all the icons associated with the bike and incorporated them into every aspect of the design. The front forks of two "easy rider" motorcycles as well as the forearms of the bikers themselves form a canopy over the bar. The biker's arms protrude from a plaster cast depicting Mount Rushmore (plate 7). The American theme is repeated through motorcycle petrol tanks painted with stars and stripes (plate.8), as well as consumer products such as *Pepsi Cola*. All the elements combine to form a museum-like interior of memorabilia associated with the Harley Davidson Motorcycle and the United States. The result is a shrine to a

consumer product. The product has in the past through advertising and cult films such as "Easy Rider" been associated with an American rebel way of life. The ambience is not created by the use of light shape and form but by the associations which the customer has to the icon. The execution of the design is quite crude, and is not intended to be subtle. There is little innovation or reinterpretation, however it has become popular because it provides a spectacle for the clientele.



Plate 7: Interior of *Thunder Road Café*: recreation of Mount Rushmore.

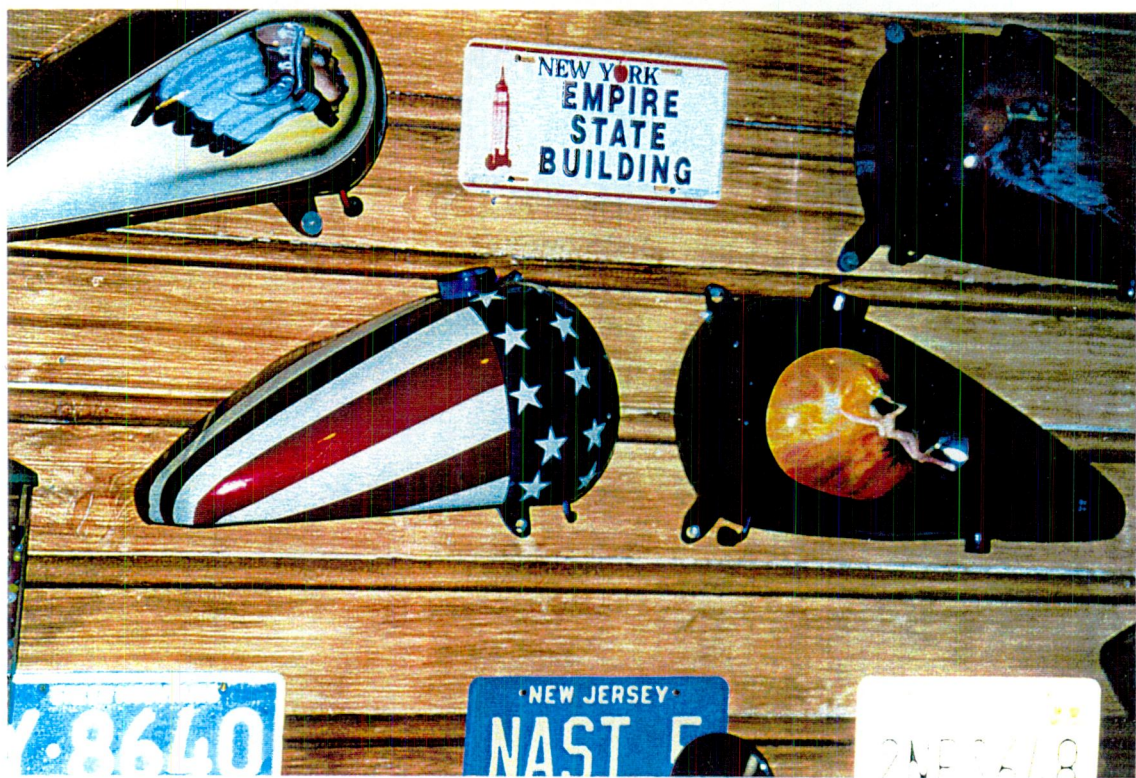


Plate 8: Interior of *Thunder Road Café*: American cultural icons on Harley Davidson petrol tanks

The Continental Cafe-Bar:

Cafe en Seine.

The Cafe en Seine was completed by Liam O'Dwyer in 1991 becoming the first Cafe-Bar in Dublin. It is the largest of its kind in the city, occupying a long narrow site on 40 Dawson street.

Liam O'Dwyer does not believe the interior can be labelled an "American Theme Bar", but he does admit that it has a strong Art Nouveau theme. The Art Nouveau theme can predictably be seen in the characteristic curve of the bar counter and on the balcony overlooking the bar area. The stronger Icons of the Art Nouveau style are also evident in the wall paintings conveying a water lily motif which is repeated along the length of the building above the "bowed seat" (plate 9). Familiar swirling patterns from the Art Nouveau style decorate the panelling in the roof and in the form of carved frames surrounding wall mirrors. The lighting in the interior is provided by hundreds of spherical lamps located in a chandelier form, above the central promenade and on both side walls. The lamps above the bar are the most innovative feature in the entire interior, and are an example of a reinterpretation of the Art Nouveau style. The characteristic curves are still evident but are more subtle than the other furnishings, using the Art Nouveau style as an inspiration rather than blatantly recreating it (plate 10).

While the Cafe en Seine is a dramatic interior and is praise wordy for its attempt to bring something new to Dublin's social habitat, it has not tried to reinterpret anything about the Parisian Cafe-Bar. The *Thunder Road Cafe* is perhaps an unfair comparison, but the similarities between the American Theme Bar and the *Cafe en Seine* are evident: the icons of the Art Nouveau style are taken, and in a similar manner to the American/Harley Davidson icons, repeated throughout the interior. While the interior is given its ambience by the use of soft golden light, the association which the customer has with the Art Nouveau style is convivial to instilling in the customer the ambience of

Paris. *The Cafe en Seine* has become very successful and while it is recreating rather than reinterpreting design, it seems to serve its purpose as a social habitat. When someone leaves the confines of his or her home it is to find something as far removed from their everyday existence as possible. This escape they can find in the luxurious materials, rich colours and sensual interior of *Blue Velvet* in Barcelona or in the futuristic set of the *Network Cafe* or maybe they can find it in the *Cafe en Seine*. The novelty of a French style cafe, may be just enough to have the clientele believing that the evening sunlight which passes through the café windows are the romantic rays of Paris and the voices of the passers by have a French tone to them.



Plate 9: Water Lily: an icon of the Art Nouveau style is repeated through out the *Café en Seine*.



Plate 10: Lamp from the *Café en Seine*: attempt to reinterpret rather than recreate.

The Designer Bar:

The Mean Fiddler.

"Designed by London based architects Madigan and Donald, this is a brave effort to bring Barcelona to Dublin."(McDonald, 1995, p21).

The Designer Bars of Dublin are the stylish interiors which are to provide a social habitat for the more sophisticated Dublin clientele. Designer Bar implies that these interiors have manipulated shape and form in an innovative manner, creating an original interior.

The architectural critic Frank McDonald compliments the work of the architects involved in the design of the *Mean Fiddler* (plate 11), saying *"it is an antidote to half-baked rendition of the past"* and goes on to pick out "innovations" such as making *"a feature out of the ventilation duct which runs above the long bar counter"* and *"wonderful concealed lighting in red, blue, green and yellow cut-outs"* (McDonald, 1995, p21). It is ironic that McDonald should welcome this interior as being contemporary design and in the same article admit that it is an *"effort to bring Barcelona to Dublin"*. Making a feature out of ventilation ducting was a characteristic of many of the Barcelona Bars of the 1980's. This feature could be seen 12 years ago in *Otto Zutz Club*, Barcelona (plate 12). The *"wonderful concealed lighting.."* was also a characteristic of many of the Barcelona bars.. If the *Cafe en Seine* is criticised for recreating rather than reinterpreting, equally the *Mean Fiddler* could be accused of looking to the Barcelona Bars of the 1980's and extracting the characteristics, the symbols of its style, and incorporating them into its interior design.

The Turks Head:

The *Turks head* is again a Spanish-influenced design and is one of the more elaborate of all the interiors under discussion. A Gaudi-inspired interior, as one would expect it has plenty of curves. Twisted columns covered in mosaic support an undulating ceiling. Even the bar stools which circle the central serving area are quite lavish in their execution

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(plate 13). While the interior is interesting and unusual it seems to be more concerned with the creation of something spectacular than combining forms in a creative way: Lavishly decorated rather than "Designed interior" is perhaps a more appropriate description of this particular location.

All the examples discussed in the previous section are influenced by a theme, they are not authentic but rather try to recreate popular culture. The different "types" which have been discussed (The American Theme Bar, The Continental Cafe-Bar, and The Designer Bar) use popular culture to create their respective interiors, the only difference being their varying degree of subtlety. The designer bar is perhaps the most subtle of those discussed it choosing the Barcelona Bar as its theme. One must begin to question whether the new social habitats of Dublin are inspired by design or more closely linked to a society which is influenced by images and icons of other cultures and their associated lifestyles.

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Plate 11: Interior of the Mean Fiddler: with exposed ventilation ducting exposed.

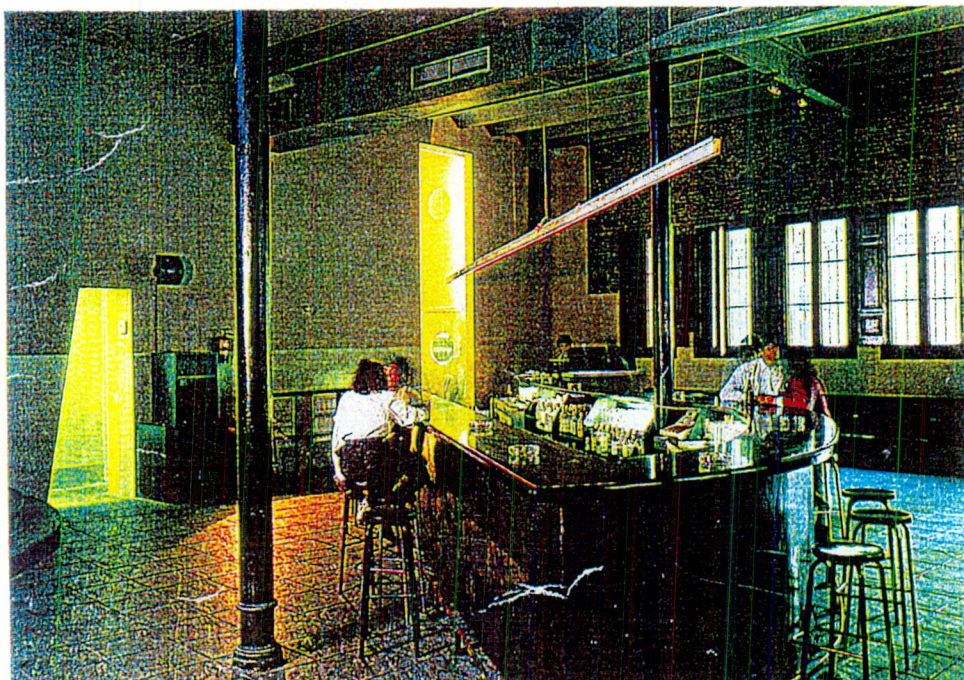


Plate 12: Otto Zutz Club, Barcelona: with ventilation ducting exposed twelve years before the *Mean Fiddler*.



Plate 13: The interior of the *Turks Head*: lavishly decorated rather than designer interior

CHARACTERISTICS OF THE NEW INTERIOR:

The impression one gets when one looks at the many different styles and influences, is that there are very few characteristics which these interiors have in common. However while there may be an eclectic mix of styles and influences the aims of the new interiors are found to have some common goals. These goals can be broken down under the following headings:

1. differentiation;
2. reinforcing the patrons self image as a person of sophistication and taste
3. putting the clientele on show;
4. dramatising the interiors to create an environment conducive to escape and fantasy; the influence of film and popular culture and finally
5. novel and visually stimulating.

1. Differentiation:

One of the primary goals of the new social habitat is to differentiate itself from the competition, by developing its own unique style. This is done in most cases by theming the bar with a locally original style (i.e., a style original to Dublin) or influence. The Turks Head for example is inspired by Gaudi while the Cafe en Seine is inspired by the Cafe-Bar's of Paris and has a strong Art Nouveau theme. "Something different" is important in attracting the clientele that is, something different to Dublin not necessarily to the interior design world.

The American Medical Association is a non-profit corporation organized for the purpose of promoting the interests of the medical profession and the public. It is composed of members who are physicians and surgeons, and who are engaged in the practice of medicine and surgery. The Association is organized into sections, each of which is devoted to a particular branch of medicine or surgery. The sections are: General Practice, Internal Medicine, Surgery, Pediatrics, Obstetrics and Gynecology, Ophthalmology, Otorhinolaryngology, Dermatology, Syphilis, and Venereal Diseases. The Association also has a number of committees and subcommittees, which are responsible for the management of the Association's affairs.

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2. Reinforcing the Patron's self image as a person of sophistication and taste:

The "designer bars" of Dublin are attempting to emulate the interiors of the Barcelona Bars. They could be described as theme bars which take design as their theme. The "American Theme Bar" is not what the designer wants to associate with the establishment as it would be detrimental in the creation of the illusion of authentic designer interiors. The idea of the "designer bar" of Dublin is to instil in the patrons the feelings of being in an exotic and glamorous interior; reinforcing the patrons self image as a person of sophistication and taste.

3. Putting the clientele on show

The clutter of the Neo-Trad pub has been replaced with the open spaces of the new breed of social habitat. The tendency of the old social habitat to hide the customer in its nooks and crannies has been replaced by interiors designed for easy social interplay and mingling. This can be seen from the interior layout of all the new interiors. Tables are no longer partitioned or hidden away in the corner as was the case of the Victorian interiors. The tendency today is to put the clientele on show, the creation of a central promenade "promotes 'boy meets girl' in the *Cafe en Seine* and if you have 'boy meets girl' you have a good design. (Walsh, 23-11-1995, appendix 1)

4. Dramatising the Interiors to create an environment conducive to escape and fantasy:

One of the most basic aims of any interior is to make the customer feel welcome, however this does not mean he or she should feel at home. Lavish decoration, large scale features, use of lighting as well as the elements discussed in the previous sections, (such as putting people on show), and the creation of "exotic", "glamorous", "sophisticated",

and novel interiors aid in dramatising the social scene in Dublin; providing an environment conducive to escape and fantasy.

5. Novel and visually stimulating images pseudo events and spectacles:

This is perhaps linked to the last section but could also be used to sum up the interior design of Dublin's new social habitats. The inspiration for these new interiors is less associated with design than it is to the appetite which the patrons of today have for novel and visually stimulating images pseudo events and spectacles; the symptoms of consumer culture.

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DEPARTMENT OF CHEMISTRY

REPORT OF THE
COMMISSIONERS OF THE
LAND OFFICE
OF THE STATE OF ILLINOIS
FOR THE YEAR 1891
PUBLISHED BY THE
STATE OF ILLINOIS
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CHAPTER 3

IMAGE BOMBARDMENT IN CONTEMPORARY CULTURE: ITS INFLUENCE ON THE DESIGN OF OUR SOCIAL HABITATS.

“‘Today there is no fashion only fashions.’ ‘No rules, only choices.’ ‘Everyone can be anyone.’..”(Featherstone, 1991, P83)

These three symptoms of consumer culture as summarised by Stuart and Elizabeth Ewen's , Channels of Desire could also be used to summarise the reasons for the emergence of the new type of social habitat on the streets of Dublin.

In chapter 1 of this thesis there was a discussion of the effect which image bombardment is having on our aesthetic sensibilities and chapter 2 looked at the emergence of a new kind of social habitat on the streets of Dublin. This chapter will link image bombardment and contemporary culture to the interior design of these new social habitats. The symptoms of consumer culture can be seen in the changing social habitat of Dublin.

There is no fashion only fashions (differentiation):

What is “in-fashion” these days is choice. There is no particular style or theme which is dominant over any other. The consumer, or in the case of bars the patrons must have variety. They are dependant on novel images to hold their interest. They constantly demand new experiences which translate in interior design terms into new ambiances. The ambience is what instils in the patron the desired emotion. Even this, however, tends to be transient as once the experience is complete new experiences are demanded. Hence the wide variety and transience of the new interiors on the market.

“..Judging by what is being done these days to pub interiors, we seem to be an extraordinarily fickle lot and publicans are at their wits' end second-guessing public taste. In Dublin, they pay huge

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sums for pubs and then spend half as much again on renovations; one licensed trade expert even suggests that they need to be refurbished every four years or so to maintain their "buzz".(McDonald, 1995, p21)

An eclectic mix of styles and images have been used in the design of the new interiors. The aim is to create a novel interior, something which is novel, at least to the streets of Dublin. The publicans have looked to all kinds of inspiration to create a successful interior: adopting other cultures, other eras and mixing all the images to create something which is more concerned with creating an experience for the client rather than creating good design.

No rules only choices:

The homogeneous interior of the traditional Irish pub which once dominated the social habitat of Dublin was catering for a conservative clientele. The rules were to create familiar interiors which were warm and hospitable.

Because of the technological advances in communication mediums the consumer is increasingly becoming more open to the influences of contemporary culture and as result Dublin is undergoing a social change; from an introverted conservative society to a cosmopolitan expressive city.

The change from an homogeneous social habitat to a heterogeneous one represents the change from conservative public taste to one which is tolerant to difference and open to all kinds of new pleasures.

Featherstone feels that our contemporary culture has a "*market dynamic with its constant search for new fashions, new styles, new sensations and experiences.*" (Featherson, 1991, P86). This again can be seen through the interior design of our new social habitats.

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There are no rules when it comes to the design of the new interiors. There seems to be no end to the sources of inspiration nor to the way that the different styles and cultures are mixed and distorted to create the desired effect. Some of the interiors such as in the *Cafe en Seine*, has an Art Nouveau style, and this style is consistently repeated throughout the interior, however in other interiors an eclectic mix of furnishings or juxtaposition is used to create an interior which is visually interesting.

Everyone can be anyone (reinforcing the patron's self image of a person of sophistication and taste, fantasy and escape):

"Contemporary popular culture (fashion, music, television, videos, drinking, dancing, clubbing) is regarded as dominated by the 'as if...' world of advertising. Clothes, bodies, faces become quotations drawn from the other imaginary side of life: from fashion, the cinema, advertising and the infinite suggestibility of urban iconography (Chamber, 1987: 7)"(Featherstone, 1991, P100)

The aim of the "'as if..' world of advertising" is to instil illusions in the consumer of who they are or who they can be. Consumer culture through the mediums of the information revolution spoken about in chapter 1 are preoccupied with the creation of a fantasy world which aims to sell a product by attaching promises of escape.

"Commodities hence become free to take on a wide range of cultural associations and illusions. Advertising in particular is able to exploit this and attach images of romance, exotica, desire, beauty, fulfilment..." (Featherstone, 1991, p14).

It is not surprising that the interior designs of the new social habitat should like a consumer product incorporate fantasy and escape into interiors. *" It has to be romantic, fun, fantasy, like something that was in the movies"(O'Dwyer 1995)(Walsh, Appendix 1, 23-11-1995).*

The "wide range of cultural associations" which commodities have taken on are evident in the Thunder Road Cafe (American Culture), Cafe en Seine (French Culture), and the "Designer Bars"; *The Mean Fiddler* and *The Turks Head* (Spanish Culture). The cultural 'illusions'

are the associations which the consumer has to the various images and iconography of popular culture which are recreated within the locations.

The effect which consumer culture is having on our new social habitat can be seen in the replacement of design with the symptoms of consumer culture. There is a precipitation of the image, the spectacle, and the distraction from contemporary culture into the interior design of the new social habitats of Dublin.

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CHAPTER 4

CONCLUSIONS

It is ironic at a time when the traditional Irish pub is being exported to cities as exotic as Bangkok, that in Dublin our new social habitats are inspired by what the rest of the world has to offer: Perhaps it would be more accurate to say that Dublin's social habitats are being inspired by images of what the rest of the world has to offer, images which have been conveyed to us by the new media channels.

Chapter 1 discussed the effect which image bombardment and the information revolution is having on consumer taste. Chapter 2 explored the new changing social habitats of Dublin, extracting their common goals. Chapter 3 illustrated how the changes in consumer taste (as a result of image bombardment), have influenced the interior design of our social habitats.

Consumer culture seems to be based on a lifestyle of distractions and escapism. The repetitive bombardment of images which the consumer experiences has had the effect of blurring the division between fantasy and reality. The images provide a distraction and an escape from everyday life. Subconsciously perhaps there is a dependence on this escape, to the extent that contemplating reality is no longer possible and the bombardment of images has become a necessity to provide an essential distraction. This is perhaps what Fredric Jameson means when he talks about the consumer's *".....appetite for . . pseudo events and spectacles"*.(Jameson, 1990, p18)

Increasingly there are similarities between interior designers and the image creators who transmit their work over the new channels which the information revolution has provided. The interior designers of the

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social habitats of Dublin are working to the same goals as the image creators:

1. Differentiation.
2. Reinforcing the patrons self image as a person of sophistication and taste;
3. Putting the clientele on show;
4. Dramatising the interiors to create an environment conducive to escape and fantasy; the influence of film and popular culture and finally
5. novel and visually stimulating. pseudo events and spectacles

Our surroundings which now seem to be dominated by the goals and products of the image manufacturers is a world of images which some how we are meant to aspire to rather than surroundings that are inspiring. The result is a world where “every one can be anyone “, but it is at a superficial level. We are merely acting out roles and lifestyles which have been fabricated by the image creators, who continue to scavenge in the dust bins of time, extracting images from the past, dusting them off, giving them bright new coats of paint, sitting them on a pedestal and calling them creative new fashionable interiors.

The situation in Dublin itself is one whereby the clientele feels they are getting something new; but such is not the case as the interiors seem to mimic the continental styles with little reinterpretation. While these interiors are the newest to the Dublin social scene they are merely the equivalent of inaccurate theme bars where everything is a cliché, a conventionalised idea of what an interior belonging to this era or culture should look like. So while many may feel we are finally looking forward rather than back in the search for alternatives to the traditional Victorian interiors, it is in fact the case that we are still afraid to be adventurous in the design of social habitats; choosing the traditional, the tried and tested from other cultures rather than our own.

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The exporting of the Irish pub interior represents the distillation of our traditions and values into a neat package which can be sold to the consumers of other countries. There is nothing authentic about these interiors - they are mere reproductions. The complexities of other cultures, the beauty of eras of our past are being manipulated into nothing more than false superficial images, icons which have been reproduced so often that their meaning has long since been forgotten.

The interior design of Dublin's social habitats echoes the social change which our society is experiencing. The influence of the image and popular culture, the transient nature of our surroundings, the need for novelty to hold our interest, are all elements of our new society which are evident in the interior design of our social habitats. In a sense the new interiors of Dublin are consumer products which are used and then cast aside.

The change from a homogeneous to a heterogeneous social habitat has been quite dramatic. It is not surprising therefore that the interiors were greeted as being a breath of fresh air to the Dublin social scene. Frances Power saw their arrival as being the result of "*experimenting with styles and spaces*" and felt their emergence marked a turning point for Irish architecture. "*At last, Irish architecture can dare look forward rather than back in time*" (Power, 1995, p67).

"The first visible sign of the coming of age of a country in design terms is the infiltration of fashion and fashion awareness among ordinary people; the second is the proliferation of interior design (Coad, 1990, p51)

Certainly, there has been a proliferation of interior design in Dublin. However, designers are not truly experimenting with their art and certainly they are not looking forward. This seems to be a symptom of our new society: an appreciation for good design is now usurped by a fascination with the temporal image. At this point in time the interior

The first part of the report deals with the general situation of the country. It is a very interesting and informative study of the country's development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country's development.

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design of our social habitats could go in either or both of the following directions.

The first is that the public demand a higher standard of interior design, and the interiors hence become more design orientated retaining the influences of contemporary culture, but instead of recreating the “graven images” stored in the image libraries, begin to reinterpret and create innovative design. The Barcelona Bars of the 1980’s successfully balanced the symptoms of contemporary culture with good quality design. While they took their narratives and made reference to contemporary culture and styles of the past they never formed anything like the theme bar genera which are evident in Dublin. However the financial backing and the wealth of talented interior designers available in Spain do not yet exist in Ireland, hence the tendency to recreate the bars of Barcelona as could be seen with the *Mean Fiddler* rather than taking their ideals and inspirations and creating something new.

The second direction is that the image creators of the communication media replace the interior designers. Such a direction can already be seen in Dublin in the form of the “Internet Cafe” which is the latest new-comer to Dublin’s changing social habitat. Here through the window of the computer monitor the patrons can drink from a well of digitised images (plate 13). The pliability of this digitised content far exceeds that of even the most revolutionary space-age material, objects can be and become any shape or colour, and appear and dissolve on command. Stunning imitations of reality can be created as well as forms and experiences previously unthinkable. They can be as transient as the patron desires; the patron having the control to enter the next spectacle at the touch of a button.

These locations are the essence of what this thesis is about; that consumer society has become so preoccupied with the spectacle, the

image and the need for a constant supply that even the interior designers are unable to keep up. The bombardment of images now evident in our changing social habitat is being replaced by digital images of the Internet Café. This direction would be the death of locations designed for humans interacting with other humans; creating a social habitat which is based on the consumer narcissistically pleasing oneself immersed in the world of the image creators which summon dreams, desires, fantasies...

1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research. It also provides a brief overview of the methodology used in the study.

2. The second part of the report is a detailed description of the study area. It includes information about the location of the study area, the population of the study area, and the characteristics of the study area. It also discusses the data sources used in the study.

3. The third part of the report is a detailed description of the study results. It includes information about the findings of the study, the conclusions drawn from the findings, and the implications of the findings. It also discusses the limitations of the study and the need for further research.

4. The fourth part of the report is a summary of the study. It provides a brief overview of the study and its findings. It also discusses the conclusions drawn from the findings and the implications of the findings.

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Plate 14: *Planet Web* neon sign.



Plate 15: *Planet Web* interior: Internet access points.

Appendix No. 1.0

Interview with Liam O'Dwyer 23- 11-1995

Location: O'Dwyers of Mount St.

Interviewer: Owen Walsh.

Topic: The *Cafe en Seine* and other locations in Dublin
design by Liam O'Dwyer

Liam O'Dwyer is a publican by trade but has spent the last 10 years working more closely with the interior design of his establishments than their management. He has been the interior designer of the more unusual and successful locations in Dublin and his work is on-going. The aim of this interview was to find out more about his work, why he designs his interiors the way he does. I met the man in the upper floor of his pub (O'Dwyers of Mount St.) .

Liam O'Dwyer: In 1990 I began work on the *Cafe en Seine*, which was the first Cafe-Bar in Dublin.

Owen Walsh: What were your reasons for creating this style of social location ?

Liam O'Dwyer: Well firstly we saw the location of 40 Dawson St. as having a lot of potential for being a good location for a Cafe-Bar, it is on one of the most cosmopolitan streets in Dublin and from looking at the building at the time we could tell that it had particular features in the roof structure which could be quite spectacular. So when we acquired the location we immediately removed the ventilation systems and a false floor which covered the roof structure to see exactly what we had. We were pleasantly surprised with what we found. It was at this point that we decided to create the Cafe-Bar in a continental style,

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our decision as mentioned before was based on number 1, the location and number 2, the building itself which suggested this continental atmosphere to me, but I think the location is the more important of these two factors. It is the kind of location that the market wanted.

Owen Walsh: So the foreign market was what you were aiming at ?

Liam O'Dwyer: Yes, but obviously we hoped the Irish would be attracted to the location as well. The thing is, Dublin has become more cosmopolitan in recent years so we knew at the time there would be a market even if it was only the foreign element in Dublin. So in a sense we were safe we were trying something new to the Dublin social scene but if the Dubliners did not like it, we were pretty sure the foreign element would.

Owen Walsh: So that is the reason for the continental influence, but what made you choose the Art Nouveau style in particular ?

Liam O'Dwyer: Well, again it was a lot to do with the materials I had available to me at the time, I go to auctions when ever I can to source furnishings for my interiors, mainly second hand and around that time I found what is now the bar counter and the arch ways in an auction in England. The bar was originally a balcony from a Villa in Italy and it had this curve which rippled along the front of the bar which I feel had an Art Nouveau feeling about it. The fact that this would be such a prominent feature in the over all design of the interior it led the way in determining the Art Nouveau style.

Owen Walsh: Is that the way you go about designing all your interiors, I mean do you always have a particular style which runs through the entire interior ?

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Liam O'Dwyer: Some times, this here (referring to the upstairs floor in O'Dwyers of Mount St.) is Macabre and it was designed as a pioneering design in Dublin. You want your design to be successful but you also want it to be original, at least to Dublin, I think now-a-days at least, originality of the interior has a lot to do with the success of the business. Originality distinguishes you from the competition and therefore makes the whole exercise of socialising more memorable and hopefully more enjoyable for the customer.

Owen Walsh: I can see that in much of your work. You seem to have some of the more original design interiors in Dublin.

Liam O'Dwyer: Well yes, I would like to think that. Here as I said we have *Dance Macabre* and downstairs we have *Howl of the Moon* which is an Afro Caribbean voodoo interior. All the interiors which I have done are quite different to each other.

Owen Walsh: Have they anything in common at all ?

Liam O'Dwyer: In their appearance, no. However I do think there are some ingredients which are important to the success of any interior where people come to socialise. It has to be Romantic, Fun, fantasy. In a way what I am describing is something that was in the movies. It certainly does not have to echo every day life. I feel that people socialise to escape, to have a change from their every day routine.

Owen Walsh: So you use a theme or a style which you feel, can give the customer these ingredients; Whether it is the Afro style of the *Howl in the Moon* or the Art Nouveau style of the *Cafe en Seine* or the Americana influence of *Break for the Border*?

Liam O'Dwyer: Yes, I look at the location, that is the type of clientele if you like, and then I try and create an interior that fits the structure and has some or all of those ingredients which I spoke about. Its interesting that you should use the word theme because sometimes there is confusion between what is the American phenomena of a "theme bar" and a bar with a particular theme running through it. I would not consider the *Cafe en Seine* to be a Theme Bar in the American sense however there is a strong continental Art Nouveau theme running through it. Perhaps some of the other venues could be more in line with the American meaning ?

Owen Walsh: What locations would you consider to be Theme Bars?

Liam O'Dwyer: well certainly *Break for the border* has a Strong "Wild West" Americana theme and any one who has seen, a western movie and having seen the characteristic features of the west in these films immediately associate *Break for the Border* with this era and therefore the whole atmosphere of what was the wild west is brought to the interior.

The project I am working on at the moment is what you could call a theme bar. *Swamp Critter* and as it's name implies it has a strong Louisiana , Mississippi theme. We hope to get a half section of one of those Mississippi river boats, so as you can imagine it is quite a large under taking.

I am flying to Louisiana to get a better idea of what to include. I do a lot of travelling to find the right furnishings for my interiors. A lot of the furnishings I choose are second hand, so they already have a used look about them which gives them their own particular ambience. You tend to acquire furnishings which have a strong theme which is possibly the reason why some of my locations could be called theme bars.

The first part of the report deals with the general situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the prospects for the future.

The second part of the report deals with the financial situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the prospects for the future.

The third part of the report deals with the social situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the prospects for the future.

The fourth part of the report deals with the economic situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the prospects for the future.

Owen Walsh : Can you talk to me in more detail about the interior design of the *Café en Seine*, who did you find to do the murals for example ?

Liam O'Dwyer: CUDOS designs were the group that did the murals, they knew what I had in mind for the interior and they just went about their work there, a very professional group.

Owen Walsh: What interiors have you been involved in.

Liam O'Dwyer: *Sinnetts* is a traditional pub in a basement, *Break for the Border* is the Americana Wild West theme bar, *Major Toms* is a nostalgic 60's venue and the *Café en Seine* is the cosmopolitan one. This place here, (O'Dwyers of Mount Street) is a traditional office support. In the early 80's it was very brass and glass. In fact I think it was the first of the Neo-Trad pubs in Dublin at the time, since then they became very popular so by the 1990's we decided it badly needed a change, so we painted all the mahogany panelling bright African colours which was quite sacrilegious at the time but it worked out very well.

Owen Walsh: How do you feel about some of the other locations around Dublin, for example *Thomas Reeds*, *The Globe*, *Hogans* etc. some of the smaller locations in Dublin ?

Liam O'Dwyer: I am not mad about the "brown café" as they call them in Holland, Amsterdam and Belgium on which they are styled. They're basically the Netherlands version of a traditional Irish pub. They're very popular in the Netherlands but they tend to be very small. They never run on the large scale and we i.e. me and my investors would

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DEPARTMENT OF CHEMISTRY

REPORT OF THE
COMMISSION ON THE
STRUCTURE OF THE
ATOMIC NUCLEUS

PRESENTED TO THE
ACADEMY OF NATURAL SCIENCES

BY THE
COMMISSION ON THE
STRUCTURE OF THE
ATOMIC NUCLEUS
CHICAGO, ILLINOIS
1950

CHICAGO, ILLINOIS
1950

CHICAGO, ILLINOIS
1950

not be interested in such a small location. We need a certain volume to support a certain calibre of management. The "brown cafes" would be too small to support that. You could do a "brown café" but you are breaking the rules because the whole concept of them is that they are small and therefore more intimate. They're almost social, they are not really commercially driven, the ambience is therefore very relaxed. Having said all that I know the ones you mentioned there are doing very well. But as I say we prefer size.

Owen Walsh: So do you consider your locations to be less hospitable and intimate than these "brown cafes" ?

Liam O'Dwyer: Well no matter how big you are you always strive to be hospitable and intimate.

Owen Walsh: There seems to be an influx of interiors from different cultures of late?

Liam O'Dwyer: Yes, they are all quite popular. The time we opened the café en Seine we were not quite sure how it would go down, but people were very responsive to it. There is a great buzz about the place particularly on a Saturday. It's never empty because the atmosphere changes through out the day. It lives with the city.

The other interesting thing about the *Café en Seine*, is that we are now on the brink of acquiring No. 39 Dawson St. which is just next door to the *Café en Seine*, it has a granite front on it. I am strongly thinking of a café Macabre with Spanish style. The one that is forming in my mind could be very interesting. But you'll have to wait and see.

Owen Walsh: So you plan on staying busy designing and bringing new interiors to Dublin.?

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Liam O'Dwyer: Well this is my forte and this is where I have developed my expertise so, yes I do. I enjoy my work but at the end of the day it is a commercial venture and unless your guess at what the market wants is correct you stand to lose a lot of money. When you are buying the furnishings for the interiors you can never be sure until it is finished how it will all go together. The way the different elements combine in the interior I is always interesting I like to have a continuity in the design. In the *Café en Seine* for example I remember thinking as I was walking past the government buildings by Merrion Square that bowing the long seat to match the bar in the *Café en Seine* would provide that continuity in the bar. That area in the *Café* with the seat on one side and the bar counter on the other gives a kind of promenade effect - a cat walk as such, people watching if you like.

Owen Walsh: You think this is important ?

Liam O'Dwyer: Yes I do. People like to be seen and like to see other people after all that is what socialising is all about, obviously conversation as well but initially to be seen. The central promenade was kept as wide as possible to ensure ease of movement and also to encourage mingling which promotes the "boy meets girl thing" and if you have boy meets girl you have a good design. The other feature of the bar area is that you are never lost in the crowds even when sitting down. This is achieved by using the bar stool and raising the long seat opposite the bar counter. Low seating near a bar counter is all very well when the place is empty but when it gets crowded the people stand two or three abreast at the bar. If you had low seating, people sitting would be hidden by those standing as well as it being uncomfortable for them. Also it is more difficult for those standing up and those sitting down to have a conversation with each other.

Owen Walsh: So social engineering is important to your interior design also?.

Liam O'Dwyer: Yes that is what it is all about really.

Owen Walsh: The *Café en Seine* is divided into the café, the bar, a restaurant and then a balcony which looks over the bar and this is also where the toilets are located. This area I feel provides a different atmosphere from the café-bar, it's slightly more removed and provides a more intimate conversational area at night.

Liam O'Dwyer: Yes it is, and it is interesting because initially I saw this as a place where people might have a brief chat after coming out from the loo, but it has become a more permanent part of the bar where people sit for long periods. As I say, this was not planned but since people seem to like this area I have found furniture more appropriate to its new function. This will be changed very shortly, because I can see that it is what the customer wants

I had better leave it there, if you have any more questions or if you think of anything else don't hesitate to phone.

Interview Ends.

John Smith, Jr. to the Hon. John Smith, Sr.
Dear Sir:

I have the honor to acknowledge the receipt of your letter of the 10th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
Your obedient servant,
John Smith, Jr.

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John Smith, Jr.

Appendix No. 2.0

Interview with Ciara Ni Laoi 26-11-1996

Location: Offices of Frank Ennis and associates
Interviewer: Owen Walsh.
Topic: Interior Design of bars and cafes in Dublin

Ciara Ni Laoi is the only qualified interior designer working with Frank Ennis and Associates. She has been involved in designing a number of popular locations in Dublin including *The Mercantile*, *Thing Mote*, and *The Bleeding Horse*.

Owen Walsh: Can you tell me something of how you go about your work?

Ciara Ni Laoi: Well, we initially get the brief from the owner: after that we can do what we think is necessary to fulfil the brief, mainly the specifics of the design. We will give the client proposals which fit the brief, sketches and renderings and if they like it they give the go ahead, sometimes we may ask the client to compromise a little in the brief if we feel something may not work but at the end of the day, the client has the final say on the overall look of the interior.

Owen Walsh: Do you think you are being asked to do more interiors based on continental models in recent years ?

Ciara Ni Laoi: Yes, there does seem to be a move from the traditional pub

Owen Walsh: Why do you think that is?

Ciara Ni Laoi: I think it is a subject of fashion as anything else. We had the more traditional look and now it seem to be wearing thin. Also more people have travelled abroad and when they come home they have been influenced by other cultures.

Owen Walsh: Social change?

Ciara Ni Laoi: Yes I think there has been, and a lot of our clientele have become more sophisticated

Owen Walsh: The places that you design, are they mainly large venues?

Ciara Ni Laoi: They vary some are small, some are large, but each one is treated individually. It depends on the location, it depends on the market.

Owen Walsh: Do you think there is still a market for the traditional Irish pub in Dublin or do you think it has lost some of its popularity.

Ciara Ni Laoi: No, I don't think so, It depends on the market you are aiming at. The Irish pub is being exported at the moment. The continent is getting an interior that was here four or five years ago. In Ireland I do think that the market is looking for alternatives to the traditional Irish pub. This is good and healthy, it certainly makes my job more interesting.

Owen Walsh: "The continent is getting an interior that was here five years ago", do you think we are getting what they had five years ago.

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Ciara Ni Laoi: No, I would not think so.

Owen Walsh: Do you not think the *Café en Seine* and the *Turks Head* are merely pastiching styles from the continent.

Ciara Ni Laoi: I don't think so, I suppose it is bringing the café culture to Dublin, but I think it is interpreting it in an Irish way. I am sure they may take different aspects from the continental models but our culture is still quite different to the continent, we have different drinking patterns and different ways of socialising so it must be interpreted in an Irish way.

Owen Walsh: Does the original structure play a large role in the interior design of the building.?

Ciara Ni Laoi: It plays a large role but I suppose it depends on how good the structure is. Circulation I think is a key, it can make all the difference between a place working and not working. The structure plays a part in this as well.

Owen Walsh: For the *Mercantile* you took some inspiration from a bar in London

Ciara Ni Laoi: Yes, it was called *The Bank of England*. Frank (Frank Ennis) went over to have a look at it and took some photos of it.

Owen Walsh: Did you try and emulate the interior from these photos?

Ciara Ni Laoi: No not emulate it, I think we learned some lessons from it rather than taking specific features and just copying it.

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Owen Walsh: You look at the whole building and what do you show the client initially? Is every detail worked out immediately?

Ciara Ni Laoi: We try to have every detail worked out in the form of sketches and visuals but there are always some surprises especially when it comes to old buildings, which is what we are always dealing with in Dublin. Sometimes there are good surprises, sometimes not.

Owen Walsh: Do you see a lot of potential to be adventurous with interiors for the future in Dublin.

Ciara Ni Laoi: I don't see why not the spaces are there and if the clients want we can be as adventurous as they want.

Owen Walsh: I was talking to Liam O'Dwyer and what he spends a lot of his time doing is finding second hand material at auctions, he has a general idea about what he wants and he builds up his interior around this. Do you think this is a good way of working?

Ciara Ni Laoi: Well we have done some places like that, *The Full Shilling* was done like that, we had the guts of a plan, and I actually went over to England to buy salvage and we worked around that

Owen Walsh: How do you avoid something different being too much? I mean it must be a place where people can relax. Do you think it is more difficult to create a hospitable atmosphere in an environment which is unfamiliar to the clientele?

Ciara Ni Laoi: Familiarity does make an interior hospitable but there are many other ways of doing this. Using colour and fabric for example you can create a hospitable environment. Take the *Long*

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REPORT OF THE
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FOR THE YEAR 1900

PRESENTED TO THE
ACADEMY OF NATURAL SCIENCES
AT CHICAGO

BY
THE COMMISSIONERS OF THE
BOARD OF PHYSICS AND ASTRONOMY

CHICAGO
PUBLISHED BY THE
UNIVERSITY OF CHICAGO PRESS
1901

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1901

Stone for example, that is not a traditional pub, but by using strong colours and materials it is in my opinion a warm hospitable atmosphere. It has some drama and certainly is not familiar but it works.

Owen Walsh: How do you avoid creating something which is too elaborate; something which may be interesting to look at but which does not have what is required to ensure that the clientele return

Ciara Ni Laoi: You have to be quite disciplined, you have to keep a control over what is being done. Lots of people have input into the design so I think this helps to ensure that the interior caters for a wider taste.

Owen Walsh: Do you think the clientele have become more open to unusual individual interiors in recent years .

Ciara Ni Laoi: In my opinion I think people would always have gravitated towards the more interesting designs. I think it is, the clients have copped on and saw that people wanted something different. There has been a change in recent years. Clients are letting interior designers and Architects be more adventurous with their interiors. I also think the quality of the interior design in recent years has improved dramatically. The quality of the fit-outs has also improved. I think the continental influence is just one aspect of what is happening in Dublin at the moment.

Interview ends .

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year and the progress of the work during the year.

3. The third part of the report deals with the results of the work during the year and the progress of the work during the year.

4. The fourth part of the report deals with the results of the work during the year and the progress of the work during the year.

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8. The eighth part of the report deals with the results of the work during the year and the progress of the work during the year.

9. The ninth part of the report deals with the results of the work during the year and the progress of the work during the year.

10. The tenth part of the report deals with the results of the work during the year and the progress of the work during the year.

Appendix No. 3.0

Sample Questionnaire

Questionnaire

The aim of the Questionnaire is to establish the sources of inspiration for some of the new and popular social meeting places in Dublin. It is part of the research for a thesis of a final year student at the National College of Art and Design. Your co-operation would be appreciated. The information supplied by you will be treated with confidentiality and will be used for no other purpose.

1. Name of establishment: _____

2. Name: _____

3(A) Was there a specific clientele in mind when designing the interior?

YES ☐

NO ☐

(B) If yes, please number the following in order of importance, (where 1 = most important)

Young Professionals

Professionals

Students

International Set

People from Arts industry, (e.g. Artists, Writers, Actors, etc.)

Other

(C) If other please clarify _____

4. To what extent was the type of clientele taken into consideration when choosing a style for the interior?

A LOT

A LITTLE

NOT AT ALL

5. What other elements were taken into consideration?

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6. What would you consider the style of your premises? (e.g. Art Nouveau, Art Deco, Mixture of?)

- 7(A) What would you classify your premises as?

LUXURIOUS ☐
INTIMATE ☐

CASUAL ☐
OTHER ☐

8. What did you want to achieve by the interior layout, (practical and aesthetic considerations)?

9. What kind of atmosphere/ambience did you want to create?

10. How much did the original shape influence
(A) the decor?

(B) the allocation of space?

11. What in your view were the limitations of the traditional Dublin eating/drinking environment?

12. Is the design influenced by any continental models? _____

13. If any other comments please use reverse side of this page.

Appendix No. 4.0

Research Methodology and Limitations:

The research carried out for this project was both primary and secondary.

Primary Research

This was both qualitative and quantitative.

Questionnaire

Quantitative results derived from a questionnaire distributed to the proprietors, managers and where possible designers of the social habitats in question. In all, this came to a total of 8 questionnaires, of which 5 were returned.

The questionnaire form consisted of questions that were simply a matter of ticking in the boxes but there also existed a number of open-ended questions which were concerned with opinions. An example of the Questionnaire can be seen in Appendix 3

Interviews

Qualitative research was carried out in the form of a series of interviews involving:

- Mr. Michael Olohan Co.-Owner of the Café en Seine;
- Mr. Liam O'Dwyer, Designer of the Café en Seine;
- Ms Ciara Ni Laoi interior designer with Frank Ennis and Associates

The author also frequented the locations in question and carried out observations.

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CITY OF BOSTON

FROM THE FIRST SETTLEMENT TO THE PRESENT TIME

BY SAMUEL JOHNSON

IN TWO VOLUMES

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FROM THE FIRST SETTLEMENT TO THE PRESENT TIME

BY SAMUEL JOHNSON

Research Limitations

The questionnaire results were satisfactory, having a response rate of five out of eight

The fact that the Interior Designer was not always available to complete the questionnaire was in the author's view a significant limitation. However some of the Proprietors and the Managers that did fill in the questionnaires had input in the design.

The limitations of the questionnaire approach are well known such as different interpretations of a question and lack of details in the answers.

As a result of the relatively recent emergence of this "type" of social habitat in Dublin there was a scarcity of documented material. Illustrating interiors was sometimes difficult as many of the locations visited had a policy of no photographs.

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The first part of the document discusses the importance of maintaining accurate records.

It is essential to ensure that all data is properly documented and stored.

The second part of the document outlines the various methods used for data collection.

These methods include direct observation, interviews, and surveys.

The third part of the document describes the analysis of the collected data.

This involves identifying trends, patterns, and correlations within the data set.

The fourth part of the document discusses the implications of the findings.

These findings have significant implications for the field of study.

The fifth part of the document concludes the study and provides recommendations.

It is recommended that further research be conducted to explore these findings in more detail.

The sixth part of the document provides a summary of the key points discussed.

This summary highlights the main findings and the importance of the research.

The seventh part of the document discusses the limitations of the study.

These limitations include the sample size and the potential for bias.

The eighth part of the document provides a list of references.

These references include books, articles, and other sources used in the study.

The ninth part of the document provides a list of appendices.

These appendices include additional data and information related to the study.

The tenth part of the document provides a list of footnotes.

These footnotes provide additional information and clarification for the reader.

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1911. The first of the year was a very dry one, and the crops were much injured.

The second of the year was a very wet one, and the crops were much injured.

The third of the year was a very dry one, and the crops were much injured.

The fourth of the year was a very wet one, and the crops were much injured.

The fifth of the year was a very dry one, and the crops were much injured.

The sixth of the year was a very wet one, and the crops were much injured.

The seventh of the year was a very dry one, and the crops were much injured.

The eighth of the year was a very wet one, and the crops were much injured.

The ninth of the year was a very dry one, and the crops were much injured.

The tenth of the year was a very wet one, and the crops were much injured.