

**The Development & Decline of
Architecture in Medieval Dublin**

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THE DEVELOPMENT & DECLINE OF ARCHITECTURE IN MEDIEVAL DUBLIN

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INTRODUCTION.

The celebrations for the millennium are getting underway, and we all lament the Vikings and Irish Lords of yesteryear, with flags and buntings galore, Dublin 988 - 1988 - posted everywhere; people busy cleaning and painting shop and business facilities; Dublin corporation flower pots springing up everywhere; in general a buzz of anticipation and excitement awaiting the Summer festivities as the whole of Dublin partying together to wish our home town, a 1000 years of history. And history it is, - we've seen to that - its ironic that Irish Life Association should have reconstructed a Viking township, A "Living Museum" to educate us in the life-style and culture of Viking Dublin, placing it in St. Audeons church in the heart of Medieval Dublin. A modern day replica of the Hiberno - Norse, wattle - walled houses, clay, dirt, streets, that we know without doubt existed in Dublin in the year 988. We know, because ten years ago we buried the original Viking township on Woodquay, covering it with concrete and stone in the ghastly shape of the Dublin Corporation Civic Offices. This monstrosity commands a panoramic view of Dublin's city scape its feet firmly routed on the site that was "Dublin".

Flags, flowers, gardens, a splash of paint here and there, - although it distracts the eye, it cannot camouflage the dereliction that is so abundant and obvious in our city streets. The people who promote the Millennium, the Dublin Corporation, the government, and Corporate Bodies, are the same people who ten years ago turned their backs on Woodquay. They are the people who now want to run a motorway through the Liberties. They are the people in positions of power, who make these decisions for our city, in our name, and in the name of progress.

There is something gravely wrong with a system that celebrates the cities historical significance, while at the same time, they are busy demolishing it. The saga of Wood Quay epitomizes this hypocrisy and for this reason, I began my thesis with medieval Dublin, and its neighbour the Liberties.

In the second chapter I have chosen a few of the significant buildings in this area, that appeal to me, and will discuss their architectural significance, going from Viking houses up to the nineteenth - century.

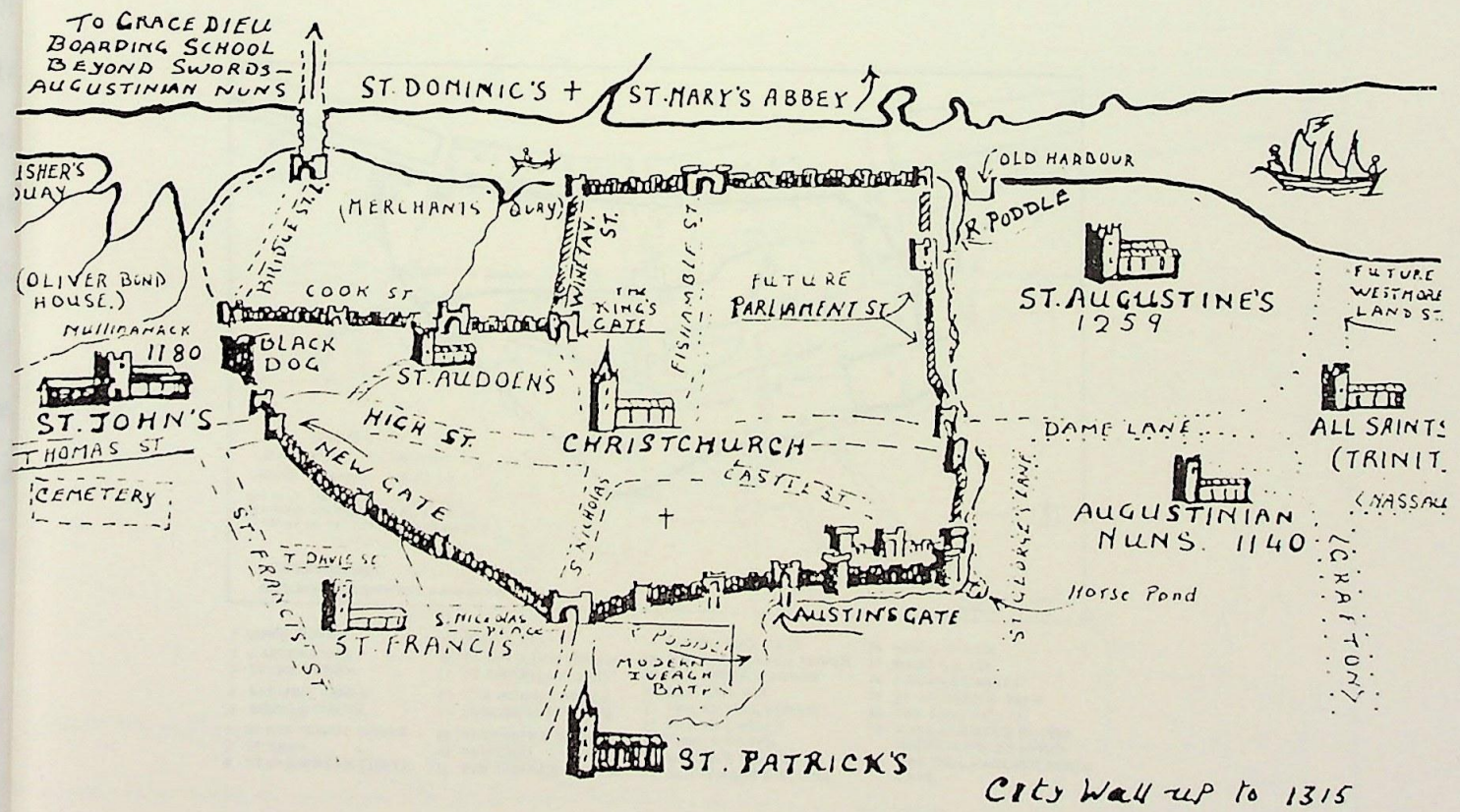
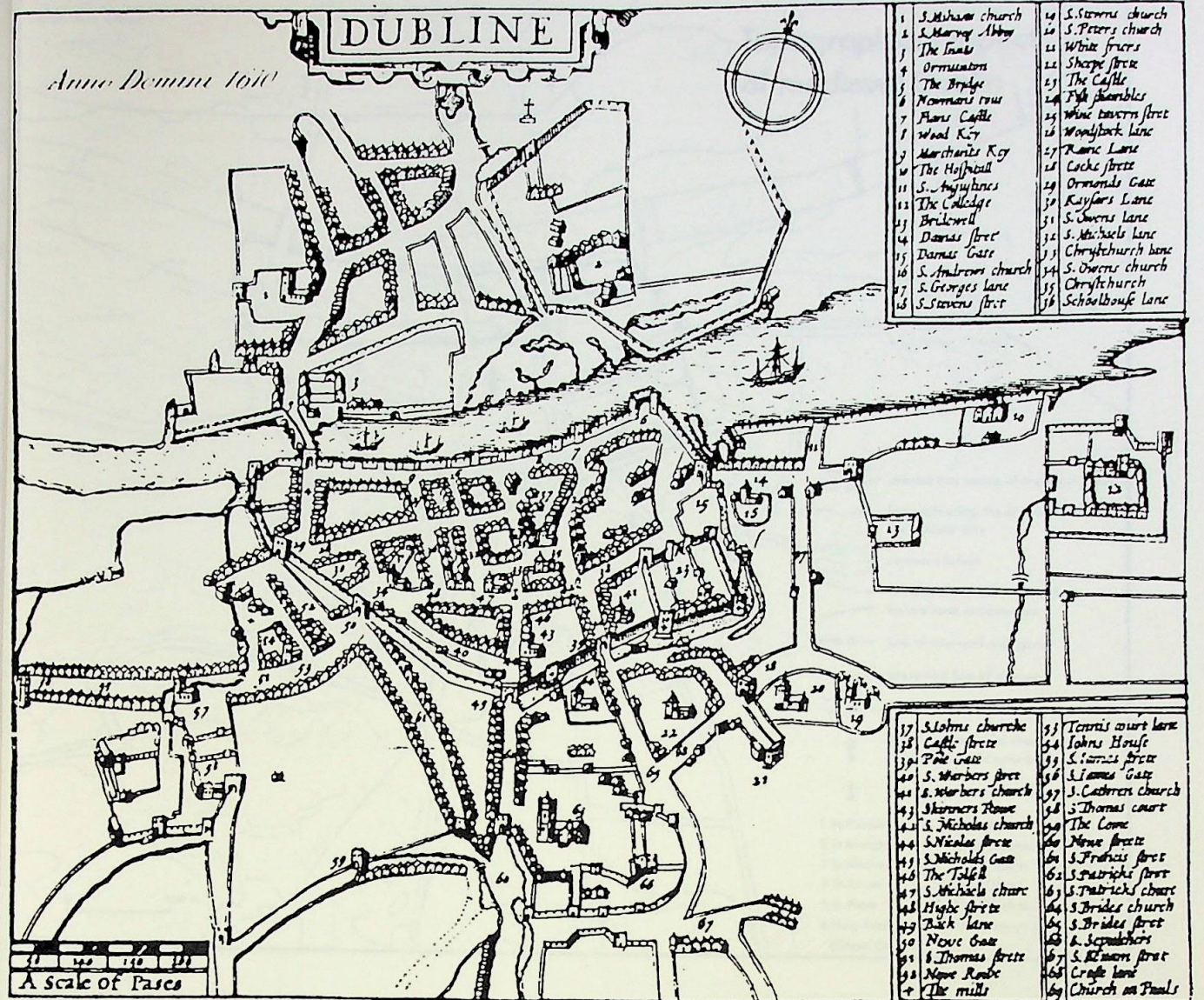
Chapter three looks at the controversy of Wood Quay. Here I will show the new housing developments in the Coombe etc and look at the dredged road plans, here we can see how Dublin Corporation is working against itself all of the time. At least this is my opinion and now you can read it for yourself and decide what is really happening.

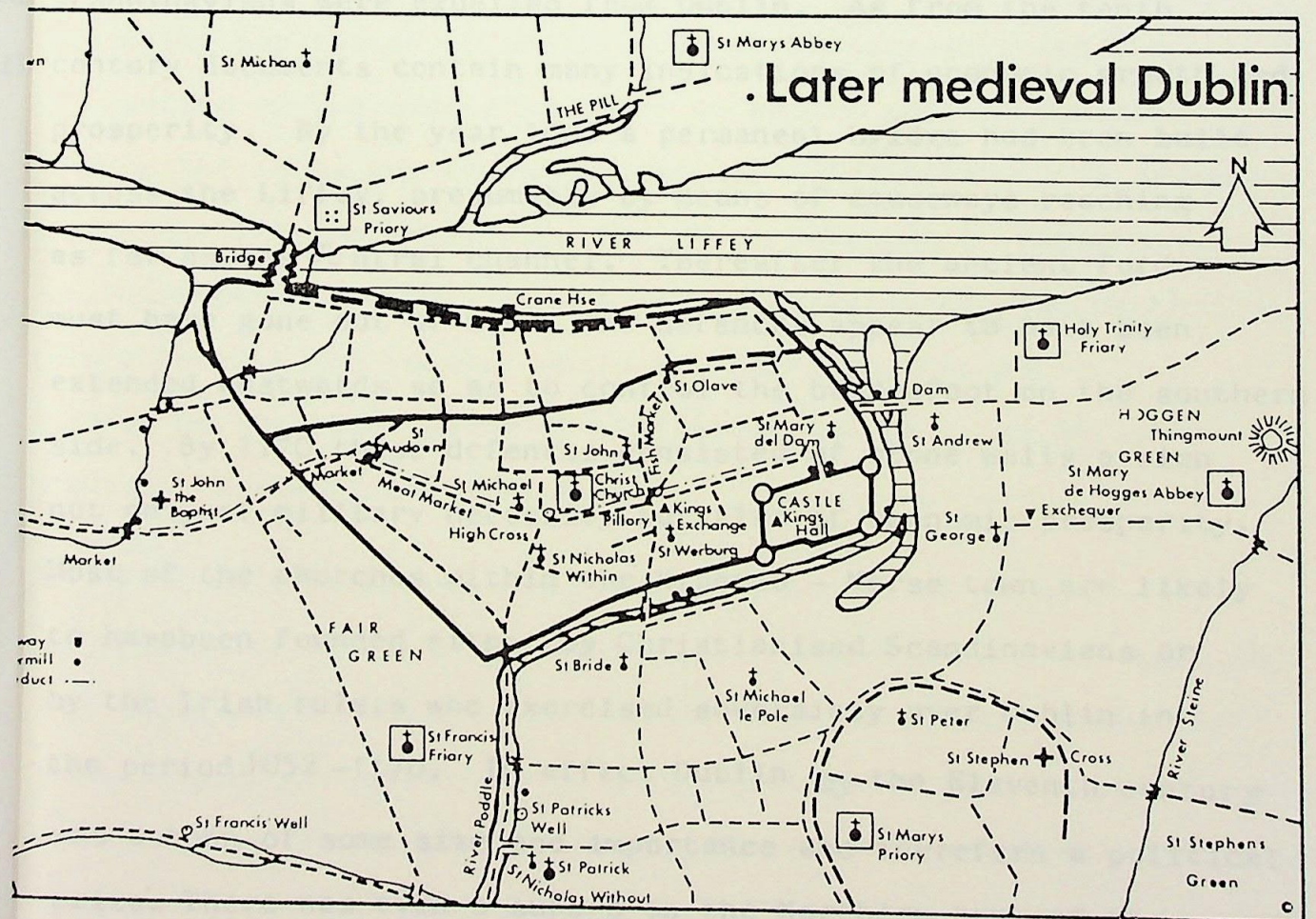
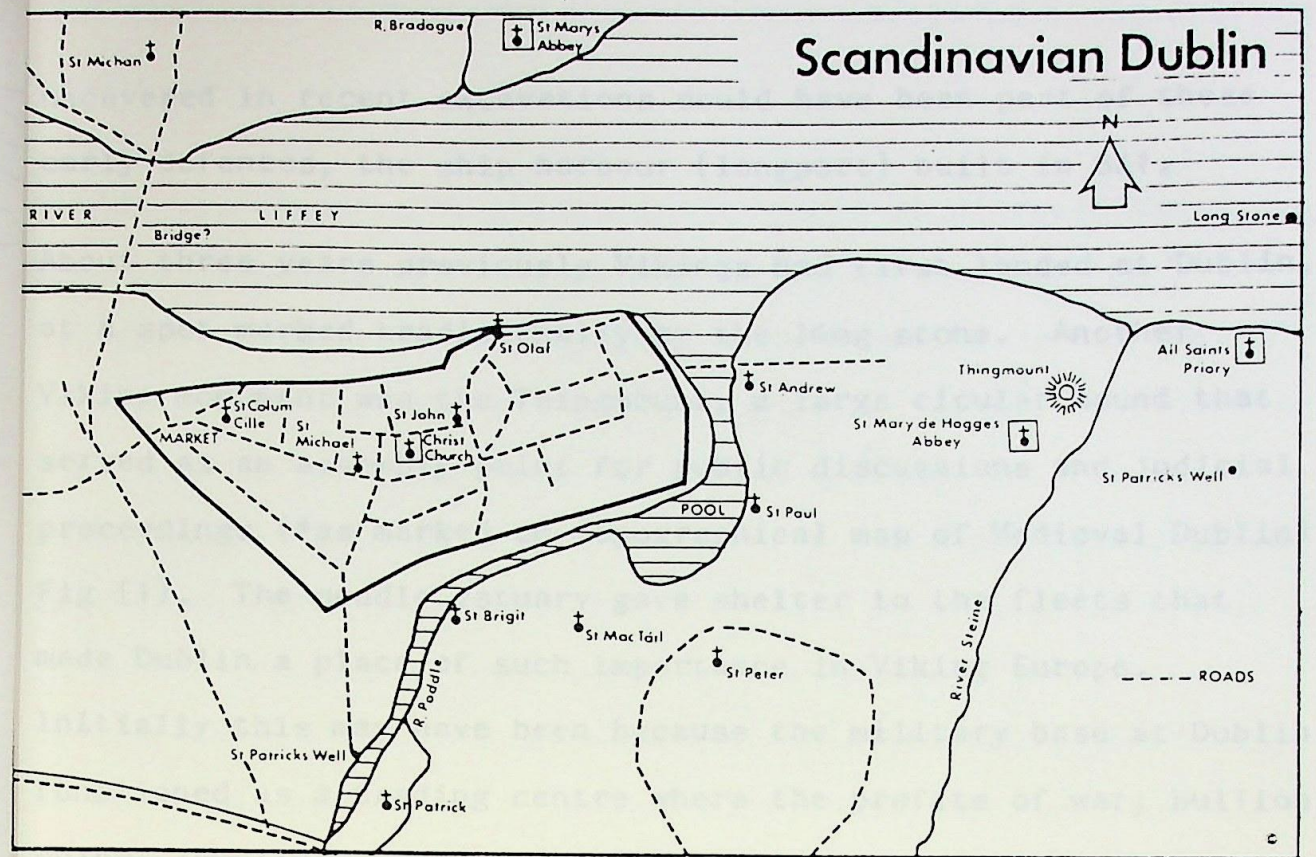
CHAPTER(1)

OUTLINE OF DUBLIN'S MEDIEVAL HISTORY

In the history of Medieval Dublin, four ethnic phases may be distinguished Gaelic, Viking, Hiberno - Norse and Anglo - Norman. Originally the river Liffey was broad, shallow and subject to tidal influences. A ridge of boulder clay south of the river was probably the site of the primary settlement, a small agricultural and fishing community overlooking a ford and called Ath Cliath. The position of the ford is uncertain, but this crossing formed part of the road system of early Medieval Ireland. Another natural feature that determined the topography of Dublin was the river Poddle. Its lower reaches were again tidal and a black pool (Linn Dubh) on the site of the latter castle garden was scored out by tidal movements. Due south of the pool the modern street pattern preserves most of the outline of what can only be interpreted as an ecclesiastical enclosure (Johnston place, Stephen Street, Whitefriar Street and Peter's Row) This outline was also that of the Anglo - Norman parish of St. Peter and St. Peter's may have been, the principal church within this enclosure. Round about lay a number of reputedly early churches with Gaelic dedications, beside three holy wells. Between the Poddle and the stein (a stream west of St. Stephens Green flowing northwest to Dublin), was situated Monastic Dubhlinn, taking its name from the near - by pool. This explains why the annalists refer to two Gaelic place names in this district; because there were two distinct settlements; the one purely secular, and the other ecclesiastical or quasiaecclesiastical.

Dubhlinn was the name adapted and adopted by the seafaring Vikings for their stronghold on the south side of the pool. The mid ninth Century defences probably of earth and timber, may have enclosed the eastern half of the later Hiberno - Norse town, a site surrounded on three sides by water. The earthen banks





uncovered in recent excavations could have been part of these early defences, the ship harbour (longport) built in 841.

About three years previously Vikings had first landed at Dublin, at a spot marked traditionally by the long stone. Another Viking monument was the Thingmount, a large circular mound that served as an assembly point for public discussions and judicial proceedings (*as marked on topographical map of Medieval Dublin) Fig (1). The Liffey estuary gave shelter to the fleets that made Dublin a place of such importance in Viking Europe. Initially this may have been because the military base at Dublin functioned as a trading centre where the profits of war; bullion, coins, jewellery, weapons and other forms of loot were exchanged between members of successful companies of warriors.

A notable break in continuity came in 907 - 917, when the Scandinavians were expelled from Dublin. As from the tenth century documents contain many indications of economic growth and prosperity. By the year 1000 a permanent bridge had been built across the Liffey, presumably by means of causeways reaching as far as the Central channel. Thereafter the ancient ford must have gone out of use. The defences appear to have been extended westwards so as to control the bridgefoot on the southern side. By 1170 these defences consisted of stone walls a sign not only of military necessity but also of economic prosperity. Most of the churches within the Hiberno - Norse town are likely to have been founded either by Christianised Scandinavians or by the Irish rulers who exercised sovereignty over Dublin in the period 1052 - 1170. In effect Dublin by the Eleventh century was a town of some size and importance and therefore a political prize. There was even a suburb on the Northern bank of the Liffey, served for religious purposes by St. Michan's church.

But the urban nucleus had been firmly established throughout the middle ages.

Dublin was captured by the combined forces of Diarmait Mac Murchada and Richard Fitzgibert De Clare (strongbow), on September 21st 1170. During this Anglo - Norman period the appearance of the town and its surroundings changed considerably. The banks of the Liffey must have been advanced towards the main channel by human action and natural silting. Archeological excavations have shown that the river was progressively filled in by the creation of succession of rewevements that served as quaysides. The defences were eventually extended northwards, so as to incorporate the reclaimed area, though the section from Bridge Gate to Ryan's Castle may not have been provided with a wall until the Bruce Emergency in 1371. The most imposing new structure was the castle sited within the southern angle of the Hiberno--Norse town, overlooking the pool. Signs of an expanding population in the Thirteenth century included the re-routing of the poddle in order to supply public fountains inside the town, and the provision of water-mills whose prime function were to grind corn for the inhabitants. Parish churches were survivors of the Gaelic Monastic complex on the right bank of the poddle, while St. Patrick's Cathedral formed an important focus of the settlement near the ancient crossing place of the same river.

St. Patrick's Cathedral was founded by the first Norman Archbishop of Dublin. The present structure dates from 1220-60, but there was a succession of churches on this site, from time memorial, due to proximity of a holy well associated with St. Patrick. In the sixteenth century the statues of saints and images were all destroyed under orders from Henry VIII. Cromwell is said to have stabled his horse here.

The ground plan of 1754 shows how St. Patrick's was divided up until Sir Benjamin Guinness effected his thorough restoration of the fabric in 1864. He removed the screens and wall partitions inside, and replaced the ruinous buttresses and brickwork.

By about 1300, Gaelic, Viking, Hiberno - Norse and Anglo - Norman Dublin had fused into a thriving urban community that was by far the largest in Ireland. During the late Middle Ages, like so many European towns at this time it stagnated. Nevertheless, the town was still physically intact in 1487 when Lambert Simnel was crowned King Edward VI in Christ Church Cathedral.

Christ Church Cathedral was built in 1176 - 1230 on the site of the old Norse Cathedral. The nave collapsed in 1562, and the whole building was in a ruinous state when, Mr Henry Roe, of Roe's Distillery commissioned George Edmund Street to effect a thorough restoration in 1871. Strongbow's tomb was smashed to pieces when the roof collapsed, but the Lord Deputy, Sir Philip Sidney, knowing how much it meant to the people of Ireland, had the present effigy transferred here from St. Peter's, Drogheda, to take its place. In the south transept stands the beautiful monument to the 19th Earl of Kildare, by Sir Henry Cherre and in the Crypt are two statues, said to be Charles II and James II, that were removed from the old Tholsel, when it was demolished in 1806. James attended mass in Christ Church during his brief stay in Dublin, and the tabernacle and candlesticks used on this historic occasion are still to be seen also in the Crypt.

Medieval Dublin lies hidden from view. Little that is genuinely Medieval now greets the eye. Portions of the defences and a few churches still survive, but most of these have been extensively refaced or altered in other ways. The basic street pattern laid down in the Middle Ages remains more or less intact, though many

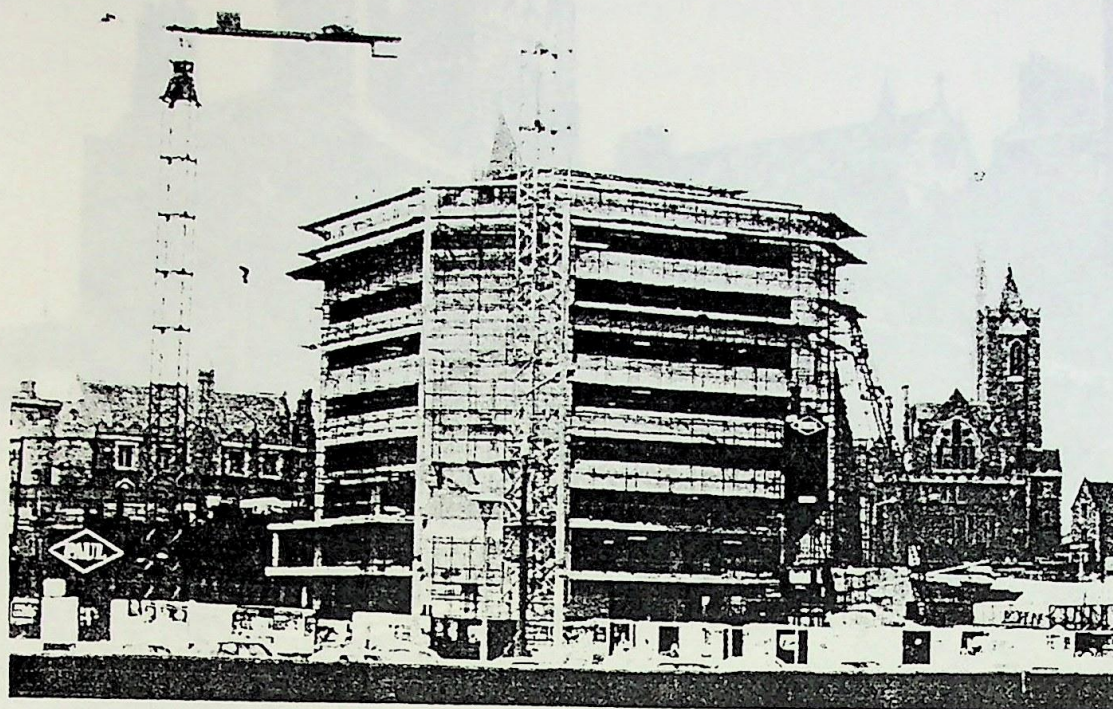


Fig (2) Civic Offices , Wood Quay.



Fig (3) Kennans Ironworks (Music Hall)

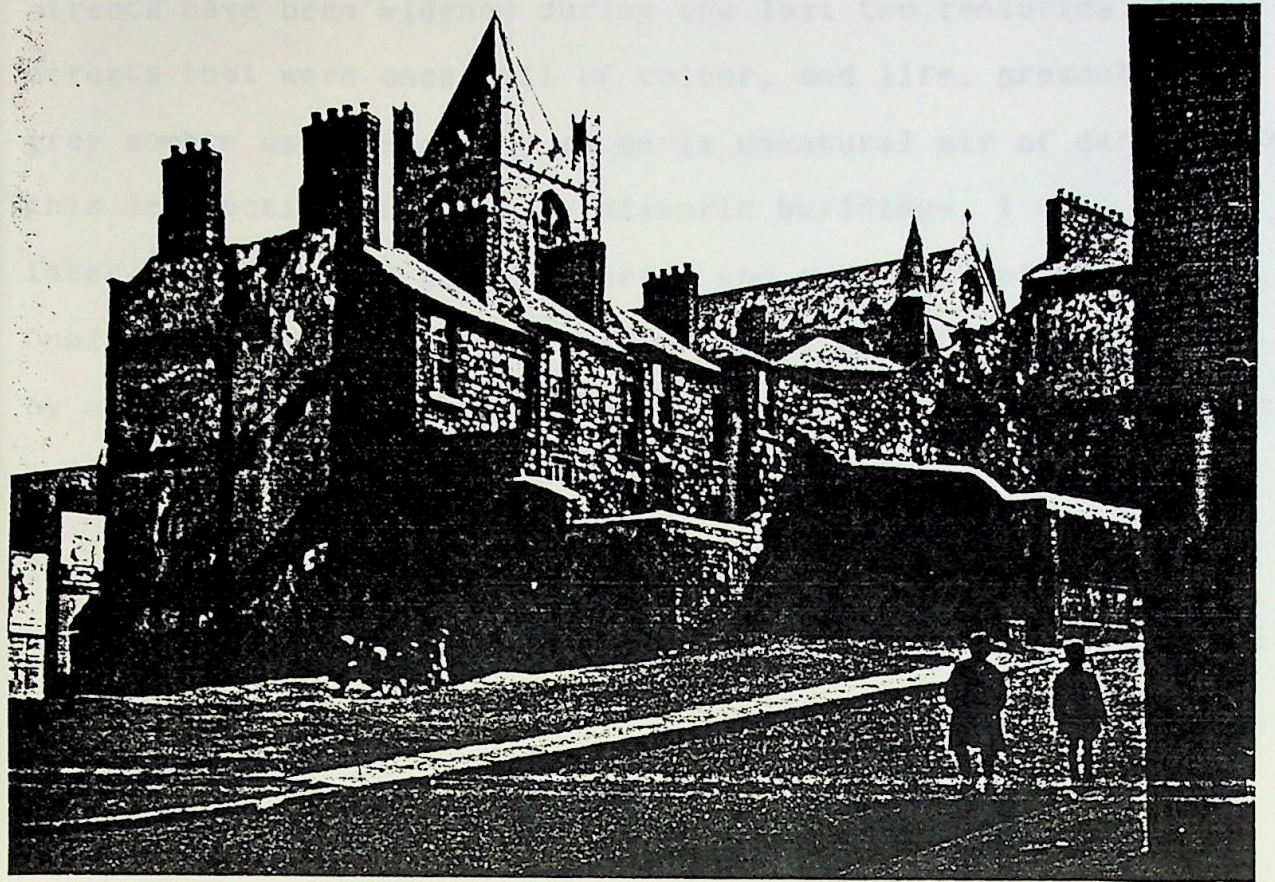


Fig (4) Christchurch Cathedral.

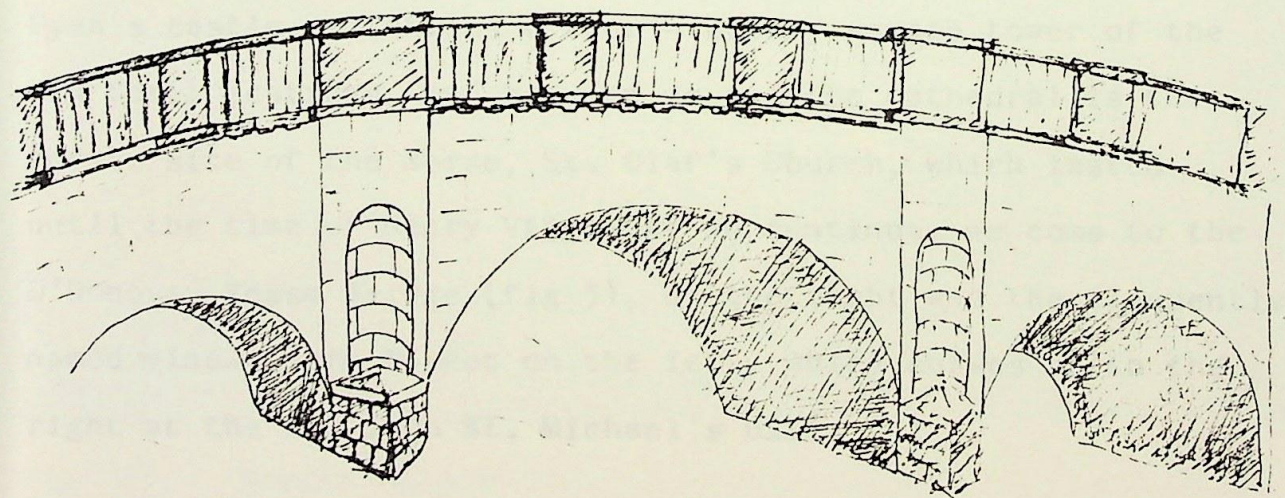


Fig (5) O'Donovan Rossa Bridge.

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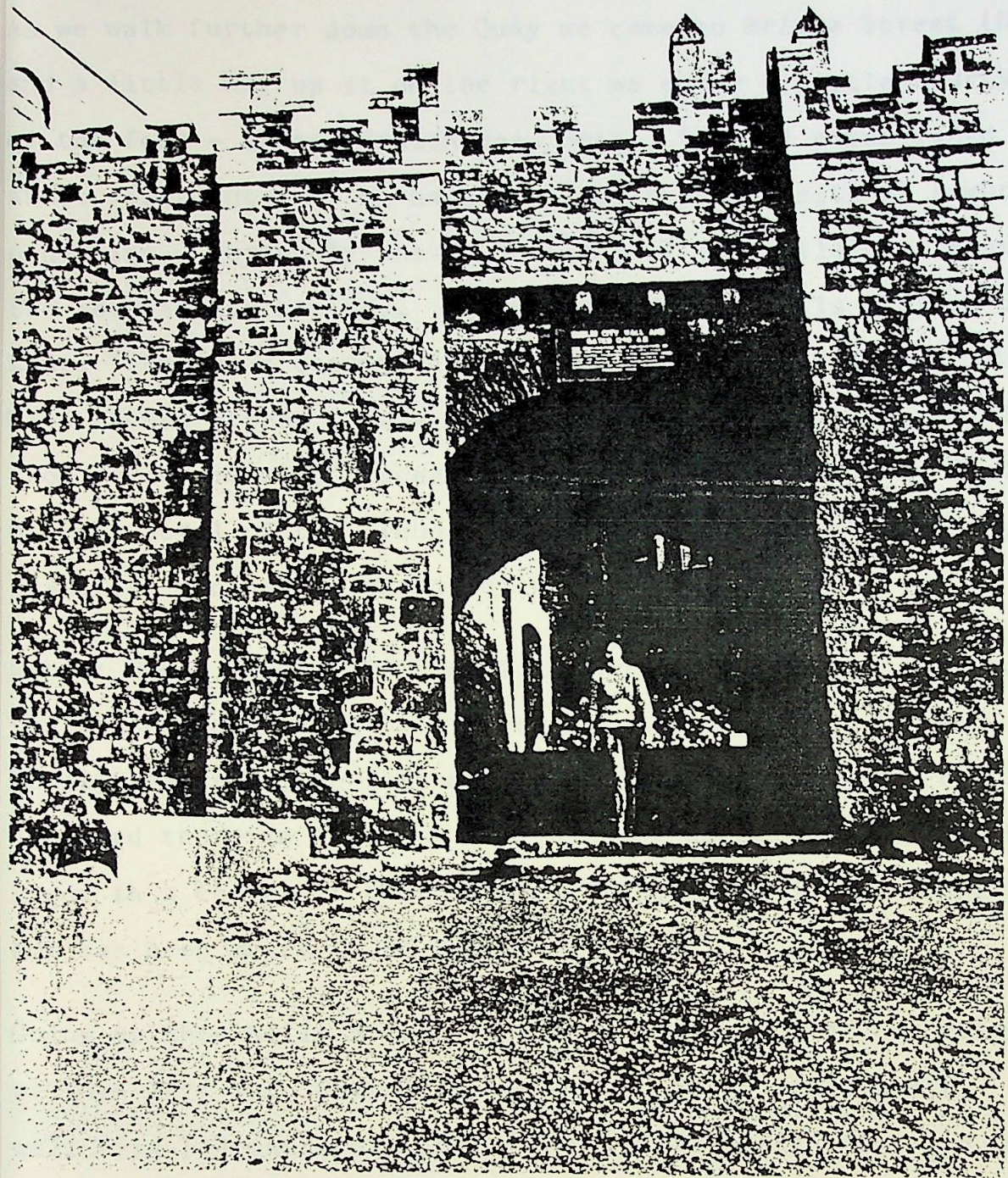
minor streets and alleyways have been obliterated and major streets have been widened during the last two centuries. Streets that were once full of colour, and life, present a grey sombre appearance and an eerie unnatural air of dereliction. This destruction of our past historic buildings, I will show later on. Now I am going to bring you on a tour of Medieval Dublin and its surrounding area. I will mark the streets by alphabetical order on the map and illustrations and specific buildings by number reference.

If you walk west along the river Liffey and stop where the civic offices are (fig 2) this is the former site of Wood Quay (A). This is where we will start our journey. On the left is Fishamble Street (B) and Kennan's Ironworks, (fig 3) which is the site of the old "music hall", where on 13th April 1742, Handel first performed his Messiah in Public. Fishamble Street was a fish market in the fourteenth century, "Fish Shamble", meaning a fish stall. If we continue west down the Liffey, we pass the beautiful spectacle of Christ Church Cathedral (fig 4) which dominates the ridge on the left up behind the Civic Offices Buildings. We have just passed the site of Fyan's castle, which was a four - storey square tower of the old fortifications, and between us and the cathedral is the former site of the Norse, St. Olaf's Church, which lasted until the time of Henry VIII. As we continue, we come to the O'Donovan Rossa Bridge (fig 5), on the right and the elegantly named Wine-tavern Street on the left, which curves up to the right at the top into St. Michael's Hill. (C)

St. Michael's Hill is gracefully crossed by the enclosed bridge that links Christ Church with its Synod Hall. If we come back down Winetavern Street onto the Quay we see again O'Donovan Rossa



Fig (6) Brazen Head Hotel.



St. Audoen's gate leads from Cook Street to High Street.

Fig (7) Old City Wall.

Bridge which was formerly Richmond Bridge, built in 1813 to replace the 1683 Ormond Bridge which was swept away in 1806.

As we walk further down the Quay we come to Bridge Street (D) and a little way up it on the right we enter a little courtyard of the four - storey Brazen Head Hotel, (fig 6) established about 1666, but said to have been built on the site of a much older inn. Certainly the foundations of the building predate the seventeenth century. "In Ulysses Corley tells Stephen Dedalus that, "You get a decent enough do in the Brazen Head over in Wine-tavern Street, for a bob." The expatriate Joyce, writing from faulty memory, places the inn in the wrong street. "Notice how the level of the ground drops in the courtyard, the drop itself an indication of antiquity.

Robert Emmet, Daniel O'Connell, and Wolfe Tone all patronised the Brazen Head and it was a regular meeting place for the Revolutionary United Irishmen, some of whose leaders were arrested there in 1797. A desk used by Emmet, who stayed there, stood in a corner of the bar usually surmounted by a copper ewer, but has been moved to an upstairs room.

Going up this hilly street away from the Quay and the Brazen Head we turn left into Cook St., and see a section of the city wall (fig 7) preserved on the right. Near Bridge St., end of Cook St. a post called Fagan's Castle survived at least until the end of the Eighteenth Century. It is somewhat confusing to find that the city walls existed on the Quays, in Cook St., (E) and again much further south, but in fact the Cook St. wall was the inner line of defence. All the names of Medieval Dublin's street bore the name of the trade that was practised on that site. Because of the cooking trade being so prone to accidental fires they had to practice their trade out - side the wall of the city

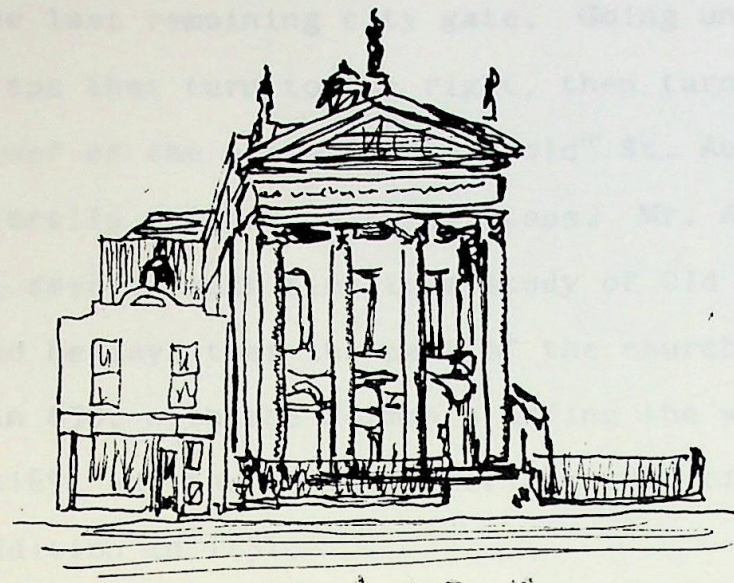
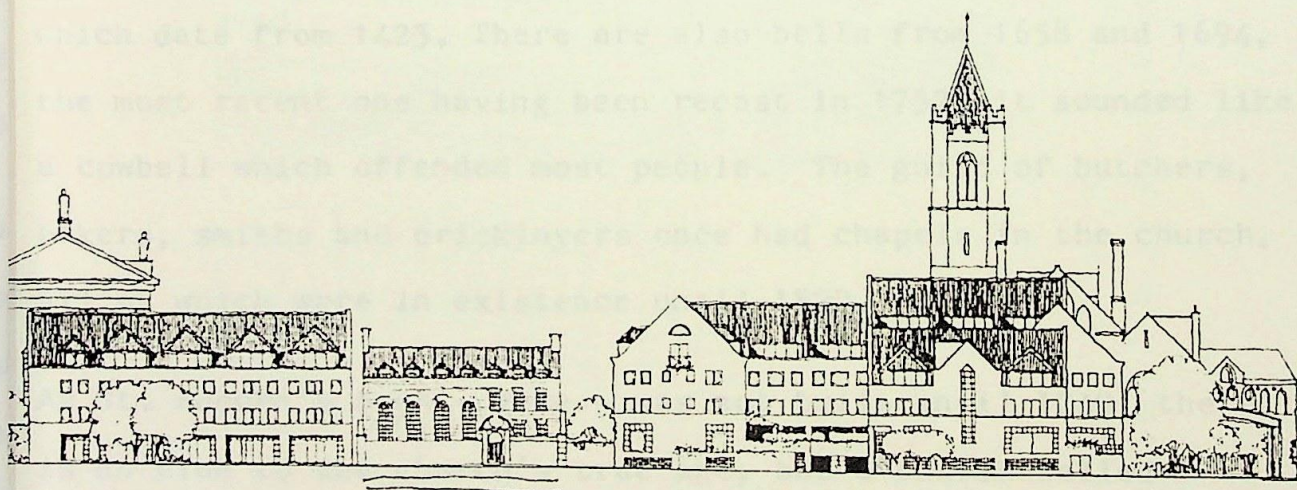


Fig (8) St. Audoens Church..



Important development for High Street (Christchurch Square) on either side of Tailors'

Fig (9) Tailors Hall.

that is why it is called Cook Street.

Passing along the wall , on the right is St. Audeon's Arch (fig 8), the last remaining city gate. Going under the arch, we mount steps that turn to the right, then turn left around the west tower of the protestant or "old" St. Audoens church. These are locally called the forty steps. Mr. Alex E. Donovan of Wicklow, devoted much time to a study of Old St. Audoens history, and he says that the part of the church still roofed was built in 650, with the Norman's adding the west tower and belfry in 1169, and the larger, roofless part of the church being an addition in 1431.

But Sir Thomas Drew, architect of the graduates' memorial building in Trinity, and sometime president of the Royal Hibernian Academy, attributed the entire church to Anglo - Norman sources, dedicated to a Seventh - Century bishop of Rouen, Normandy, contains Fifteenth - Century stained - glass, and the tower contains Ireland's oldest bells, three in number which date from 1423. There are also bells from 1658 and 1694, the most recent one having been recast in 1732, it sounded like a cowbell which offended most people. The guild of butchers, bakers, smiths and bricklayers once had chapels in the church, all of which were in existence until 1820.

As St. Audoen's Arch - gate - was not built until 1240, there is no clue to the church's true age, but a church called St. Colmcille's existed here as part of a pre - Norse settlement, and it is probable that some of this structure is incorporated in St. Audoen's.

As we come out of the small park at St. Audoen's we are into High Street (F) which was the main street of the walled Medieval

With the widening of Bridge Street in the late 1970s as part of the inner tangent road scheme, a number of houses (Nos. 4-9) in CORNMARKEET disappeared. Beyond them may be seen Purcell's Alley leading down to St Audeon's Arch. Unfortunately in the twenty years or so since this photograph was taken the terracotta piers and railings erected alongside the alley in the late nineteenth century have been subjected to much abuse. The Winstanley Memorial Hall, later the premises of Harwood Bros. Ltd, was built for the parish of St Audeon in 1894-6 from the competition-winning designs of William Stirling. It was demolished in 1980.

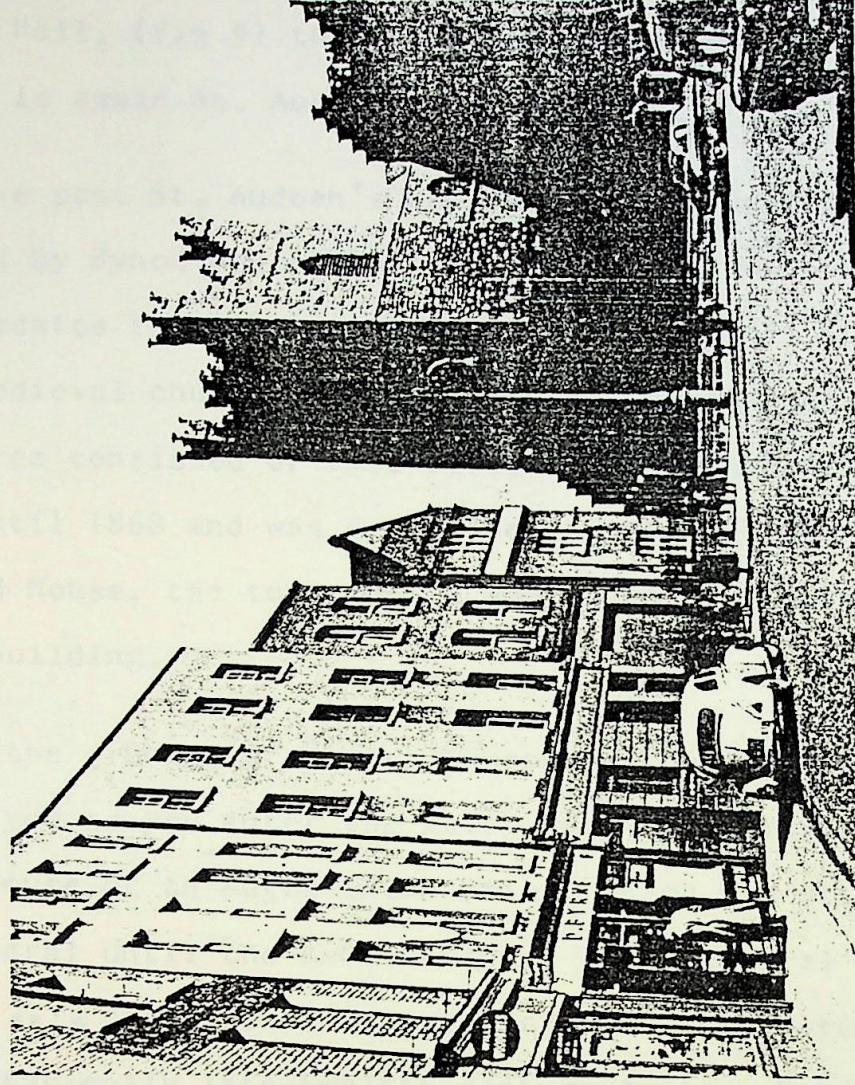


Fig (10) St.. Audoens Church.

city. This ran along a high curved ridge, roughly paralleling the Liffey, with Christ Church as its focal point, and now definable as High Street (F) Christ Church place (G) and Castle Street (H). Opposite across the road you see the side of the Tailor's Hall, (fig 9) to be visited in another chapter, down to the left is again St. Audoen's. (fig 10)

If we move past St. Audoen's we come to a corner which is dominated by Synod House and the tower of Christ Church. The tower predates the rest of Synod House, being all that remains of the Medieval church of St. Michaels and all Angels, whose parish area consisted of five acres. St. Michael's church was opened until 1868 and was demolished to provide the site for the Synod House, the tower being spared to be incorporated in the new building.

Entering the grounds of Christ Church on the southside, in front of you as you enter the gates, are the remains of the Chapter House of an Augustinian priory which was attached to the Cathedral until the Reformation. The Cathedral's south transept its door with its great arch, with chevron carving which is typically late-twelfth-century Anglo - Norman to Romanesque style Architecture which attracts the eye of the viewer immediately.

The official name of Christ Church is the "Cathedral of the Holy Trinity", and it replaces a wooden church founded by king Sitric in 1038. Donat, bishop of Dublin, who took possession of the building, from the king, also founded St. Michael's Chapel about this time. This later became the parish church whose tower, is incorporated in the Synod House.

As we come back out of Christ Church onto the corner of Christ church place and Nicholas Street, across the road from the

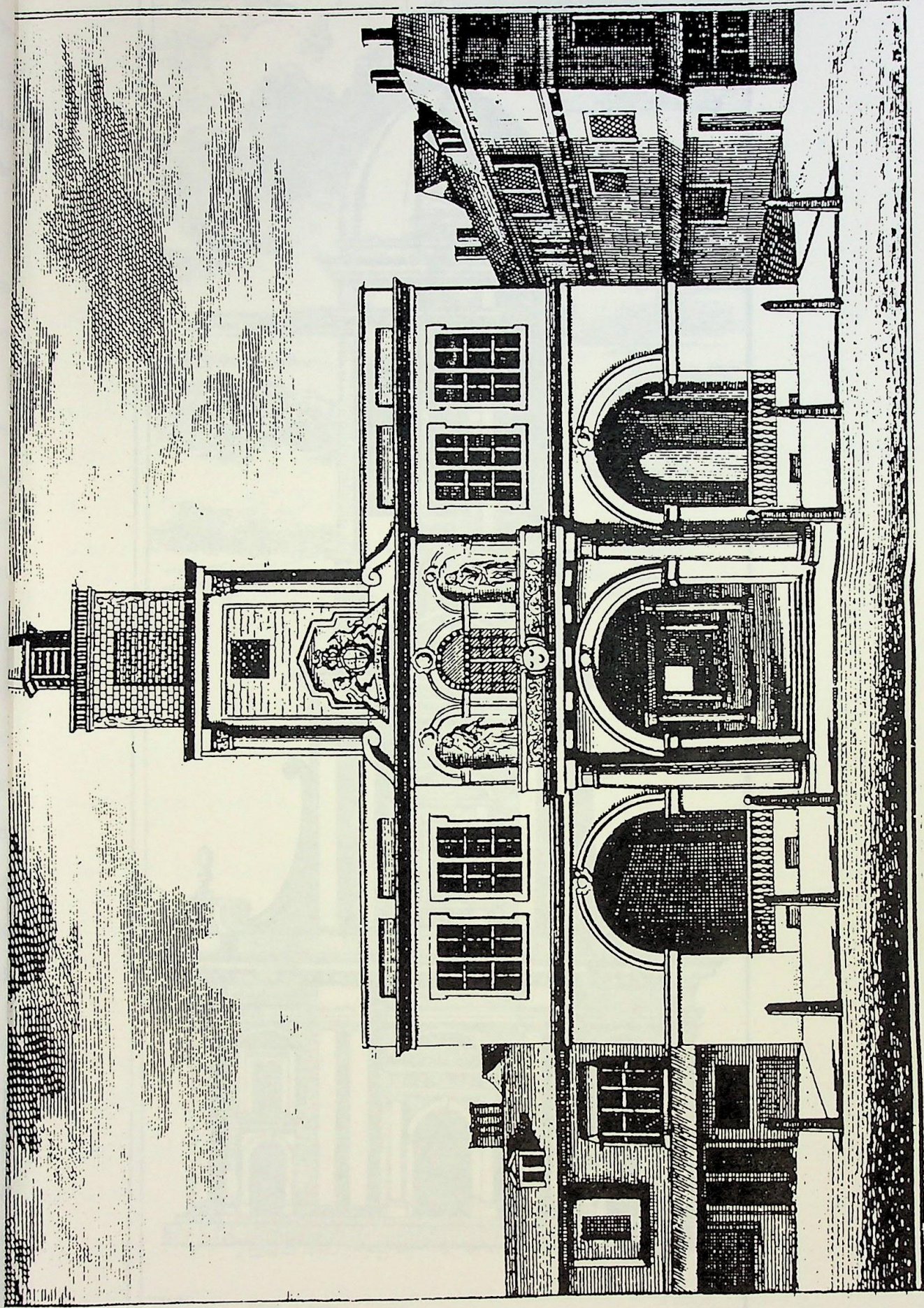


Fig (11) Tholsel..

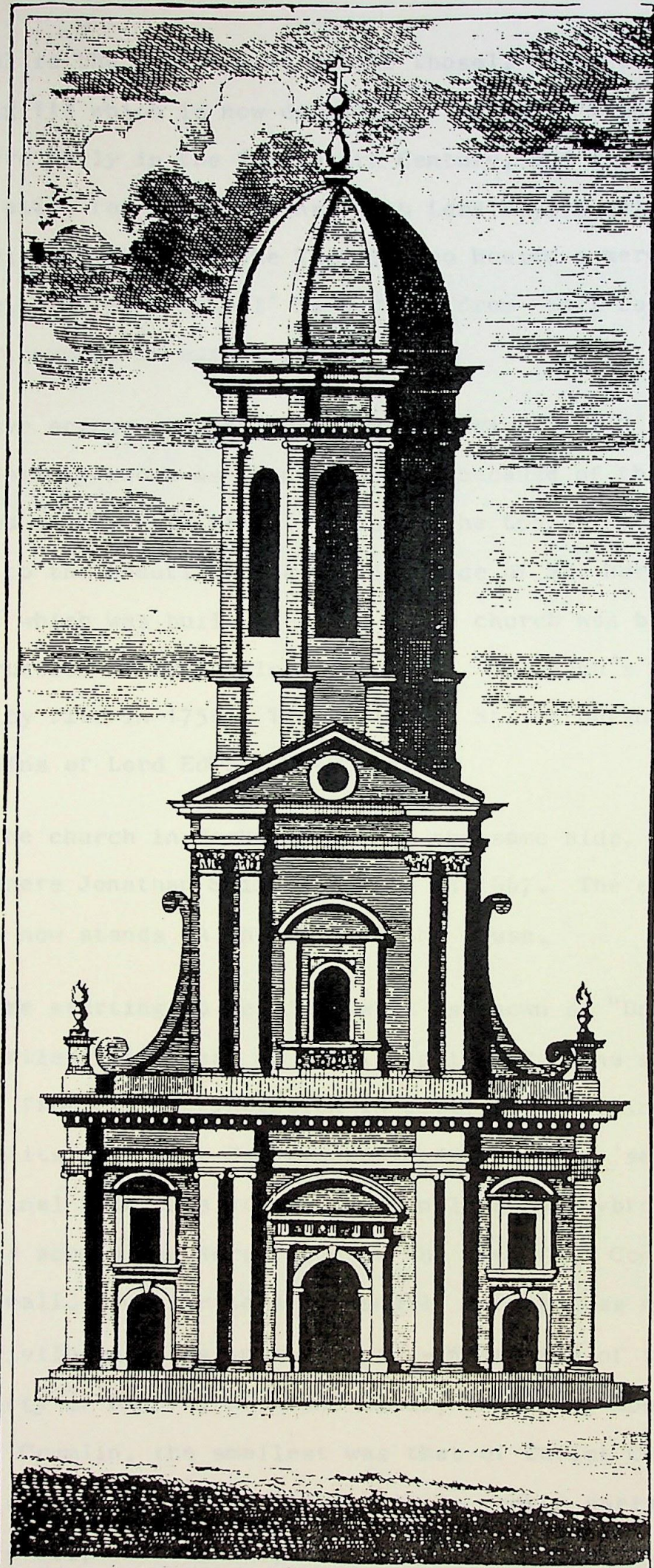


Fig (12) St. Werburghs Church..

Cathedral is the former site of the Thosel, or ancient city hall (fig 11) which is now derelict. The first Thosel was built here early in the Fourteenth Century, and it was a meeting place for the citizens, with Lord Mayors being elected on St. Michaelmas Day. The Thosel also housed a merchants' exchange. The word 'Thosel' is derived from "toll booth," the place of payment of market tolls.

As we move across to the southside of Christ Church place, to a street formerly known as Skinner's Row, because of the trade practised there, this street leads to the top of Werburgh Street, (I) and to the beautiful classical facade of St. Werburgh's church, (fig 12) which was built in 1759. This church was built as a reconstruction of the Anglo - Norman St. Werburgh's which was damaged by fire in 1754. The vaults of St. Werburgh's contains the remains of Lord Edward Fitzgerald.

Beyond the church in Werburgh St. on the same side, is Hoey's Court, where Jonathan Swift was born in 1667. The employment exchange now stands on the site of the house.

Now we are starting to get into what is known as "Dublin Liberties". The Liberties were areas of special privilege and special immunity from city jurisdiction in civil, not criminal matters. Each had its own Manor Court, presided over by a 'seneschal'. The original Liberties at one time included Donnybrook and stretched across the North side of the city from Conyngham Road to East wall. But the term is usually accepted as meaning only those privileged areas in the South - West, and of the biggest was the Liberty of Donore, with 380 acres, including Mount Argus and parts of Crumlin, the smallest was that of Christ Church, with one and a half acres. The Liberties in modern parlance is Fishamble St., Werburgh St., Bride St., New Bride St., Malpas St.,

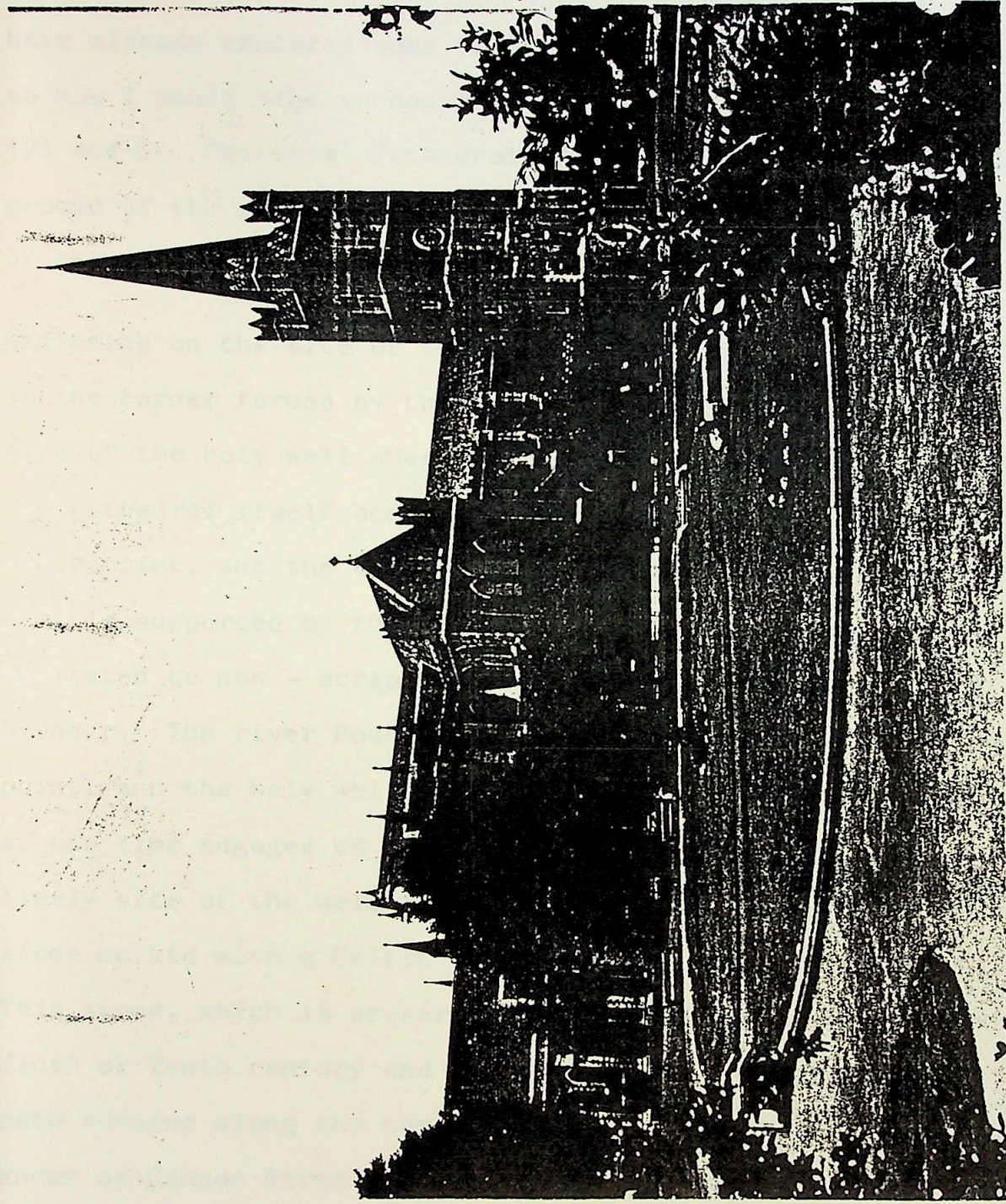


Fig (13) St. Patrick's Cathedral.

Blackpits, Ardee St., Plimlico and Bridgefoot Street.

The Liberties Association , a body set up to safeguard the special character of parts of the area, mainly concerns itself with the 190 acres thus outlined, without categorically excluding places like Weavers Square and Chamber Street. We have already explored some of the area within the Liberties, so now I would like to continue and begin in Patrick Street (J) and St. Patrick's Cathedral (fig 13) and the former home ground of the weavers, both of which are parts of the essence of the conception of the Liberties.

Beginning on the site of the park which is part of St. Patrick's in the corner formed by the cathedral and street, is the reputed site of the holy well where people were baptised by St. Patrick. The cathedral itself occupies the site of a Celtic Church of St. Patrick, and the theory that St. Patrick himself founded this is supported by the fact that Celtic Churches were not dedicated to non - scriptural saints, except in the case of a founder. The river Poddle flows under Patrick Street at this point, and the holy well was probably part of it. Sir Thomas Drew at one time engaged as restorer of the cathedral marked the likely site of the well on a map in 1890, and in 1901 a granite stone marked with a Celtic cross was excavated on the spot. This stone, which is preserved in the cathedral, dates from the Ninth or Tenth century and probably stood over the well. A path running along the north side of the cathedral was formerly known as Cannon Street, which was shortened when the park was laid out, later it was demolished completely. Another street which runs along the north side of the park is Bull Alley Street, (K) where facing the park you can see some of the Iveagh buildings, another part of the redevelopment of the area, you see, redbrick and portland stone in an attractive Edwardian Baroque style.

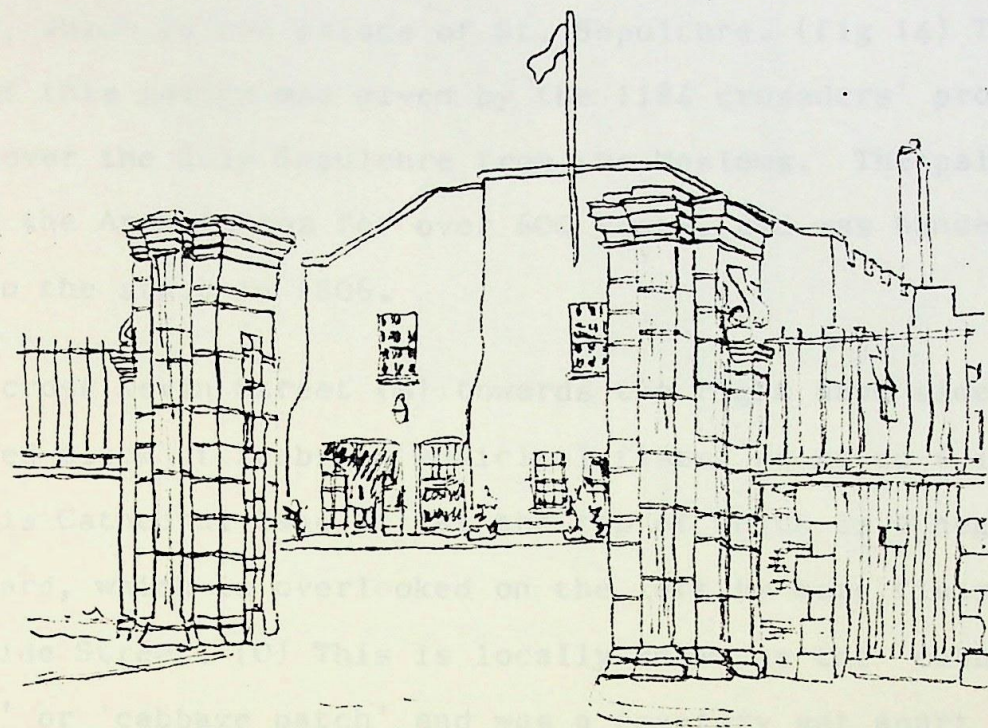


Fig (14) St.. Sepulchers.

If you go around the cathedral's west end, you will notice how the cathedral stands several feet below the level of Patrick's Street, - passing this you come to St. Patrick's close on the left, once called Guinness Street.

Back across the top of St. Patrick's close, (L) Kevin Street Garda barracks stands on the site of an old Archbishop's palace, which is the palace of St. Sepulchre. (fig 14) The name of this palace was given by the 1184 crusaders' project to recover the Holy Sepulchre from the Moslems. The palace housed the Archbishops for over 600 years, and was handed over to the state in 1806.

As we cross Kevin Street (M) towards the right hand side of a carved block of redbrick municipal flats, we go up a laneway, which is Cathedral Lane (N) at the top of which is a neglected graveyard, which is overlooked on the left by more flats, in New Bride Street. (O) This is locally known as the 'cabbage garden' or 'cabbage patch' and was a cemetery set apart for local people in 1666, the locals entitled to burial here were parishoners of St. Nicholas without whose church was part of the cathedral.

If we go on down Kevin Street and New Bride Street, then take the left into Long Lane, walk on down Malpas Street we are in the Black Pitts, which is a long rambling street. There are three explanations of this name. One attributes it to mass graves because of a Medieval plague, the second suggests that it stems from pools formed by the river Poddle, the third is that it comes from dark - stained vats, which were used by local tanners for curing hides.

If we go on down the Black Pitts, down Raymond Street we are on the South circular Road. (P) Heading south - west along this

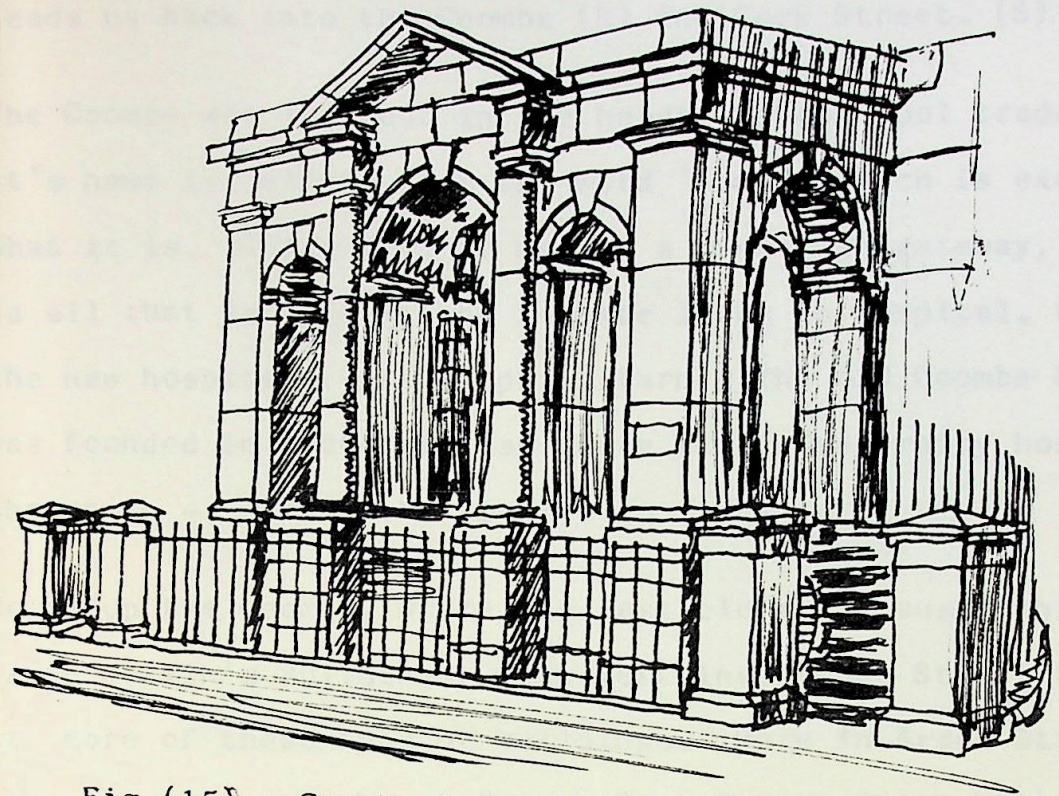


Fig (15) Coombe Lying in hospital.

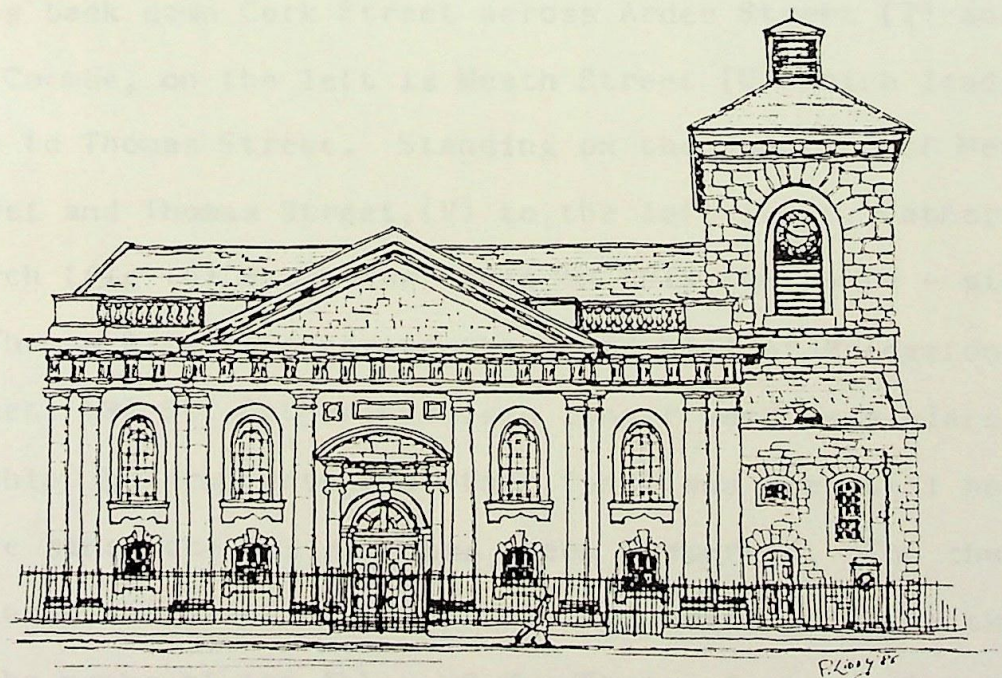


Fig (16) St. Catherine's Church.

road all the turns off to the right on this road are what was called 'Little Jerusalem', these lead to what is known as the Tenters' Fields of Belleville. As we move along the South - Circular Road we come to Donore Avenue (Q) which leads us back into the Coombe (R) and Cork Street. (S)

The Coombe was laid out in the heyday of the wool trade, it's name is derived from the word 'bent', which is exactly what it is. Going down it we see a preserved gateway, which is all that is left of the Coombe lying in hospital, (fig 15) the new hospital is in Dolphins Barn. The old Coombe hospital was founded in 1826, because there was no maternity hospital on the south - side of the river.

Going up the Coombe, where the last block of houses which are named Watkin's Buildings, turn left into Ardee Street there are more of these type of buildings. Here in Ardee Street is a brown gorgian house facing Cork Street which has a plaque beside the door, to say that it was a volunteer' garrison during the 1916 rising.

Going back down Cork Street across Ardee Street (T) and into the Coombe, on the left is Meath Street (U) which leads us down to Thomas Street. Standing on the junction of Meath Street and Thomas Street, (V) to the left is St. Catherines church (fig 16) which was found on this the south - side of Thomas Street, opposite the broad hill of Bridgefoot Street. (W) St. Catherines is no longer used as a place of worship, but concerts and other functions are still held there since the building has been preserved. The church replaces the older church of St. Catherine built in the 1180's by the monks of the Abbey of St. Thomas Becket. Robert Emmet was excuted in the roadway opposite the church on 20th September 1803. A plaque on the bottom of the railings indicates where

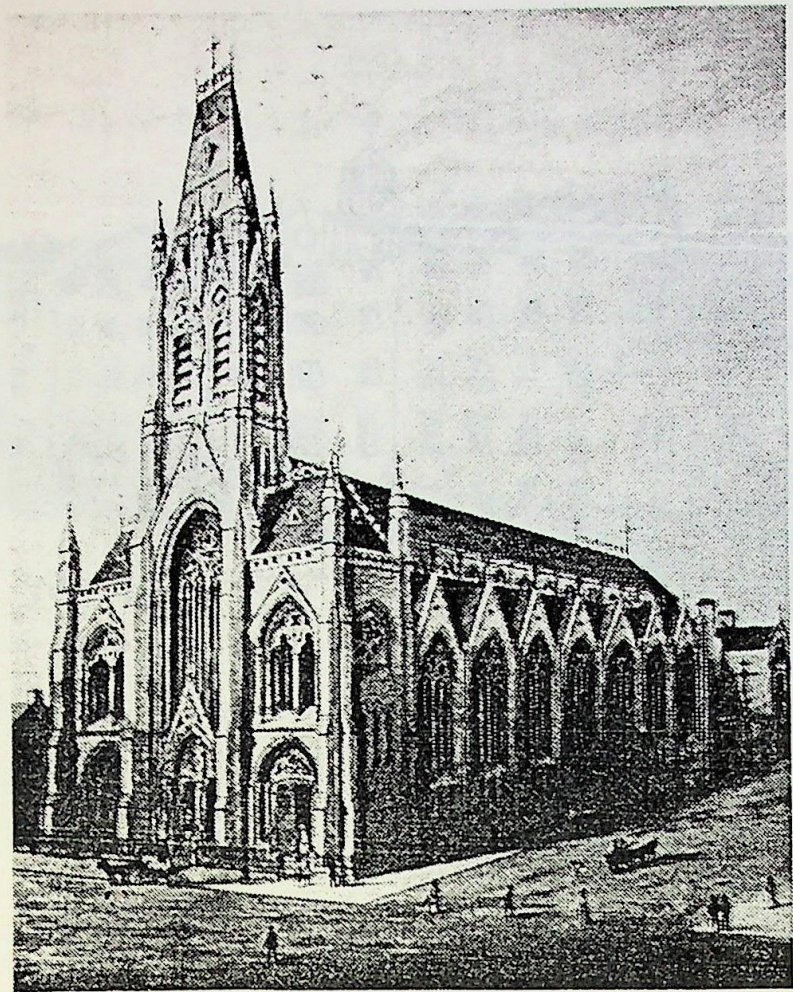
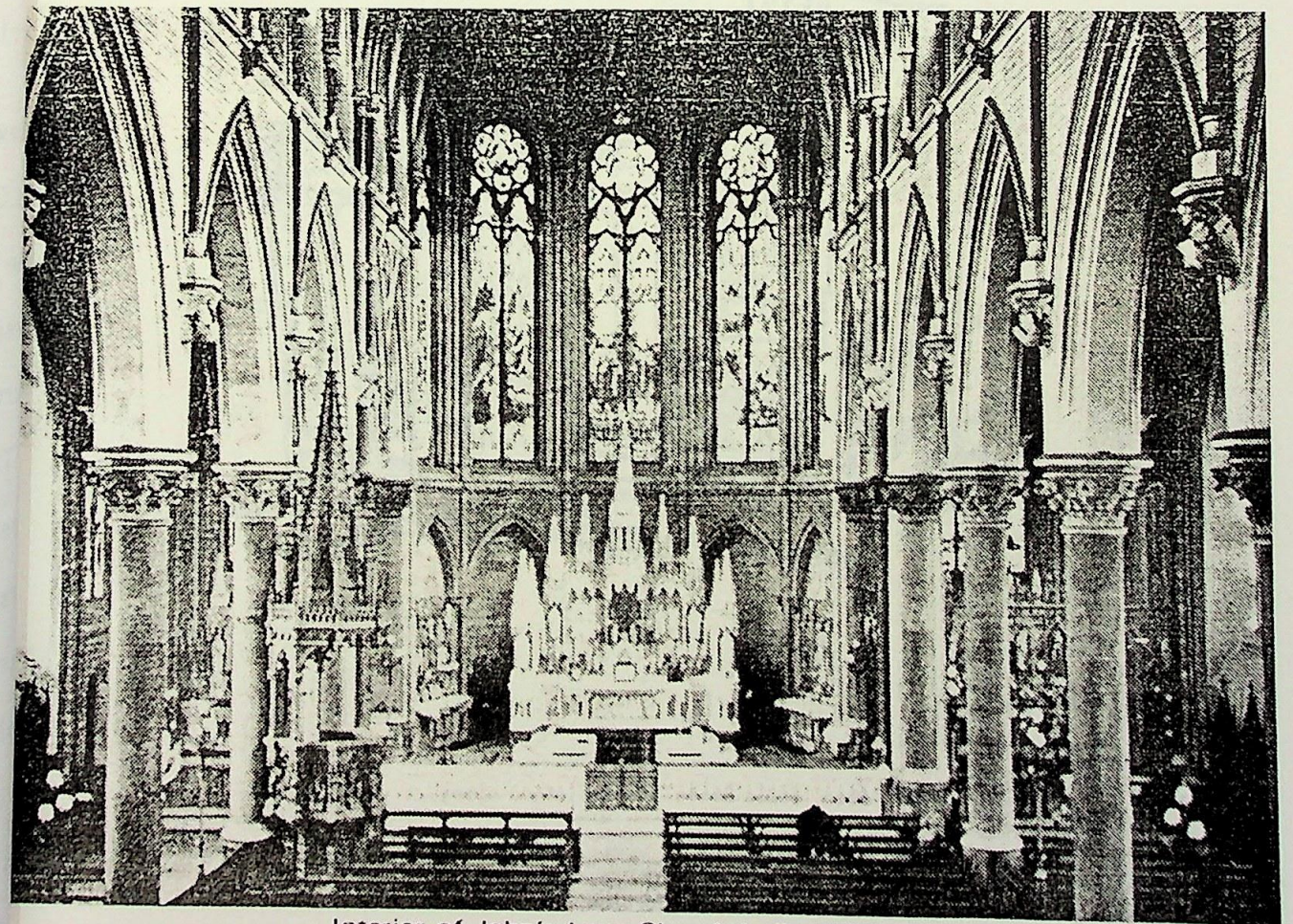


Fig (17) John's Lane Church.



Interior of John's Lane Church built 1862.

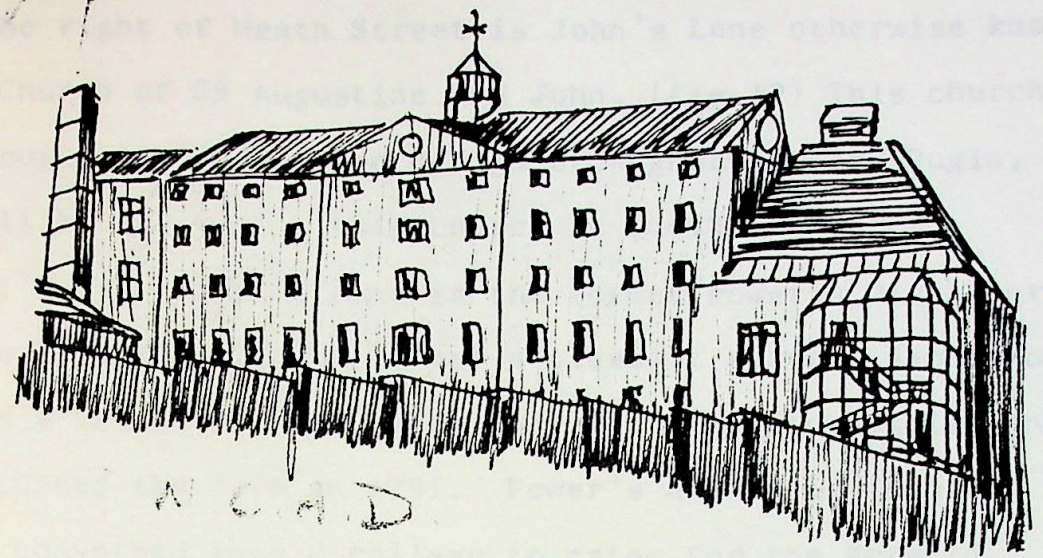
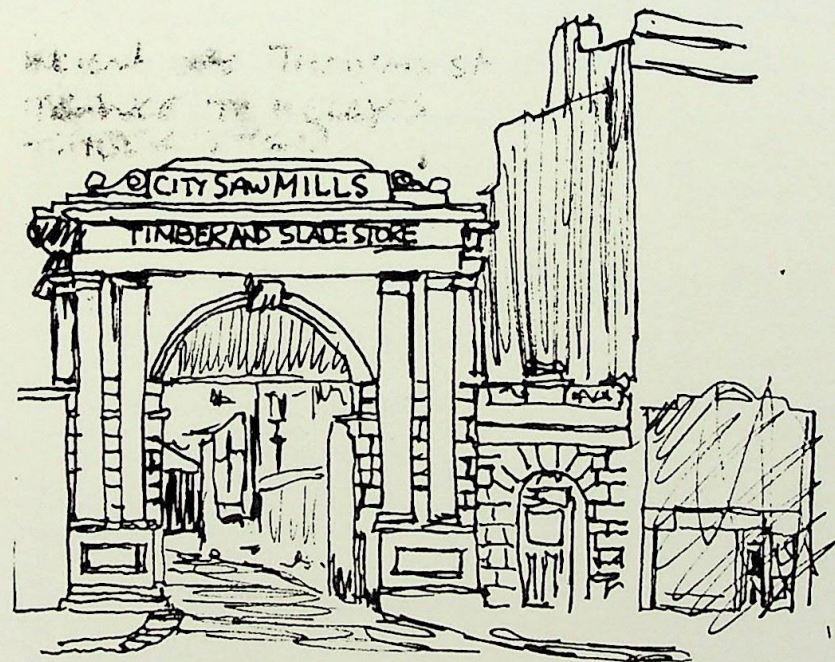


Fig (18) N.C.A.D.



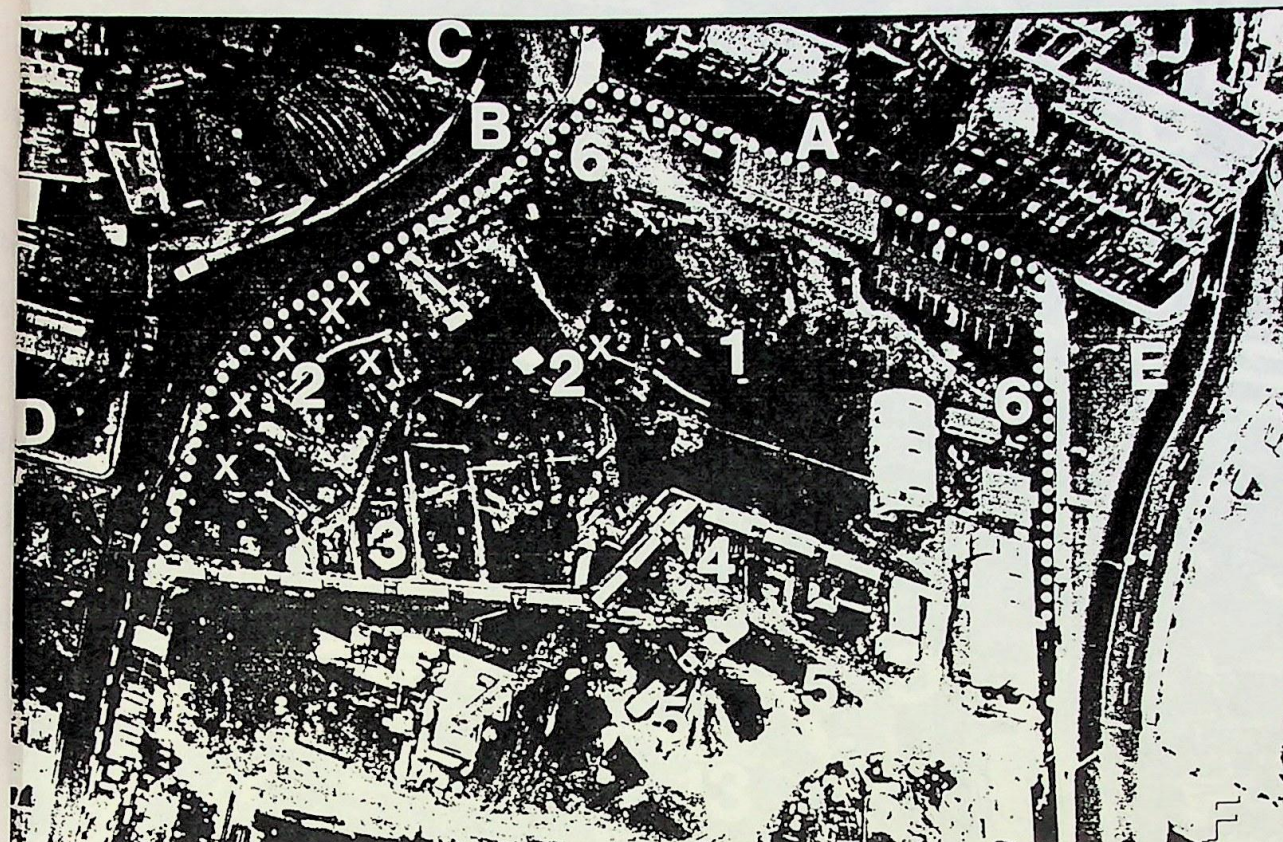
this happened.

To the right of Meath Street is John's Lane otherwise known as 'Church of SS Augustine and John. (fig 17) This church was built in 1862 to the design of Augustus Welby Pugin.

I will be discussing this church in another chapter.

Right beside John's Lane is the former Power's Distillery, whose offices give the corner a pleasant curve. James Power owned a tavern on this site, where he began to distil, and he founded the firm in 1791. Power's distillery has now been converted into a college to cater for the Arts in Ireland, it's name is the National College of Art and Design. (fig 18)

It is here where I will stop the tour, if you will call it that, and will now in the next chapter take specific buildings in the area and examine them thoroughly.

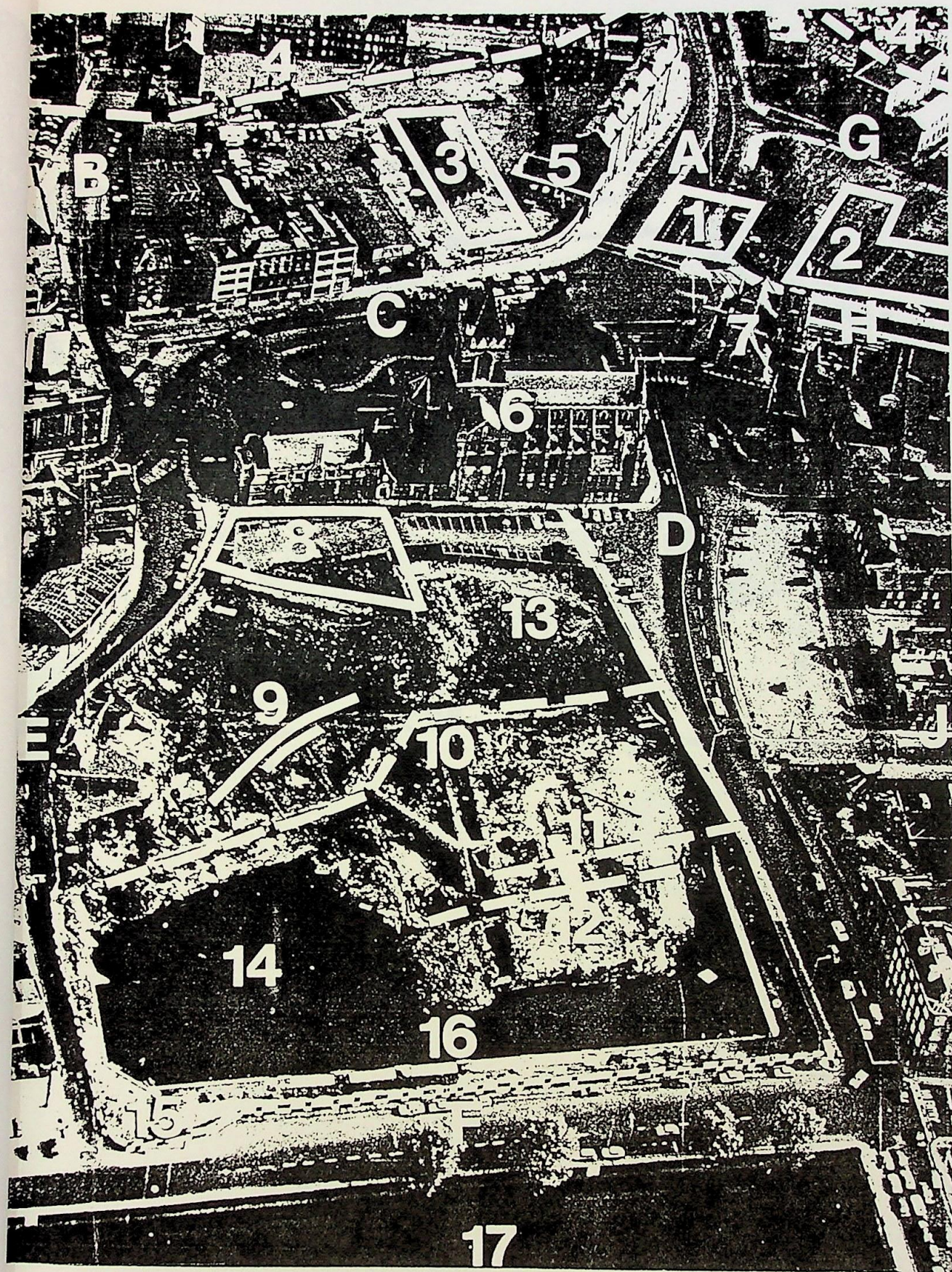


Above— Aerial View (1978) of Christ Church/Wood Quay excavation:

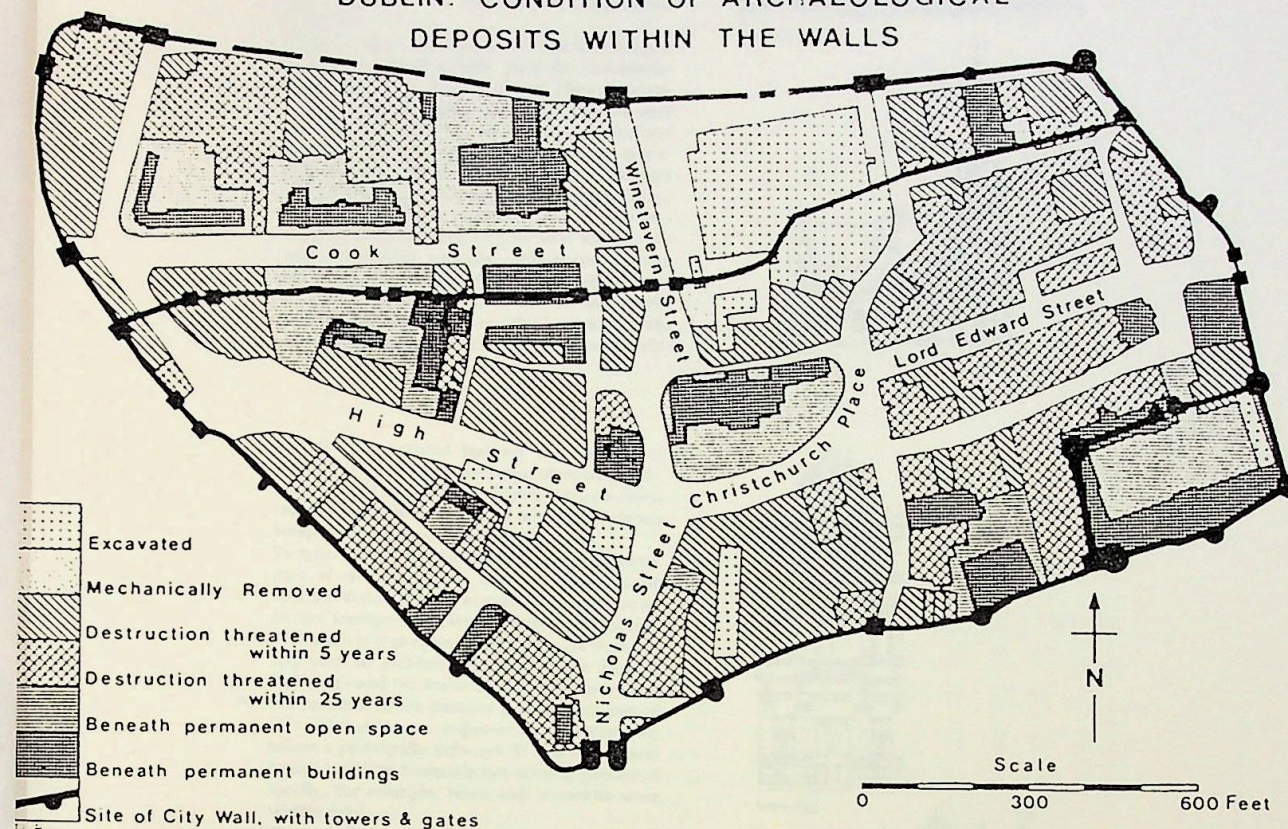
- | | |
|---|-----------------------|
| 1. Builders steel coffer dam. | A. John's Lane East. |
| 2. Houses — 10th and 11th centuries (marked X) | B. Fishamble Street. |
| 3. City wall. | C. Copper Alley. |
| 4. Builders steel girders inserted through City Wall. | D. Essex Street West. |
| 5. Partially excavated area. | E. Winetavern Street. |
| 6. Area declared a National Monument. | F. Cook Street. |

Aerial View (March 1976) of Christ Church/Wood Quay Area: right ➡

- | | |
|--|------------------------|
| 1. National Museum excavation 1962-64. | A. Nicholas' Street. |
| 2. National Museum excavation 1967-71. | B. Werburgh Street. |
| 3. National Museum excavation 1971-74. | C. Christchurch Place. |
| 4. Line of City Wall. | D. Winetavern Street. |
| 5. The Church of St. Nicholas' Within. | E. Fishamble Street. |
| 6. Christ Church Cathedral. | F. Wood Quay. |
| 7. Synod Hall and St. Michael's Tower. | G. Back Lane. |
| 8. Site of St. John's Church and graveyard. | H. High Street. |
| 9. Timber and mud defences from Viking period. | J. Cook Street. |
| 10. The pre-Norman stone City Wall. | |
| 11. Medieval stone wall. | |
| 12. Line of wooden quayside about 1200. | |
| 13. Partly excavated between 1969 and 1972. | |
| 14. Flooding (partly from Liffey). | |
| 15. Site of Fyan's Castle. | |
| 16. Line of later (14th century) wall. | |
| 17. The River Liffey. | |

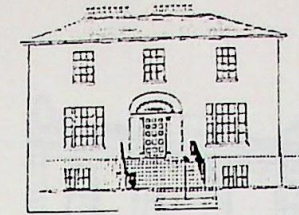


DUBLIN: CONDITION OF ARCHAEOLOGICAL DEPOSITS WITHIN THE WALLS



Classical: The original influence was the architecture of the Greek and Roman civilisations. Having fallen out of favour during medieval times, it was revived from the thirteenth century onwards as part of the Italian Renaissance. In subsequent centuries the use of classical architecture spread throughout Europe. Its arrival in Ireland coincided with the physical development of the country in the seventeenth century, and it was widely used for all types of buildings in the eighteenth and nineteenth centuries, and with different variations up to the 1930s and 40s. It is the most dominant architectural style, at least for ordinary buildings. Its essential features are the use of classical elements: columns, pilasters, pediments, entablatures, cornices, square- or round-headed windows, architraves, shallow roofs, parapet walls, and restraint in the use of materials.

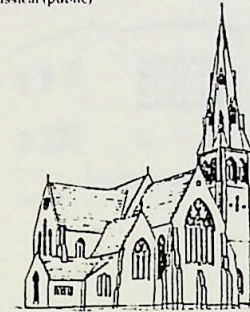
Gothic: Conceived originally in the Middle Ages, it was the predominant style for cathedrals, churches and public buildings. New development in structure allowed for larger window openings and lighter buildings. It went out of fashion during the great classical period of the seventeenth and eighteenth centuries, although towards the end of the eighteenth century Gothic influences began to re-emerge. It was fully revived as an important architectural style in the mid-nineteenth century, influenced by the writings and work of Augustus Welby Pugin, and was widely used for churches and public buildings. Indeed it was often considered the most appropriate style for ecclesiastical archi-



Classical (domestic)



Classical (public)



Gothic

ecture. Its essential features are the use of pointed windows and openings, often with elaborate tracery carried out in stone, intricate stone carving based on natural and religious features, steep roofs with towers and pinnacles.

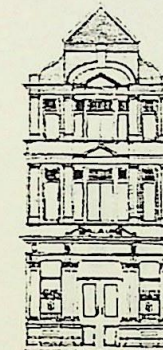
Victorian: The Victorian period covers the latter part of the nineteenth century. There is no specific Victorian style as such. Victorian architecture incorporates elements from earlier styles. Perhaps it is best exemplified by a more vigorous approach to architecture, both in the form of buildings and the materials used, in contrast to the restraint of the classical period. This period also witnessed great improvements in transportation – principally railways. It was then easier to use building materials not actually produced locally; for example, brick and terracotta were widely used.

Domestic Tudor: As a consequence of the Gothic revival there was also a revival of interest in medieval domestic buildings. Although there were few if any timber-framed buildings then existing in Ireland, the Tudor style became quite popular for large and medium sized houses, and was widely used in the cities and larger towns, particularly at the turn of the century. It was then, of course, a widely used architectural style in Britain. The relevant features are leaded windows, plaster panels with timber framing, usually painted black and white, projecting windows and porches and high roofs.

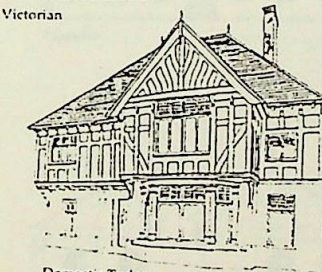
Arts and Crafts: The arts and crafts movement was founded by William Morris and others towards the end of the nineteenth century. Essentially it was a reaction against the over-standardisation of machine-made products from the industrial revolution. It sought its inspiration in the high quality and craft work of earlier periods. The movement influenced architecture, particularly in the domestic field. It looked backwards to earlier forms, particularly the English cottage and used high roofs, small windows, nooks and projecting porches and conveyed a romantic picturesque feeling. The use of gable fronts also became popular which allowed opportunities for intricate design forms, in many cases inspired by Dutch architectural styles of the sixteenth and seventeenth centuries.

Art Nouveau: Generally a development of the arts and crafts style, distinguished by the use of intricate decorative features based on natural motifs – flowers, animals, etc.

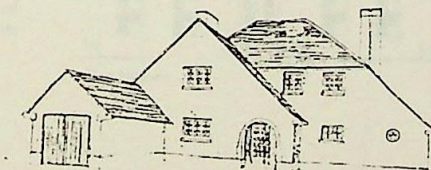
Italianate: Associated mainly with domestic buildings and only to a lesser extent used in public buildings. Its major influence were the large town houses or palaces erected by Italian Renaissance princes, which were in turn inspired by classical ideas. Essential features are a di-



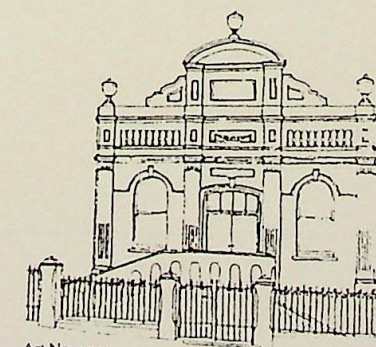
Victorian



Domestic Tudor



Arts and Crafts

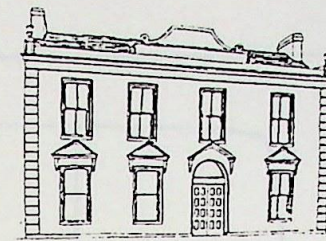


Art Nouveau

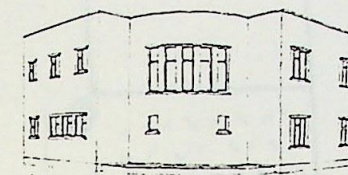
tinctive use of plaster for mouldings, cornices and other details, windows and openings in the classical style, more formal in expression than the Tudor or arts and crafts styles. Popular from the mid-nineteenth century onwards and often a feature of seaside towns where the use of highly coloured plaster facades was quite common.

Modern: The modern style began with the industrial buildings of the nineteenth century. Then, often perhaps from necessity, ornamentation and any architectural extravagances were omitted. The nature of the building was strongly influenced by the technology necessary in the industrial process. The development of the modern style was also helped by the new building techniques of structural steel and reinforced concrete, which allowed more flexibility in the planning of buildings. Early modern architects, such as Le Corbusier, considered that architecture has a role in breaking down and equalising existing class differences.

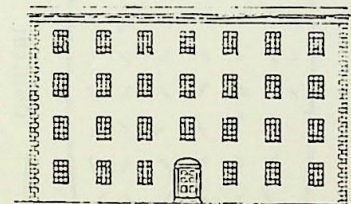
Though it was a style occasionally used in the 1920s and 1930s, it was not until after the war that the modern style became the predominant architectural fashion. The essential feature of the modern style is the absence of ornamentation of any sort, the use of large expanses of glass and flat roofs, particularly for public buildings. The pitched roof has still remained predominantly popular in domestic architecture. Since the war the modern style has been almost universally used for all the modern office blocks and other public buildings erected in the cities and larger towns.



Italianate



Modern



Pastiche



Post Modern

Pastiche: The name associated with a widespread trend in recent years in both commercial and domestic building of copying past styles, principally the classical town houses of the eighteenth century. The style has evolved because of a general public reaction against modern architecture particularly its impact on existing cities and towns.

However, to be carried out successfully, pastiche requires a deep knowledge and appreciation of the particular architectural style used. Dressing up a twentieth-century office to look like an eighteenth century townhouse is, in most situations, a contradiction.

Post Modern: This is the name given to the most recent development in architecture, which, though eschewing a wholly pastiche approach to buildings, seeks to use details and methods from classical or Gothic styles in an individual way, but still reflecting the modern function of buildings. Such use of ornamentation and details from past styles is fashionable.

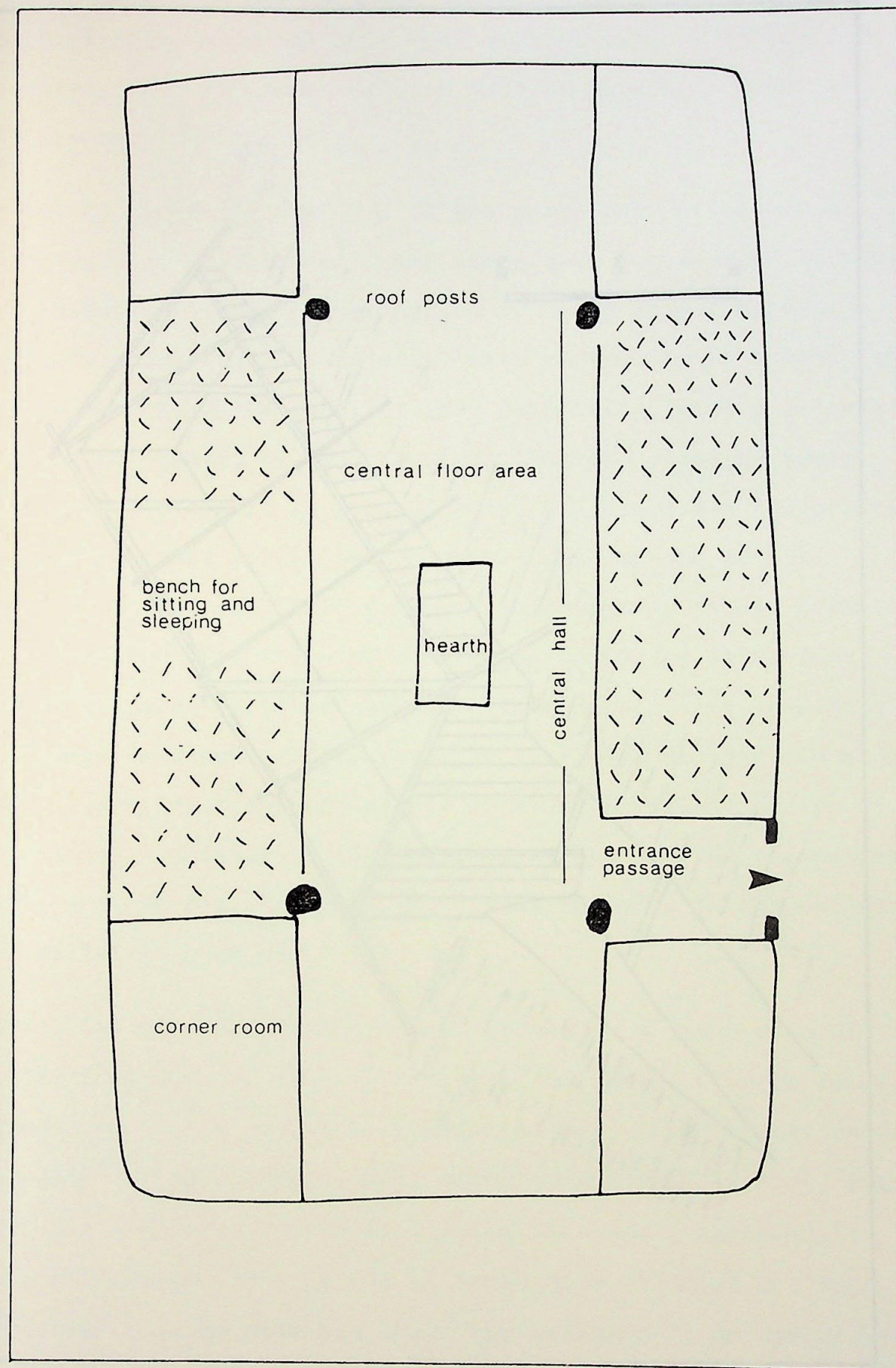


Fig (19) 4 post plan ,Viking House.

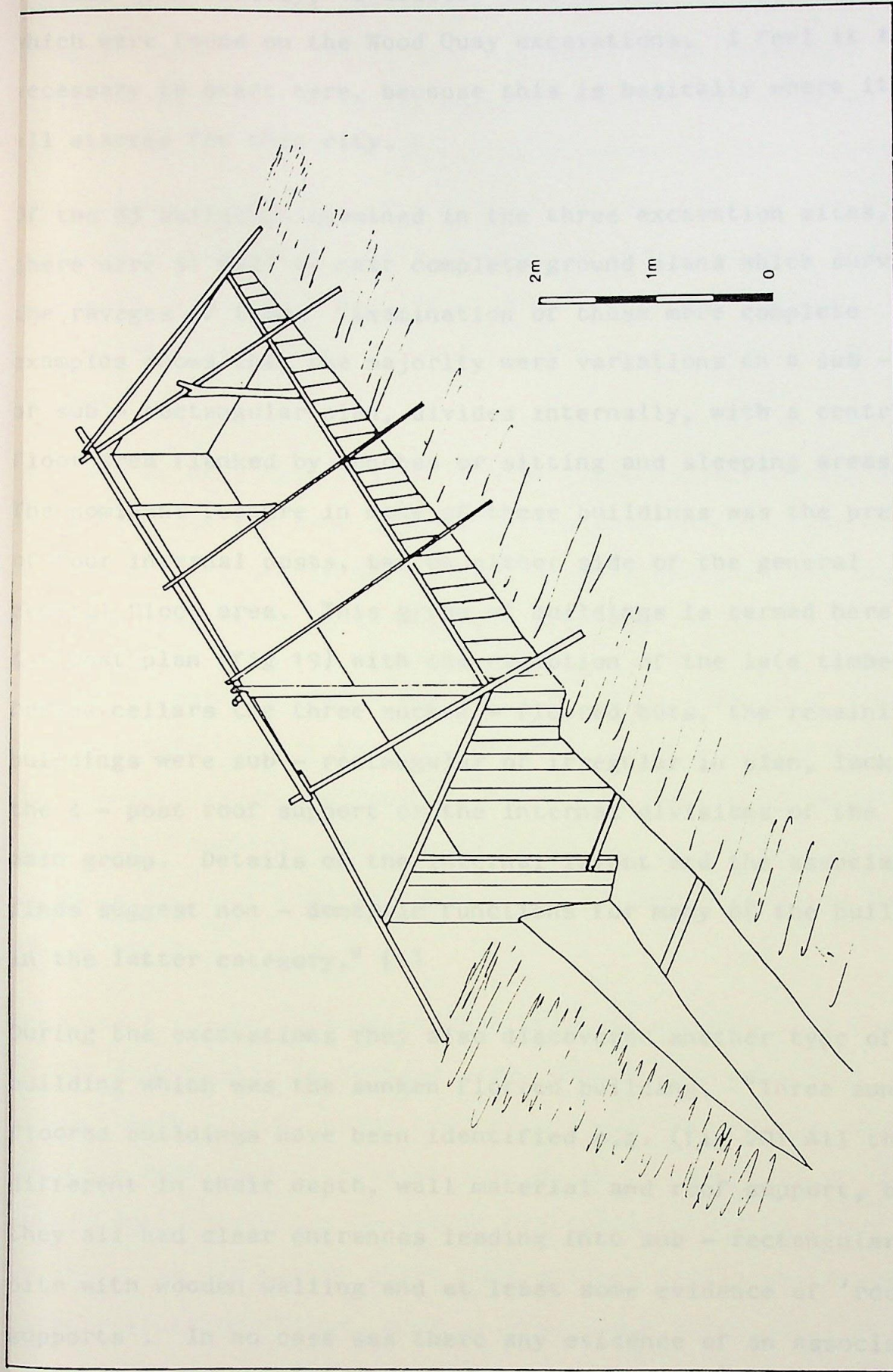


Fig (20) Sunken floor building.

GROWTH AND DEVELOPMENT OF ARCHITECTURE IN MEDIEVAL DUBLIN

I would like firstly, to discuss some of the Viking structures, which were found on the Wood Quay excavations. I feel it is necessary to start here, because this is basically where it all started for this city.

Of the 83 buildings examined in the three excavation sites, there were 51 full or near complete ground plans which survived the ravages of time. "Examination of these more complete examples shows that the majority were variations on a sub - square or sub - rectangular plan, divided internally, with a central floor area flanked by benches or sitting and sleeping areas. The dominant feature in many of these buildings was the presence of four internal posts, two on either side of the general central floor area. This group of buildings is termed here the 4 - post plan (fig 19) with the exception of the late timber - framed cellars the three sunken - floored huts, the remaining buildings were sub - rectangular or irregular in plan, lacking the 4 - post roof support or the internal divisions of the main group. Details of the internal layout and the associated finds suggest non - domestic functions for many of the buildings in the latter category." (1)

During the excavations they also discovered another type of building which was the sunken floored building. "Three sunken floored buildings have been identified e.g. (fig 20) All three, different in their depth, wall material and roof support, but they all had clear entrances leading into sub - rectangular pits with wooden walling and at least some evidence of 'roof supports'. In no case was there any evidence of an associated ground - level structure. None of them was clearly domestic in function and the evidence suggests that they may have been

used for food storage. One of these, had a stone culvert leading out through the entrance, might be regarded as a byre or dwelling, but the lack of finds, organic material or manure makes this unlikely. All three structures were built almost directly on the natural soil and can be dated from the mid to the late 10th century. This building tradition does not appear to have continued in use and these might be regarded as temporary stores used while the settlement was initially being built. A few other pits may have formed part of similar structures but any definite evidence was lacking.' (2)

In order to make this easier, I have chosen specific historic buildings from the area. I will place them in the order of the time in which they were built. I will continue now into the 12th century up to to the 19th century.

Two events were to change the whole building history of Ireland, from the 12th century onwards; the arrival of new manastic orders, and the arrival of the Normans. They brought considerable areas under their control, and they began to set in motion a spate of building activity that was shortly to introduce an early English Gothic style.

The advent of the Normans brought about a considerable change in building styles in Ireland. It was not unnatural that they should have brought with them the type of Architecture practised in their homeland, particularly in Wales and the West of England, and it was largely due to Norman benefactors that churches were built in the new Gothic style with pointed arches while some categories of buildings, such as Franciscan Friaries of the 15th century, were of a type peculiar to Ireland. It is true to say that most Irish Architecture from the late 12th to the 16th

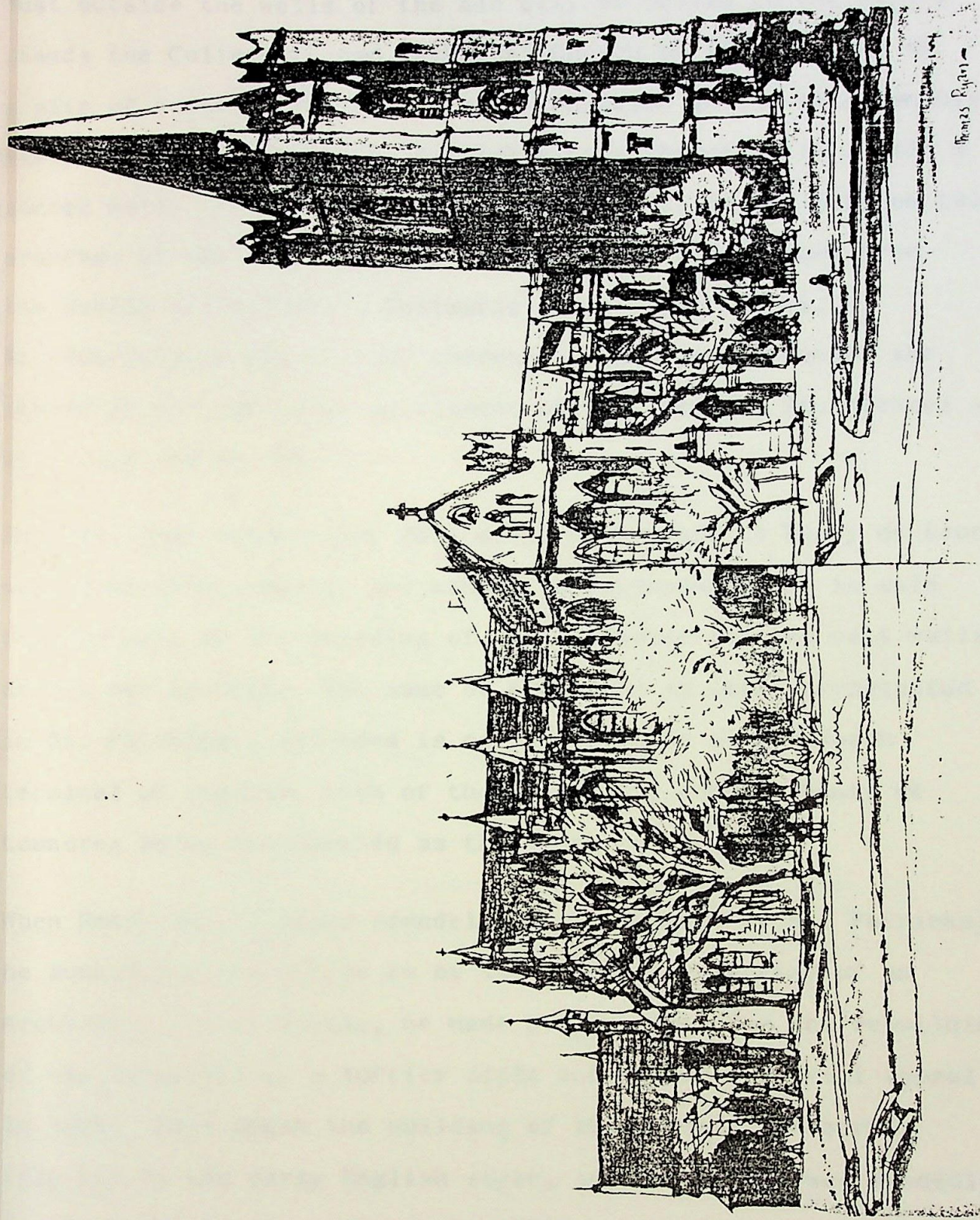


Fig (24) St. Patrick's Cathedral.

century ,even in the Gaelic parts of the country ,was strongly influenced by England and was generally a reflection of the English structures of the period.

Just outside the walls of the old city of Dublin to the south, stands the Collegiate and Cathedral Church of St. Patrick on a site of great antiquity . Local tradition in the 12th century associated the name of St. Patrick with a church built beside a sacred well. The site was most unsuitable as it was between two branches of the river Poddle, a small river which flows from the Dublin hills North - Eastwards to join the Liffey.

St. Patrick's is one of four churches of Celtic foundation the others in the old Irish settlement are St. Brigid's, St. Michael - le - Pole and St. Kevins.

In 1216, just before King John died, he granted to Henry de Loundres many additional estates and manors in recompense. It is said for his part in the building of Dublin Castle and the city walls at his own expense. The name of King John is still perpetuated in St. Patrick's. His head is carved in stone at the North terminal of the East Arch of the choir, the head of Henry de Loundres being represented as the south terminal.

When Henry had finished remodelling the Chapter of St. Patrick's, he considered the church to be too small and unworthy of an Archbishop. Accordingly, he made preparations for the rebuilding of the cathedral on a loftier scale and issued a special appeal in 1225. Thus began the building of the present cathedral, (fig 21) in the early English style, and in 1254 it was re-dedicated. The Lady Chapel was added about 1270, by Archbishop Fulco de Sandford who is buried in the North choir aisle of the cathedral.

A tower at the North - West end of the cathedral was part of the 13th century building, but this, including part of the West Nave

was destroyed by fire in 1362. Through the energies of Archbishop Minot, the damage was made good and the tower was rebuilt in 1370, still standing supreme on Dublin's skyline after 600 years.' (3)

One of the largest churches in Ireland, the cathedral is 300 feet long externally and the height of the Nave roof is 56 feet. Between 1901 and 1904 Lord Iveagh carried out a restoration of the choir and stone roof, was replaced the former lath and plaster ceiling but retained the old lines of the graining. The old ceiling was pale blue in colour, with gold stars and may have been so decorated for the first installation on the orders of St. Patrick in 1783. Four bosses can be seen along the centre of the choir vaulting each representing one of the Evangelists:- the angel, St. Matthew, the winged lion, St. Mark, the winged bull, St. Luke and the eagle, St. John. The quintuplet of windows over the East Arch was erected by Lord Iveagh in 1901, and represents St. Patrick, St. Brigid and St. Columba with allegorical pictorial figures at each side and is the work of Clayton and Bell.

In 1560, the first public clock in Dublin was erected on the tower of the cathedral. The largest monument in the cathedral is that of the Boyle family at the South - West end of the nave. This massive structure was erected by the Great Earl of Cork, during his lifetime, principally in memory of his second wife Catherine, but the numerous figures include the Earl himself, his wife, children, his wife's parents and her grandfather, Robert Weston, a former dean. This sculpture is the work of Edward Tingham.

The pulpit was a gift from Sir Benjamin Guinness as a tribute to Dean Pakenham who died in 1863 just as Sir Benjamin's

restoration was finished. It was designed and executed by Henry Lane of Dublin and is made from Caen stone and Irish coloured marbles. The sounding - board was presented shortly afterwards by Mr. John Robinson who also gave to the cathedral all the chairs in the Nave.'(4)

The window of three lights was erected by the children of the first Earl of Iveagh, in his memory and was designed by Frank Brangwyn of Edinburgh. It is a tragedy that no stained - glass windows earlier than the 19th century have survived but there are some excellent examples of Irish, English and Scottish craftsmanship of the Victorian period, particularly in the smaller windows.

St. Patrick's, suffered throughout its history between parts of the collapsing and fires etc, but through the dedication and generosity of numerous people, the list is too long to write down it is still there to be admired as one of the most beautiful buildings in Dublin today. In the early 18th century houses ornamental stucco - work is entirely absent; the walls are wainscoted and the ceilings plain, without any decoration. The beautiful plasterwork of the Elizabethan and Jacobean periods is not to be found in Dublin houses. There is, however a large house in Bride Street an interesting example of apparently Jacobean work. It is number 36 Bride Street (fig 22).

This house stands on a portion of the ground which was originally the gardens of the house of the Treasurer of St. Patrick's cathedral, referred to in old leases as "the Treasurer's Garden". The Treasurer's house stood at the East end of the cathedral, and its gardens stretched as far as Bride Street, having a frontage along the West side of the street, of 242 feet. By an act of parliament of 17 and 18 Charles II, cap 14, that is in the year 1666, the precentor and the Treasurer of St. Patrick's

Cathedral were empowered to grant leases of their lands and gardens. This act commences "whereas, several pieces of ground now in a manner lying waste, commonly known and reputed the yards and gardens belonging unto the houses of the precentor, otherwise called the Chapter, and the Treasurer of the Cathedral Church of St. Patricks, Dublin, and abutting on the street commonly called Bride Street within the Liberties of the said city of Dublin, which said street, although already built and paved on the East side, is become very noysome and offensive to his Majesty's subjects that are frequently passengers through the same by reason the there adjoining to the yards and gardens of the Precentor and Treasurer is not built or paved or having a convenient passage for water or common shoare, which is now a very great and apparent annoyance ". (5)

From this it is clear that no houses had then (1666) been built on the West side of Bride Street upon any part of the Treasures garden.

An investigation of such deeds connected with the ground as have been found does not throw any satisfactory light upon the date of the erection of the houses. It appears certain however, that the ground was laid out for building shortly after the passing of the Act.

"Map of several lots of ground on the West - Side of Bride Street , surveyed in March 1723, by Thos Reading", (6). This map attached to a lease, shows that at the former date houses were now standing on the plot of ground owned by the Treasurer of St. Patricks.

The exterior of the house and the stone doorway are the kind common to the middle of the 18th century, but the interior is so different in style as to make it certain that the house has



Fig (23) 36 Bride Street, staircase.

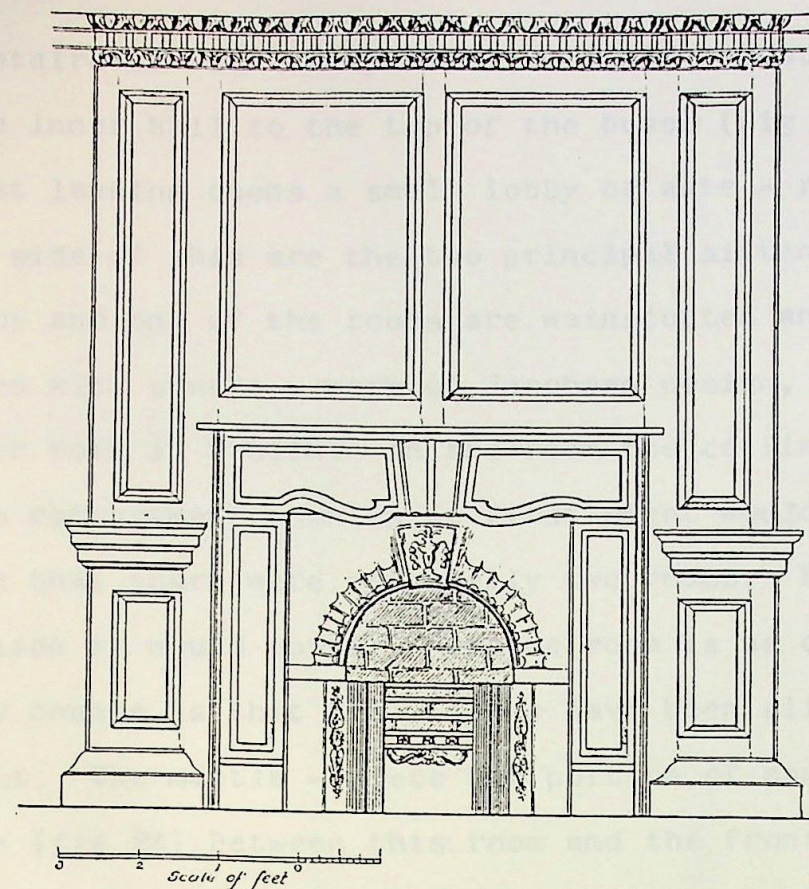


Fig (24) Mantle and Panelling.

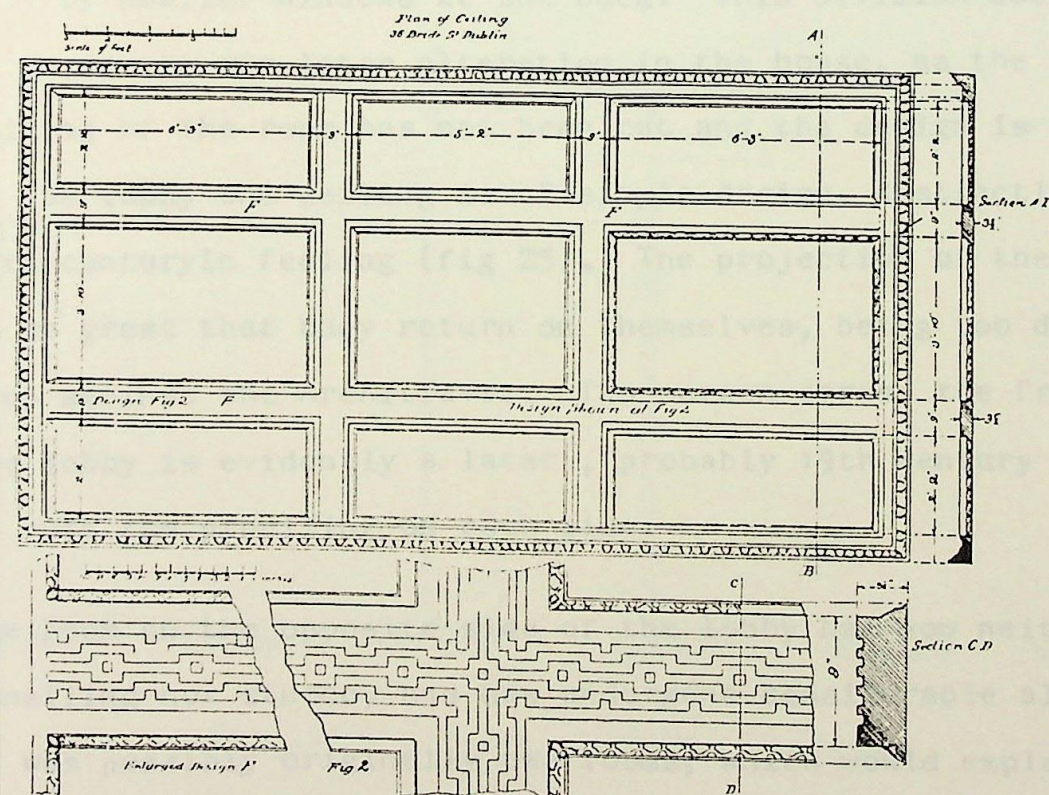


Fig (25) Lobby Ceiling.

been considerably altered and probably refronted.

A fine staircase with heavy hand rails and balusters, leads from the inner hall to the top of the house (fig 23). From the first landing opens a small lobby or ante - room, and on each side of this are the two principal sitting rooms. The lobby and one of the rooms are wainscotted and the ceilings decorated with stucco - work of Jacobean design, quite unlike any other work in Dublin. In the room the ceiling is divided into two compartments, which at first sight would seem to indicate that there were originally two rooms. But on further examination it would appear that the room is as originally built. The only change is that the windows have been slightly changed in height. The mantle - piece and portion of panelling are shown in (fig 24). Between this room and the front of the house is a long narrow closet, the object of which is not apparent. It is lit by two front windows, while the room itself is lit only by smaller windows at the back. This division does not seem to be due to any later alteration in the house, as the plaster ceiling of the room has not been cut and the design is complete. In the lobby the ceiling is of simple design, distinctly pre-18th century in feeling (fig 25). The projection of the skirting is so great that they return on themselves, being too deep to stop against the Architraves. The screen across the front of the lobby is evidently a later, probably 19th century addition, it cuts the panelling on each side.

The room on the opposite side of the lobby has now neither panelling nor stucco, and has undergone considerable alterations. It was possibly originally two rooms, which would explain the position of the doors and the large chimney breast. The circular bay is a late addition, made probably at the same time as the

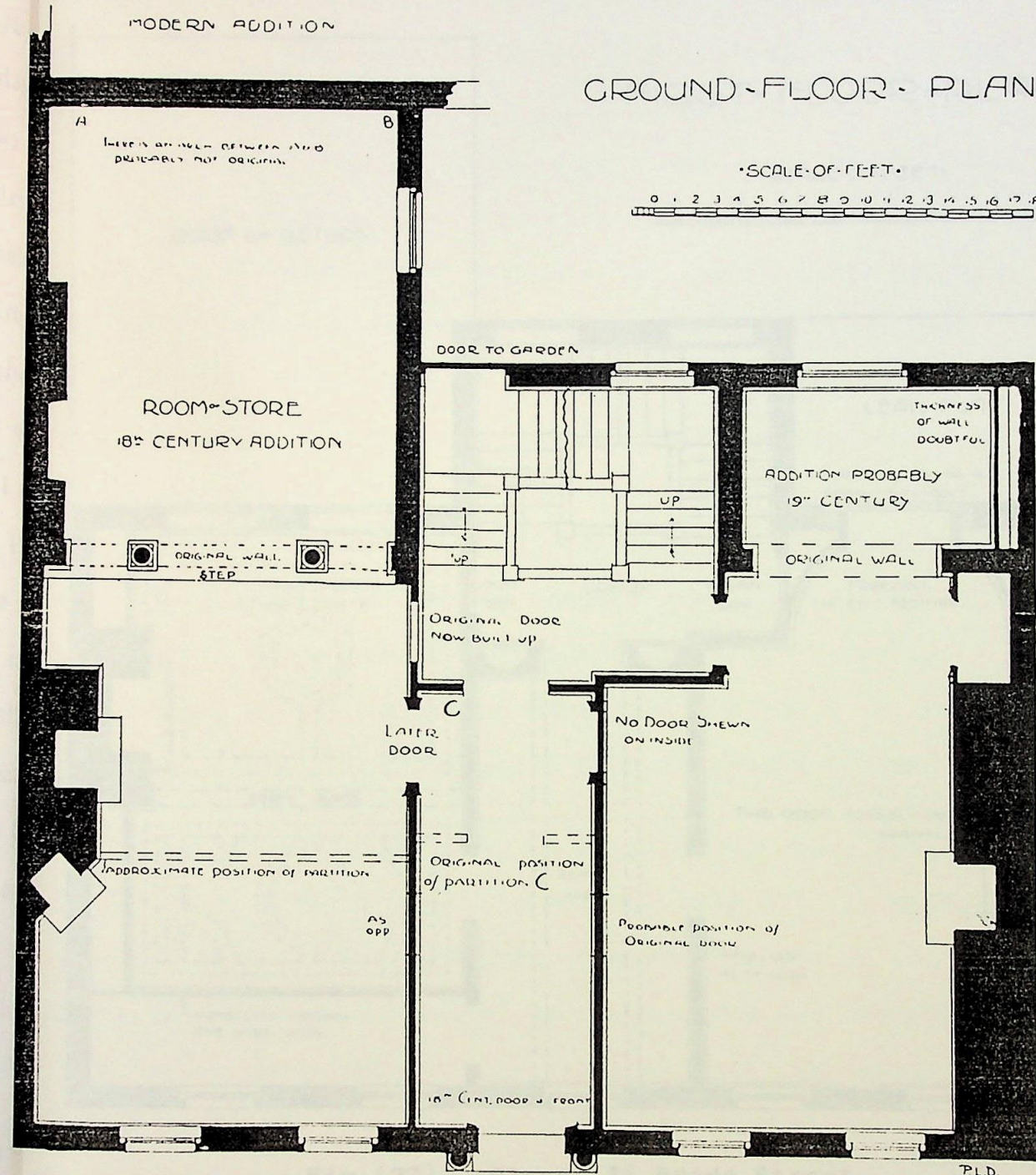


Fig (26) Plans, 36 Bride Street.

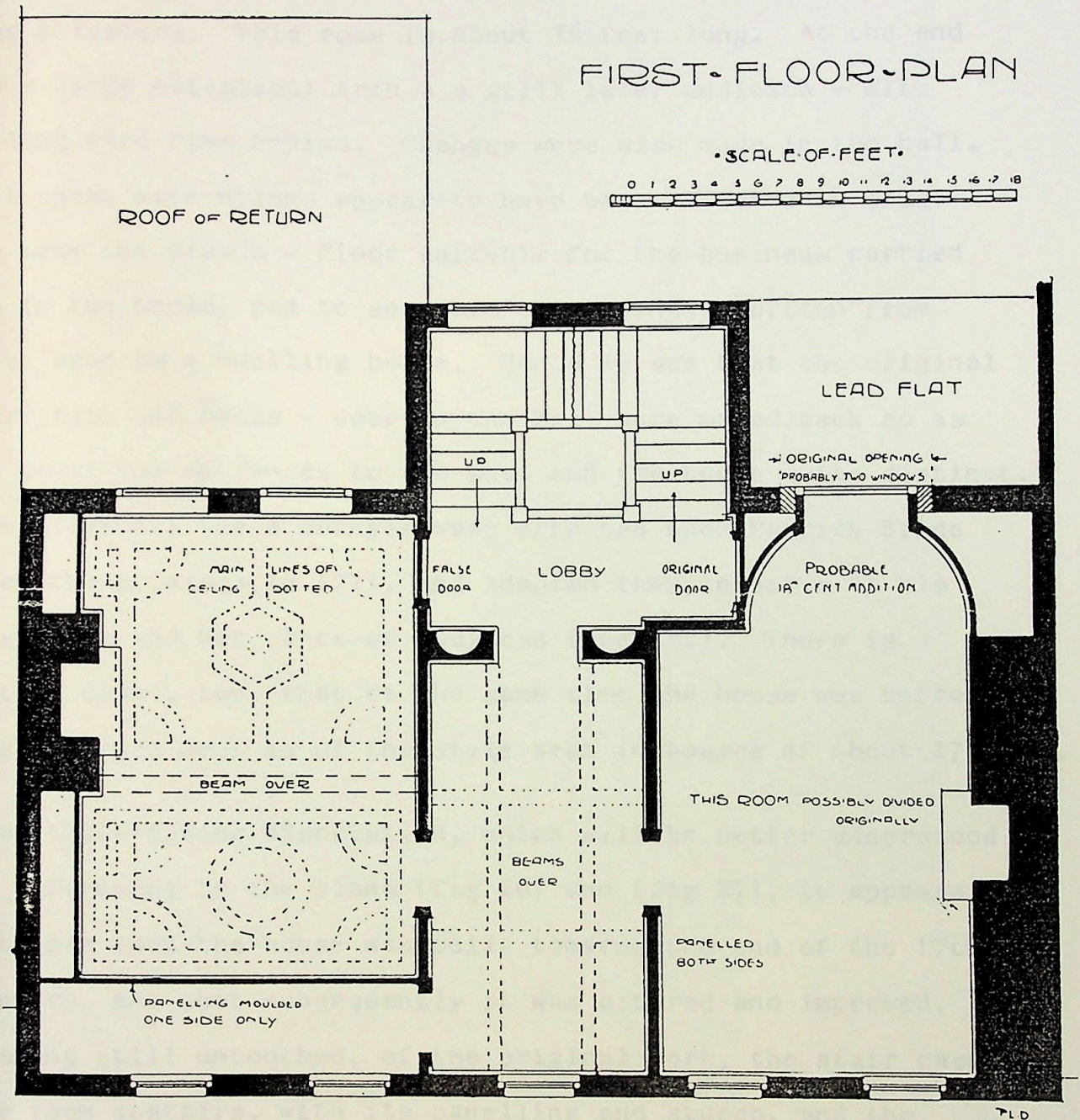


Fig (27) Plans, 36 Bride Street.

screen in the lobby.

On the ground floor, considerable alterations and have been made. The room on the left of the hall was perhaps originally two rooms, and the angle fireplace may be an early 18th century change. At the back, a long return room was thrown out, the old wall being carried on two Doric columns and pilasters. This room is about 36 feet long. At the end is a large elliptical Arch - a still later addition - with a long ware room behind. Changes were also made in the hall. All these alterations appear to have been effected in order to make the ground - floor suitable for the business carried on in the house, and to separate the business portion from that used as a dwelling house. Hence we see that the original partition and cross - door in the hall were moved back so as to leave the entrances to the shop and the house quite distinct. Doubtless all these changes were effected when Patrick Bride took the premises in 1771, and adapted them to serve as his residence and his place of business (chemist). There is little doubt, too, that at the same time the house was refronted. The entrance door is of the style seen in houses of about 1760-70.

From the foregoing description, which will be better understood on references to the plans (fig 26) and (fig 27), it appears probable that the house was built towards the end of the 17th century, and that subsequently it was altered and improved, leaving still untouched, of the original work, the stair case one room upstairs, with its panelling and stucco, and the panelling and ceiling of the lobby. Thus we have, perhaps, in this house the remains of an example of interior decoration in Dublin previous to the 18th century.

The plans of (fig 26) and (fig 27), are drawings by Mr.P.L. Dickinson, Architect, who has made an exhaustive examination of

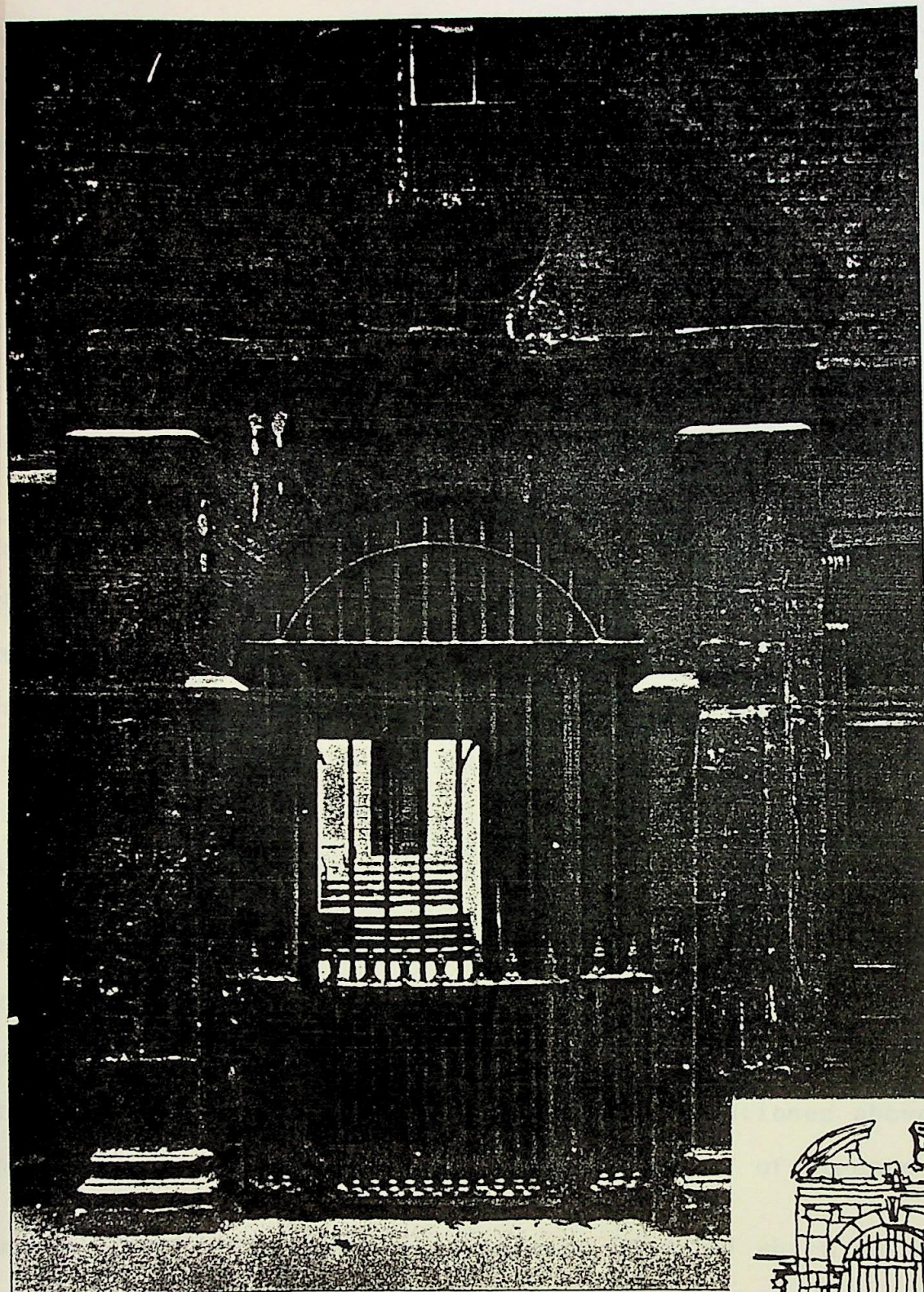
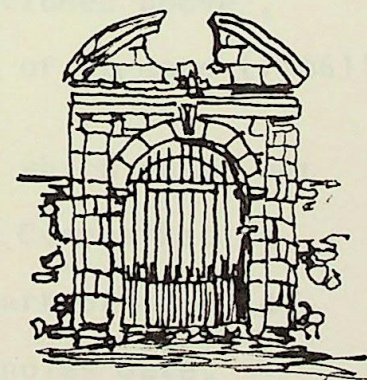


Fig (28) Gate Way, Tailors Hall.



the house, and from whose notes the foregoing description has been written." (7)

As we moved into the 18th century Ireland now saw the arrival of a new form of Architecture which was called 'Georgian' architecture . Georgian domestic architecture was the first of its kind to rise above the regional variations of Vernacular building .

The smaller 'large' houses of the early 18th century, were often T-shaped or L-shaped, and always gable-ended with very massive stacks in their external walls, usually in the gables, the stacks usually flanked by small windows lighting the Attics. An early 18th century development was for the stacks above the gables to be made of brick, which is very practical for expoded rectangular structures of small area. They are not usually easy to date, and their time - span extends probably from 1660 or earlier, to 1730 or later, and they certainly overlap with the compact cubical hip - roofed type which, in principle supplanted them.

The Tailors Hall in Dublin, though a public building with a 'collegiate ' internal anatomy of a two - storey hall seperated by a passage from smaller single storey rooms, and built of brick, is a close relative of country house mentioned above , and shares with them the steeply - pitched roof of its date (1706)' .(8)

Tailors' Hall is reached by a gateway (fig 28) which opens out of Back Lane,, a narrow throughfare running from Cornmarket to Nicholas Street, just inside the line of that part of the old city wall which seperated New Gate from St. Nicholas Gate.

Until the opening of the music hall in Fishamble Street, in 1741, Tailors Hall was largely patronised for balls, musical assemblies, auctions, lotteries and dancing.

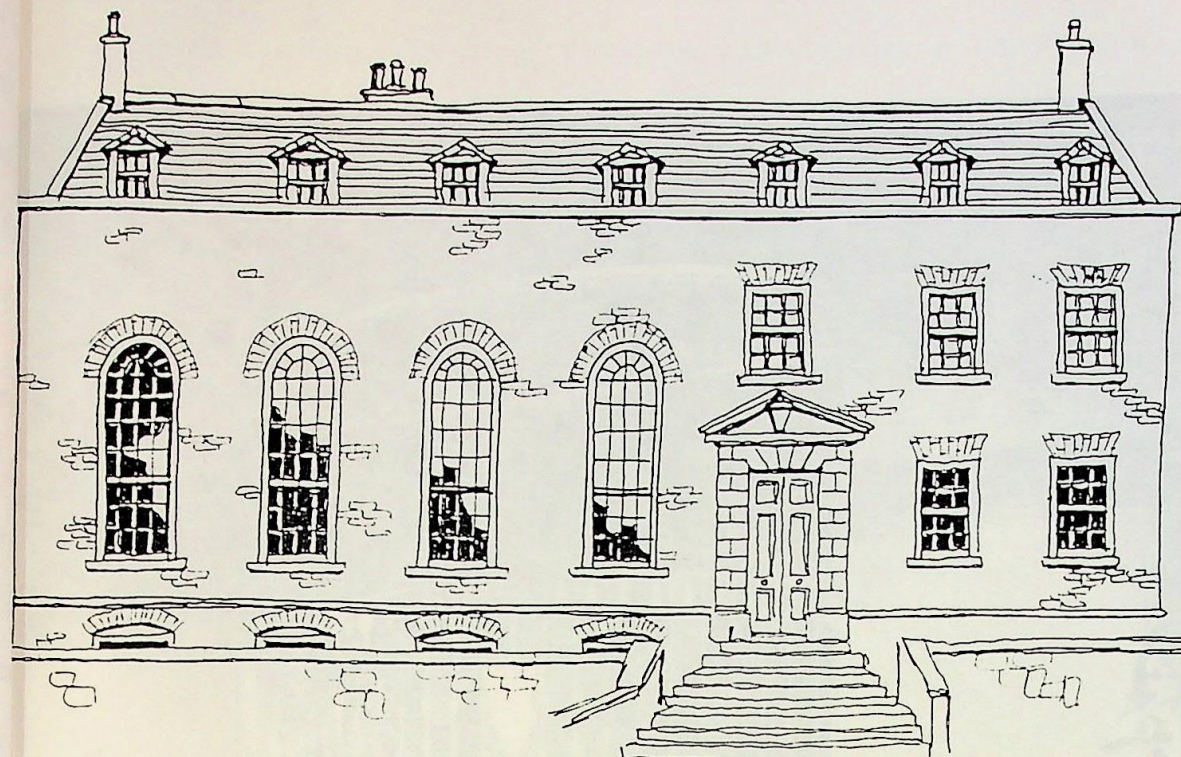
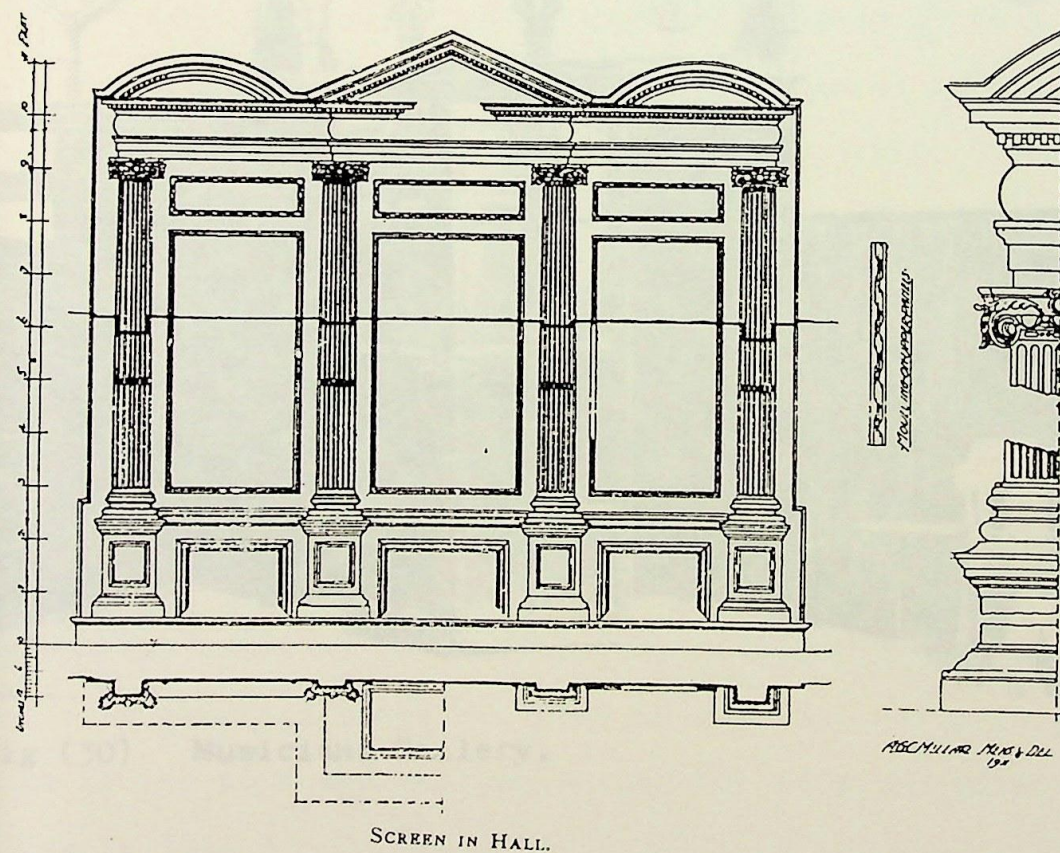


Fig (29) Facade, Tailors Hall.



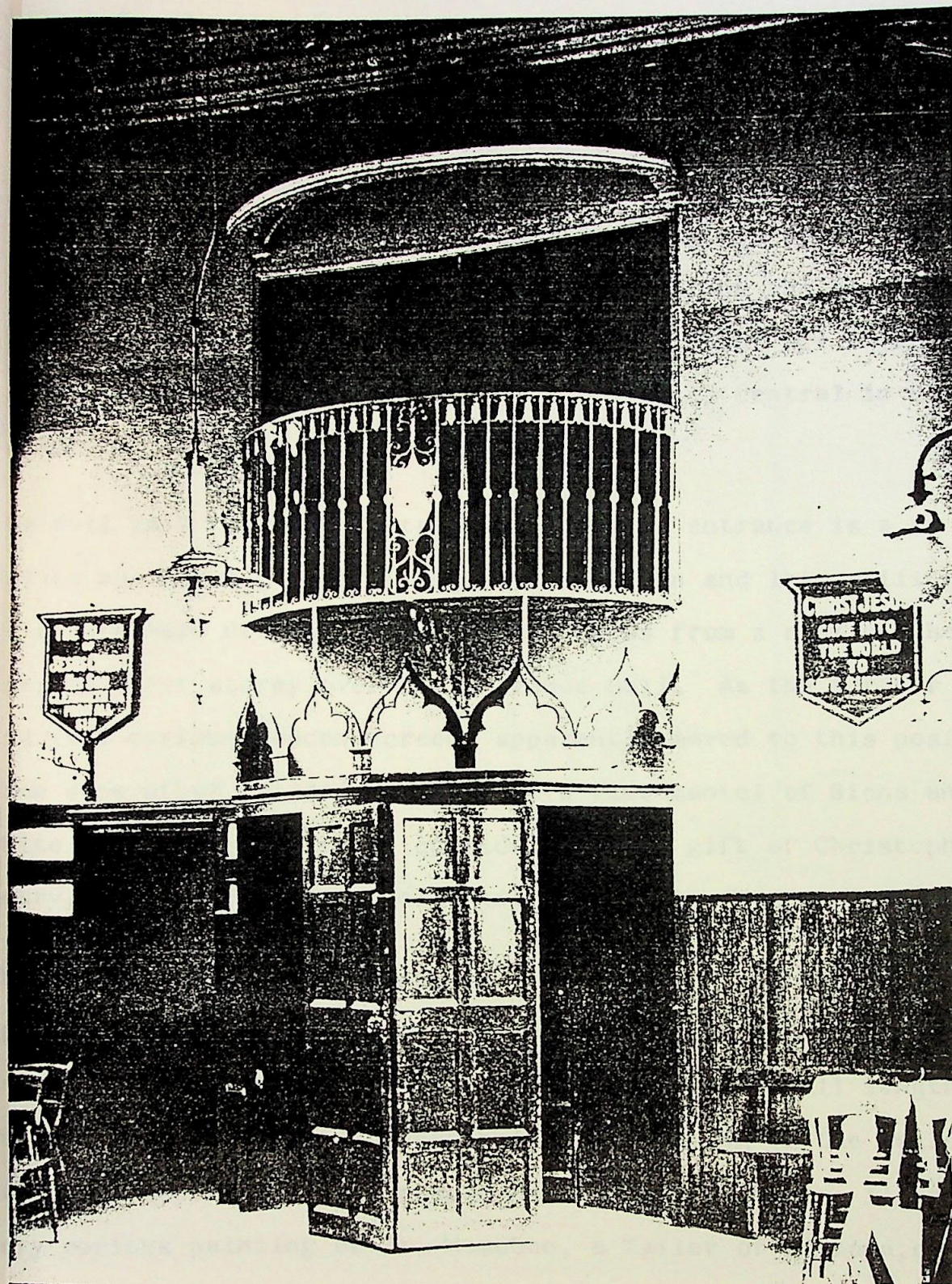


Fig (30) Musicians Gallery.

entering by the old Archway (fig 28) from Back Lane and passing under a house which had been built over it, Tailors' Hall is seen as the end of a flagged passage with occasional steps. The facade (fig 29) is divided into two parts, that to the right includes the present doorway, and there is three windows in width and four storeys in height, including the present basement, and attic storey. To the left is a row of four high, circular-headed windows, filling the space occupied by two stories at the opposite side, and marking the position of the hall. Underneath, in the present basement are three circular headed windows and a doorway which is central in the facade.

The Hall is a fine and lofty room, over the entrance is a so called musicians gallery (fig 30), with iron and lead railings of a late Adam design. This gallery opens from a room on the present first storey over the entrance hall. At the further end is a curious wooden screen, apparently moved to this position from some other building. There is a fine mantel of Siena and white marble, cut in it at one side is, "The gift of Christopher Peary, Master, Alexander Bell, and Hugh Craig, Wardens, 1784".

The following description appeared in 1821 :- "The Principal apartment which is 45 by 21 feet, is ornamented with a gallery at one end, and has the following paintings, viz, in full length of Charles II, a portrait of Dean Swift, a painting of the Tailors' Arms, the Royal Arms as a companion, a head of Charles II, a very curious painting of St. Homobon, a Tailor of Cremona, of whom it is recorded beneath, 'that he gave all his gain and labour to the poor and was cannonized for life and miraculous actions in 1316.'

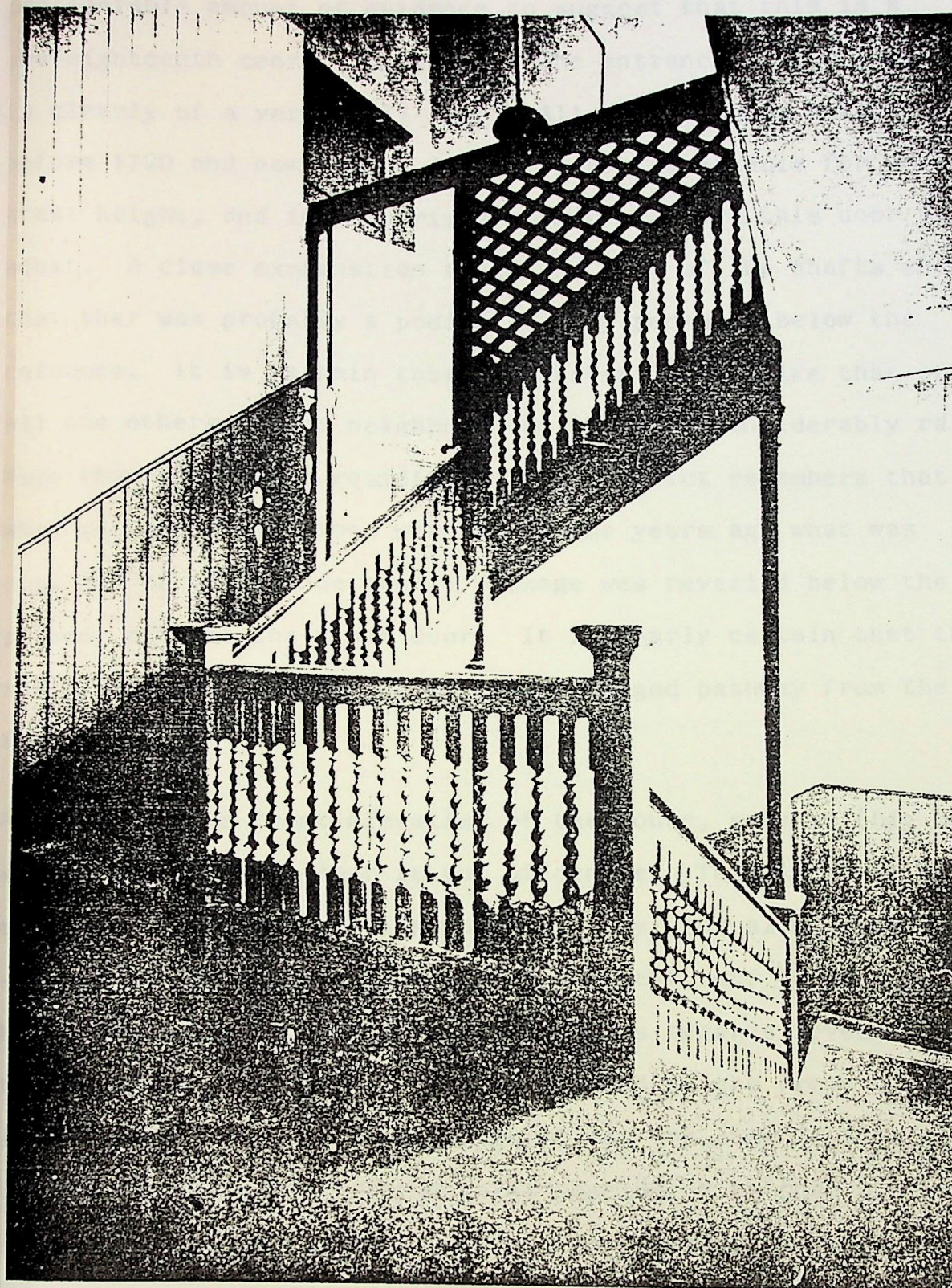


Fig (31) Stair-case.

the staircase (fig 31) is square in plan, and has a heavy balustrade.

With regard to the architecture of Tailors' Hall, there is a considerable amount of evidence to suggest that this is a pre-eighteenth century building. The entrance gate (fig 28), is clearly of a very early date. All of the doors built before 1720 and now remain in Dublin are remarkable for their great height, and in comparison with the others this door appears squat. A close examination round the base of the shafts shows that there was probably a podium (a deep pedestal) below the columns. It is certain that the street level, like that of all the others in the neighbourhood has been considerably raised. More than one person residing in the district remembers that when certain excavations were made some years ago what was supposed to be an underground passage was revealed below the present path to the front door. It is nearly certain that this was in reality part of the original flagged pathway from the front gate.

A glance at the front elevation of the house, seen in (fig 29), shows that the hall-door is out of centre. This in itself suggests a change, as this would be very unusual in a Seventeenth or Eighteenth century house. The basement door is seen to be central, however, and is practical as regards levels with the bottom of the podium, if such existed in the front gate. In other words, the old street level was the same as that of the present basement. The natural conclusion is that the house originally had no basement and that the present basement door is the original main entrance.

An examination of the plan bears this out. The staircase, of Jacobean type, (fig 32), is built out in a separate wing at the back in the 17th century manner, and what is more important, goes right down to the basement level. There is no known example

of this occurring in a Georgian town-house, where the basement staircase is always treated as an unimportant feature.

The so-called minstrels gallery (fig 30), though there was always a gallery there, is, perhaps, of a much later date, probably subsequent to the large mantelpiece, 1784, and indeed may be after 1800.

The internal doors call for the special notice on account of their great height. One is to be seen cut across below the top panel, the upper section remaining fixed, and the lower part only opening : the original Architraves remain.

The back of the house has no feature of interest, but the entire building is apparently, by far the earliest largest house remaining in Dublin."(9)

In 1792 it achieved lasting fame by being let to the Catholic Committee of the United Irishmen, whose secretary was the Protestant patriot Wolfe Tone. Representatives of the Roman Catholic communities all over Ireland held formal discussions here on matters such as Emancipation and the Penal Laws. This historic meeting was nicknamed the Back Lane Parliament. The hall which came into the hands of Dublin Corporation at the dissolution of the guilds in 1830, was allowed to fall into such a state of disrepair that it was closed as a dangerous building in 1960. In 1965 as a result of a public meeting in Dublin, a committee was formed : — for the purpose of raising funds to save the hall, and it was restored by Mr. Austin Dunphy.

If you walk East from Tailors' Hall along Thomas Street until your facing Bridgefoot Street, you are now standing in front of one of the finest churches in Dublin. This is the church of

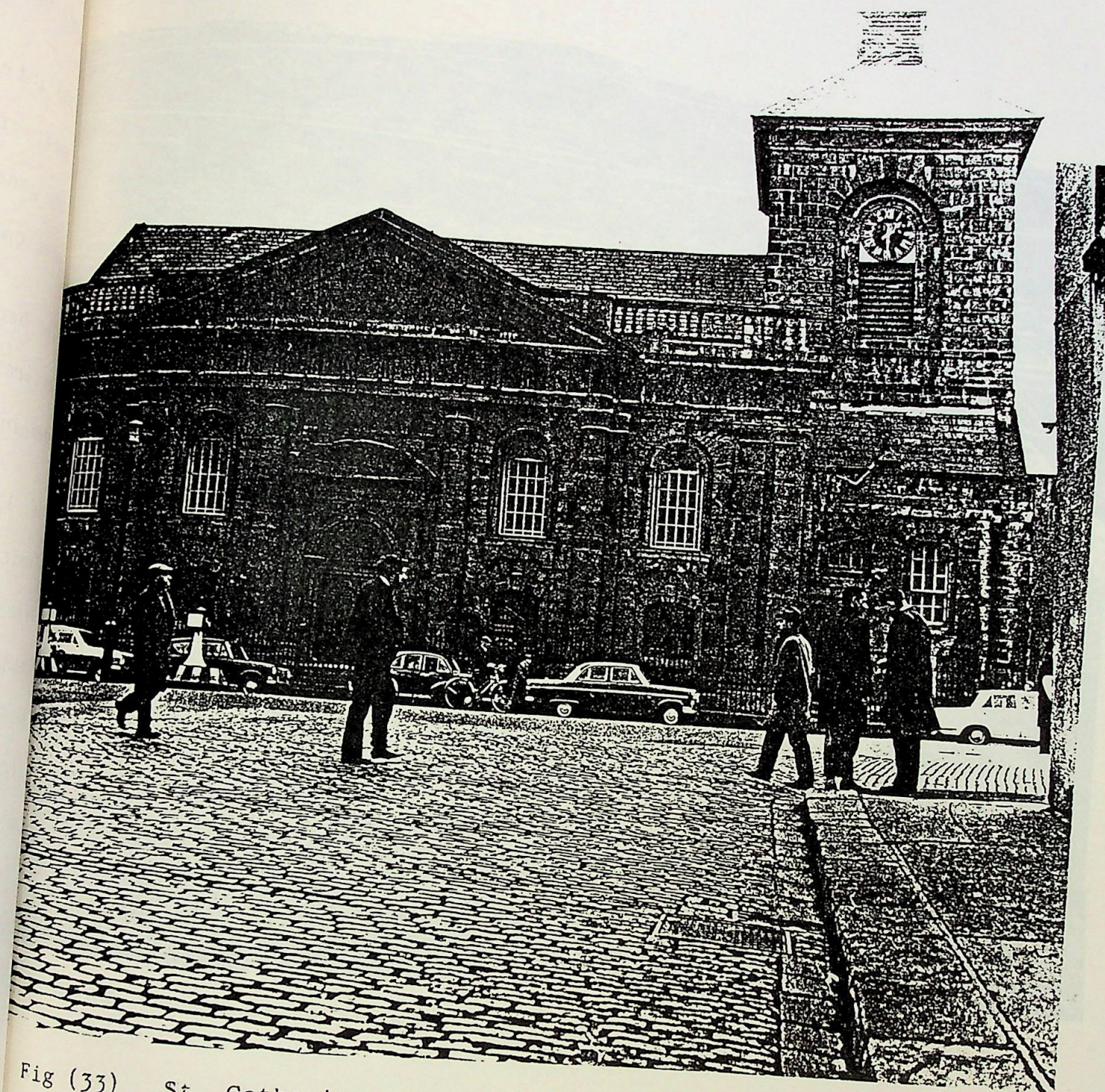
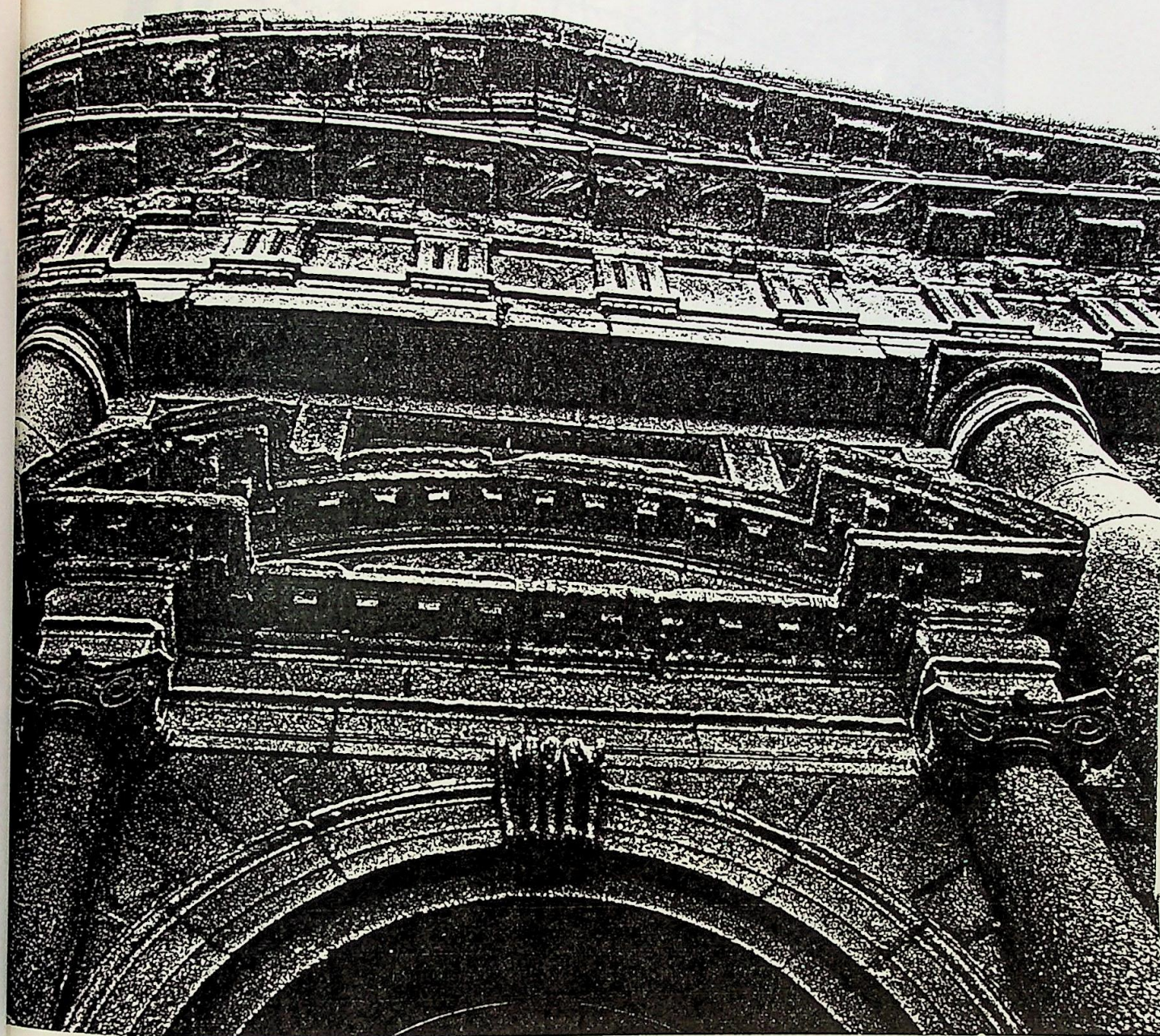


Fig (33) St. Catherines.



THOMAS... STREET... ST. CATHERINES..

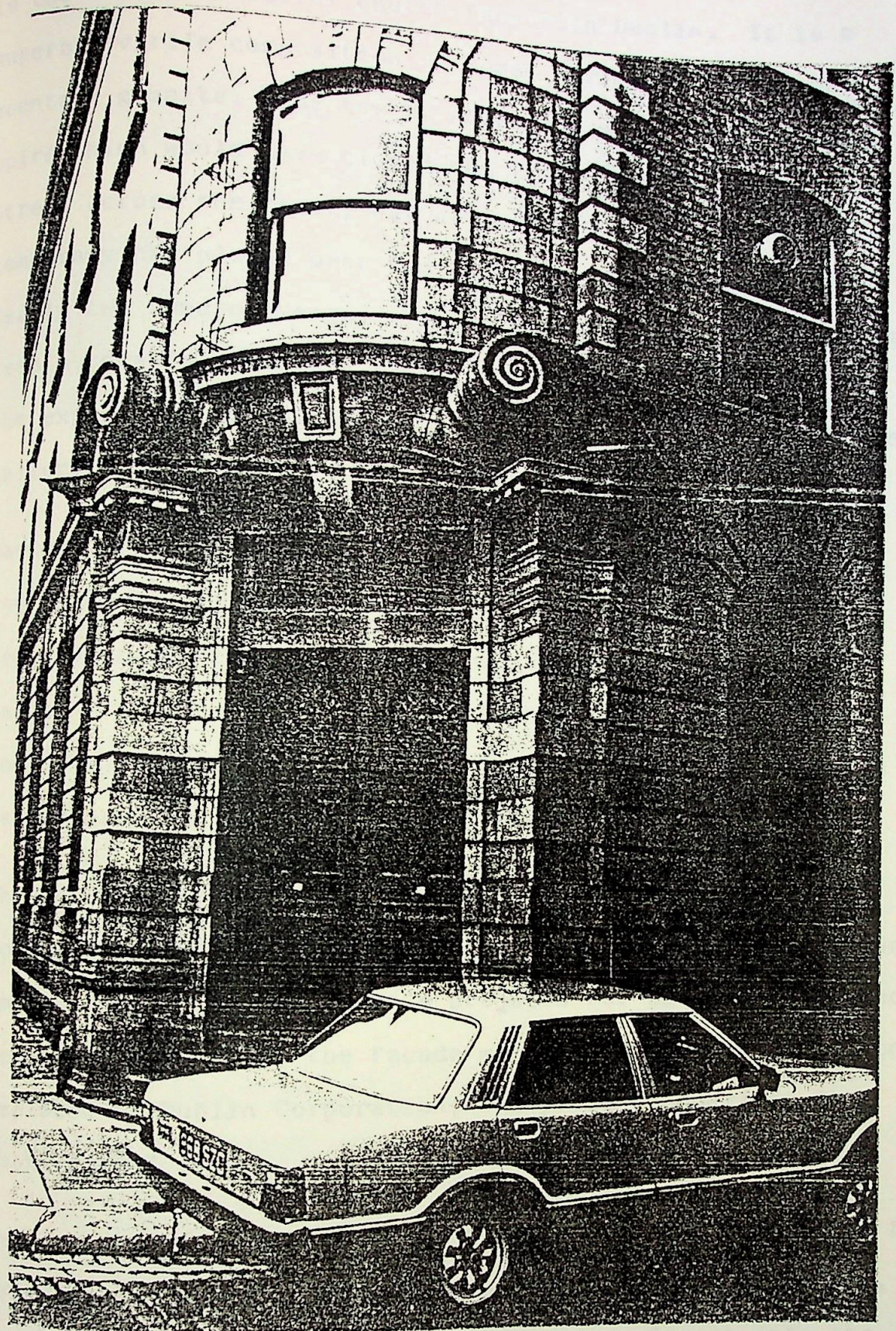


Fig (34) N.C.A.D. Thomas Street.

St. Catherine, (fig 33) which was designed in 1769 by John Smyth, with it's front facing North onto Thomas Street, it is the finest classical church facade in Dublin. It is a superbly virile composition in Roman Doric, and built of mountain granite. "The tower, which was meant to carry a spire which would have closed the vista down North Queen Street across the river, was as usual, never built, and the temporary hat placed over the stump is still there, after nearly two hundred years. The interior of the church, though less successful than the facade, is interesting, only for the experiment of making internal transepts, by stoppong the galleries one bay short of the east wall." (10)

"Having virtually no congregation, the church was closed in 1967, and deconsecrated, the original box pews and the 18th century organ were removed at this time. A voluntary trust has now taken a lease of the building, and has brought back the organ and restored the interior so that St. Catherine's can be used for concerts and meetings.

The interior has an oak panelled gallery and there is some good plasterwork at the East end, it has been spared Victorian improvements. As one of it's projects for European Architectural Heritage year, 1975, the facade was cleaned and missing stonework replaced by Dublin Corporation, the present owners of St. Catherine's." (11)

Back down Thomas Street is the National College of Art and Design (fig 34) which was originally founded nearly 250 years ago, and in the early 1980's moved from Kildare Street into the converted Power's Distillery. It was an inspired adaptation of an old industrial building (by Architects Burke-Kennedy, Doyle and Partners) bringing with it life to the Liberties and a continued source of creative inspiration to the students, like myself.

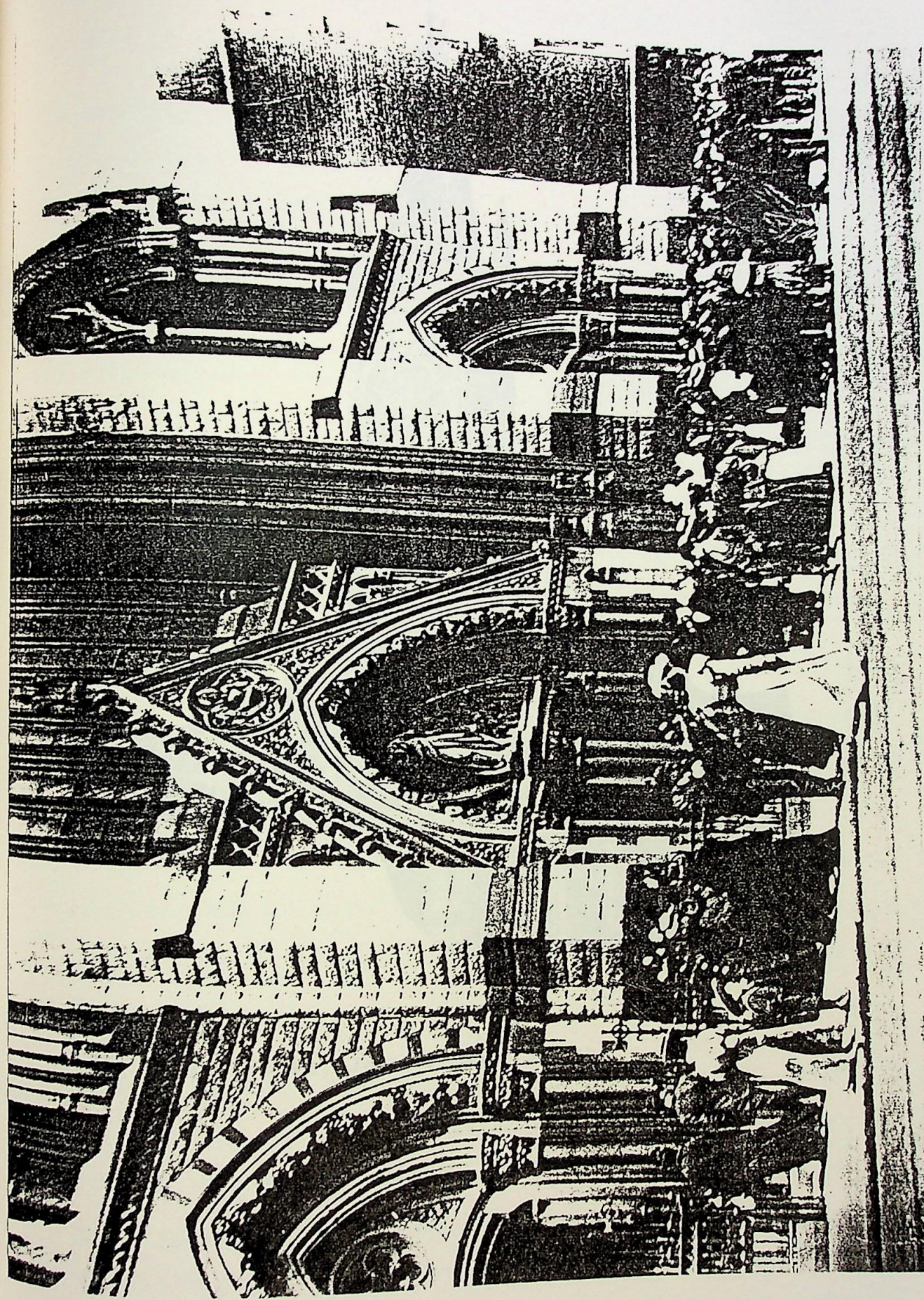


Fig (35) John's Lane Church

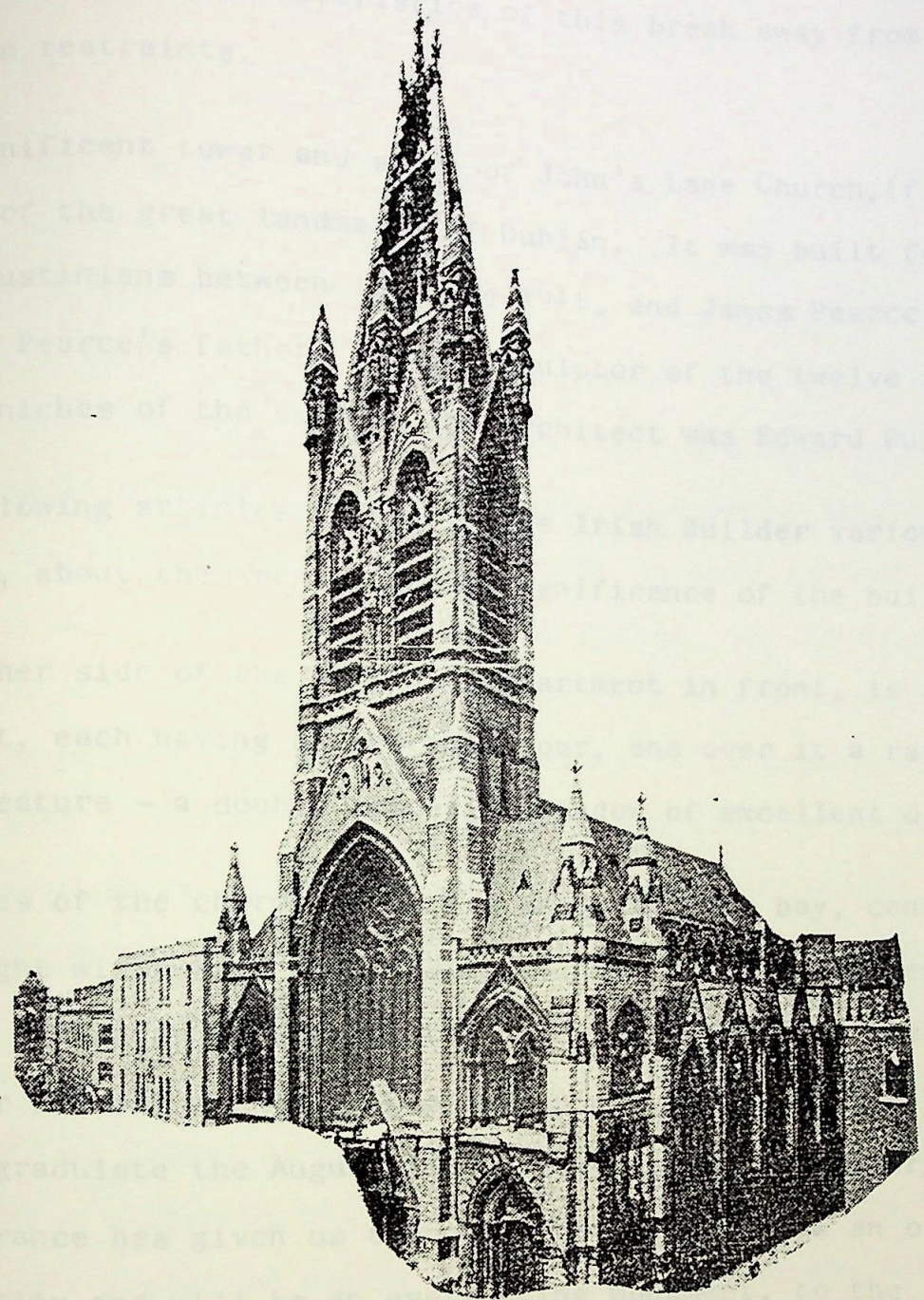


Fig (36) Spire, John's Lane Church

Beside the National College of Art and Design is John's Lane Church, (Church of SS Augustin and John), (fig 35) this has all the characteristics of this break away from Georgian restraints.

The magnificent tower and spire of John's Lane Church, (fig 36) is one of the great landmarks of Dublin. It was built for the Augustinians between 1862 and 1911, and James Pearce, Patrick Pearce's father, was the sculptor of the twelve apostles in the niches of the spire. The Architect was Edward Pugin.

The following articles appear in the Irish Builder various volumes, about the Architectural significance of the building.

"At either side of the central compartment in front, is a transept, each having an entrance door, and over it a rather novel feature - a double traceried window of excellent design.

The ailes of the church present a gable in each bay, containing four light windows of varied design, the division between the bays is marked by a buttress, the lofty clerestory is lighted by circular windows with cinquefoil cusping, two in each bay. We may congratulate the Augustinians whose untiring industry and persaverance has given us the noble church which is an ornament to the city and will be an everlasting monument, to the skill and taste of the Architects, Messrs, Pugin and Ashlin." (12)

"It is with much pleasure we notice that the colossal statue of St. Augustine 10 feet 6 inches, in height, has within the past few days been safely and cleverly raised to its position in the Niche of the great tower of that splendid edifice, the church of the Augustinian fathers, situated in John's Lane in this city. The statue is we learn from the studio of Messrs, Early and Powells, of Camden street, works and reflects great credit on them for the careful and artistic manner in which this

important work has been carried out. We understand that other statues from the same firm are in progress, of a smaller size-viz. 7 feet in height :- which are likewise intended for the church of St. Augustine." (13)

"The new R.C. church of SS Augustine and John, Thomas Street was dedicated, Tuesday 24th ult. by Cardinal Cullen. Although in progress for over fifteen years, it is still in a very incomplete condition. Two illustrations of its exterior in our volumes for 1861 and 1866. The plan comprises Nave and Aisle, with apsidal termination. Its greatest internal length when complete will be 180 feet - at present it is only 130 feet, in width, measuring through transept is 89 feet, the Nave is 36 feet in width, and the aisle from the centre of the columns to the wall face measures 16½ feet. The aisle will be continued round to the back of the altar. The grained vaulting of roof, springing from carved stone corbels between the clerestory windows, has an effective appearance. The arches of the Nave are supported by massive pillars of Cork Red marble over 20 feet high. The principal entrance is through a deeply recessed double doorway in centre of facade in Thomas Street, the tympanum of which is carved a figure of St. Augustine. Over the door is a fine eight light traceried window of geometric design-the detail of which is particularly good-the moulding on millions and tracery of a very bold and varied character. The belfry stage of tower is very effective, on plan it is a parallelogram. Its length being equal to double its width. A steep roof crowns the Belfry, and is terminated at a height of 220 feet, by a rich cresting and cross. The designs were finished by the late Mr. E. W. Pugin in conjunction with Mr. G. C. Ashlin of this city, and under the supervision of the latter gentlemen and Mr. J. O'Brien, clerk of works, the building is being carried on by the day work."

-28-

As we now move into the 20th century and the destruction of many beautiful buildings, because they had to make room for the 'new' Architectural style. This style had its roots in the work of engineers of the 19th century. The result was functional buildings whose form was dedicated more by materials used than by the application of an architectural style.

(1) Victor Jackson, St. Patrick's Cathedral: The Irish

Heritage Series 9.

P. 2.

(2) Ibid P. 7.

(3) The Georgian Society: Dublin 1700-1800

P. 2.

(4) Ibid P. 5.

(5) Op Cit Pp 3-4.

(6) George Craig: The Architecture of Ireland

(7) Georgian Society: Dublin 1700-1800

Pp 216-217

(8) George Craig: The Architecture of Ireland

P. 177

(9) Georgian Society: Dublin 1700-1800

P. 128

(10) George Craig: The Architecture of Ireland

Pp 177-178

(11) Georgian Society: Dublin 1700-1800

Pp 177-178

FOOTNOTES, CHAPTER 2

- (1) Hillary Murray. Viking and Early Medieval Buildings in Dublin.

P.5.

- (2) Ibid Pp.16-17

- (3) Victor Jackson. St. Patrick's Cathedral ; The Irish Heritage Series 9.

P.4.

- (4) Ibid P.7.

- (5) The Georgian Society Records ; Book 2

P.2.

- (6) Ibid P.3

- (7) Op Cit Pp 3-4

- (8) Maurice Craig The Architecture of Ireland

- (9) Georgian Society Records ; Book 3

Pp 116-120

- (10) Maurice Craig ; Dublin 1660-1860.

P.179

- (11) Desmond Guinness ; Georgian Dublin.

P.128

- (12) Dublin Builder ; Vol V111, No 168

(Dec 19 1866) P.294

- (13) Irish Builder ; Vol XI No. 228

(June 15 1869) P. 150

(13) Irish Builder ; vol XVII No.377
(Sept. 1 1875) P.248

CHAPTER (3)

THE POLICIES OF DUBLIN CORPORATION IN MEDIEVAL DUBLIN.

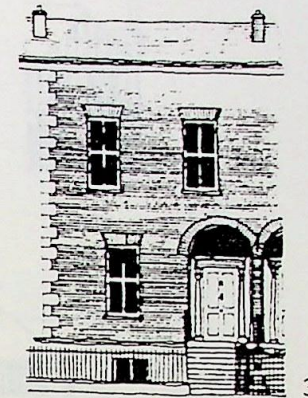
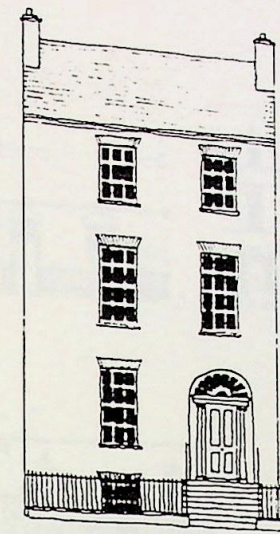
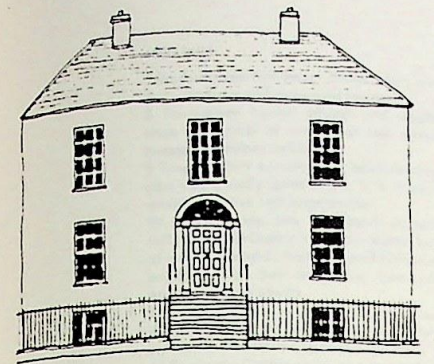
The decade of the sixties abruptly awakened Dublin from its fitful slumber. The economic boom which affected the entire nation was most visible in the capital, modernization meant that dreary old fashioned Dublin needed a healthy facelift, which meant, sparkling new glass and steel buildings to match those of other European cities. Few could deny that the city legitimately needed economic rejuvenation, modern structures and an injection of progressive spirit. It is equally true that today in retrospect most Dubliners would probably concede that the approach adopted for this modernization and redevelopment has been little short of disastrous.

It is important to emphasize that many developers and speculators during this period exercised sound judgement and employed responsible approaches in renewing and rebuilding the faded urban fabric. On the other hand there can be no denying that many developers and land speculators launched a ruthless barbaric assault on the historic Georgian core.

No single factor can account for the manner in which Dublin so readily succumbed to the plunder of modern development. It must be attributed to a combination of prevailing legal, economic and social conditions which unwittingly conspired to create an incredibly permissive development climate. Most notable are weak (or non existent) legislation, public apathy and sheer temptation of vast profits to be reaped. Also the governments unwillingness or inability to assume a prominent role in the redevelopment, surely contributed to the unrestrained atmosphere.

An example of this can be seen in the demolition of number 65 Bridgefoot Street and its neighbour not far from St. Catherine's

A simplified guide to common house types in towns. There are of course many derivatives and there is no distinct break between the periods – Georgian-type houses were built in the late nineteenth century and modern-style houses in the 1930s.



1700-1850

1 Classic Georgian house: central hall; two-storey over basement; could be detached, semi-detached or terraced with archway to rear.

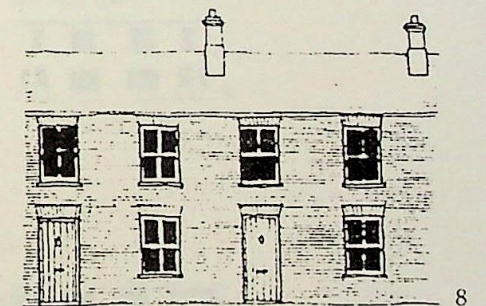
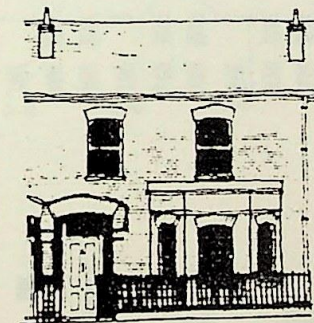
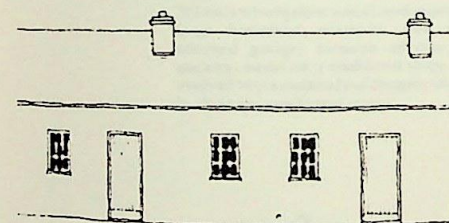
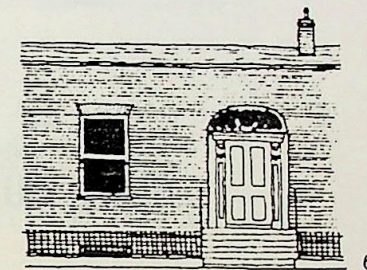
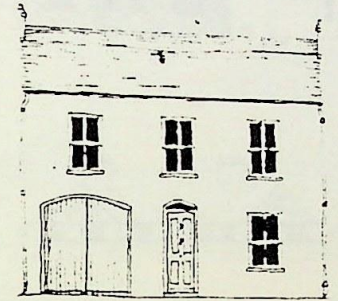
2 Large town house: usually built in terraces and in brick or stone, depending on locality.

3 Smaller town house, again in terraces.

4 Cottage: possibly a rebuilding on early medieval foundations; may originally have been thatched; now usually slated or occasionally with iron roof; some may be quite old.

5 Street house in smaller town: usually built of local stone with plastered walls; they have long gardens.

6 Street house: more common in cities; one-storey over basement; often in brick.



1850-1920

7 Brick-fronted two storey house, often with bay windows and patterned brickwork.

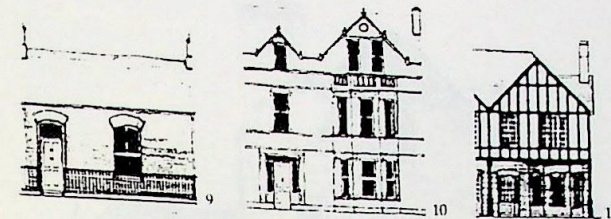
8 Two-storey house: plainer and smaller than 7; typical of industrial and artisan houses; common in Ulster.

9 Single-storey version of 8; brick-fronted; plot size usually quite small; 7, 8, 9 found mostly in cities and large towns.

10 Large house, late nineteenth-century; influenced by Gothic and other styles; built of local stone and often plastered with elaborate details; bay windows, commonly found in resort towns.

11 Tudor revival; half timbering and plaster panels; projecting first floor; usually two-storey; more commonly found in cities.

12 Romantic Gothic style; popular with estates, charitable and commercial organisations; high roofs, projecting porches, leaded windows.



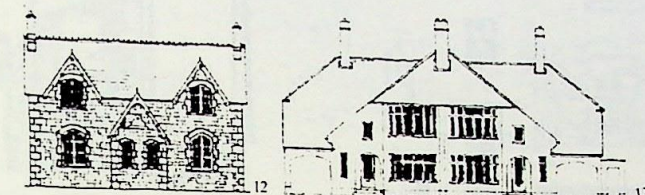
1920-1950

13 Picturesque arts and crafts styles; popular with speculative builders; concrete walls, plastered, tiled roofs; detached and semi-detached.

14 Another variation of 13; essentially a dormer bungalow, built on the then outskirts of towns.

15 Forerunner of the modern bungalow; double fronted bay window; concrete walls, plastered; tiled or slated roof.

16 Early public housing; influenced by Gothic and arts and crafts styles; concrete walls, slated roofs; built in terraces; often with substantial back gardens.



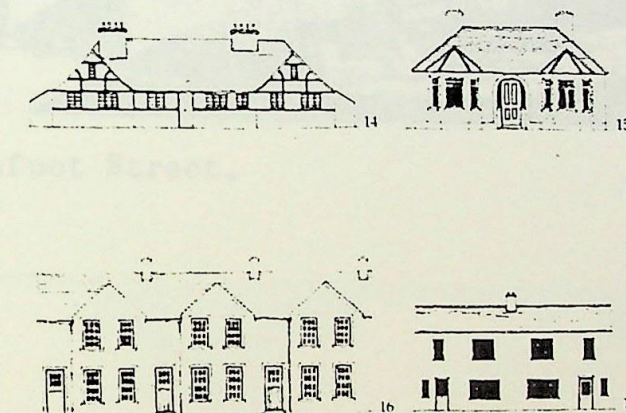
1950 to 1960s

17 Public housing; built in terraces; plastered walls, steel windows, tiled roofs; window sizes becoming larger.

18 Private houses: usually semi-detached with attached garage; half brick front, large horizontal windows, plastered walls, tiled roof.

19 Modern style: dating from the 1930s; flat roof, white walls, steel windows, austere appearance; mostly detached and privately built.

20 Modern bungalow: a mixture of materials, large horizontal windows, tiled roof, attached garage; common all over the country; based on a traditional shape, has evolved into a multitude of designs; usually built on the outskirts of towns.



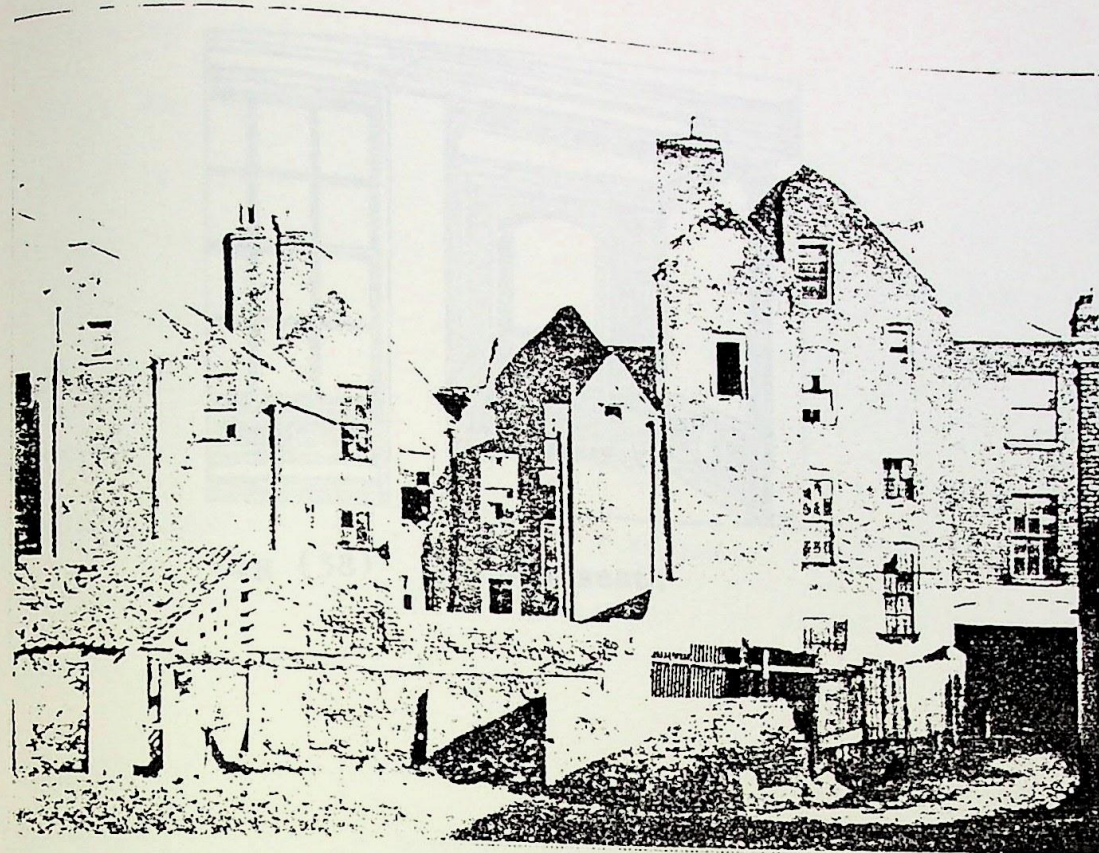
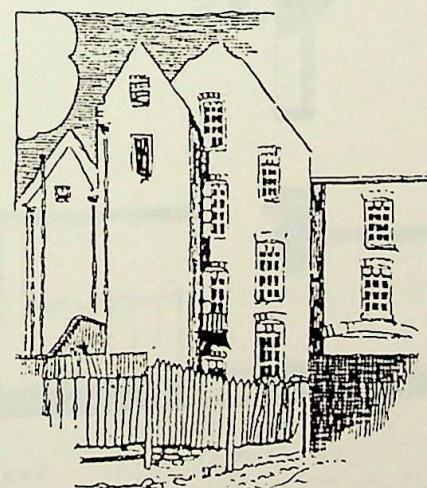


Fig (37) 65 Bridgefoot Street.



BACK OF 65 BRIDGEFOOT STREET.

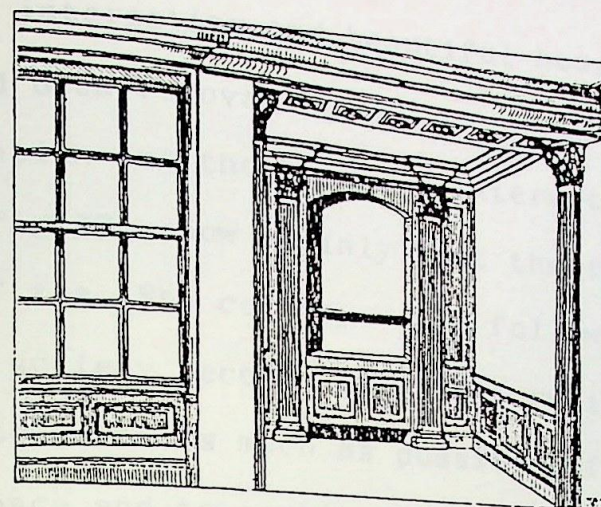


Fig (38) Window-seat.

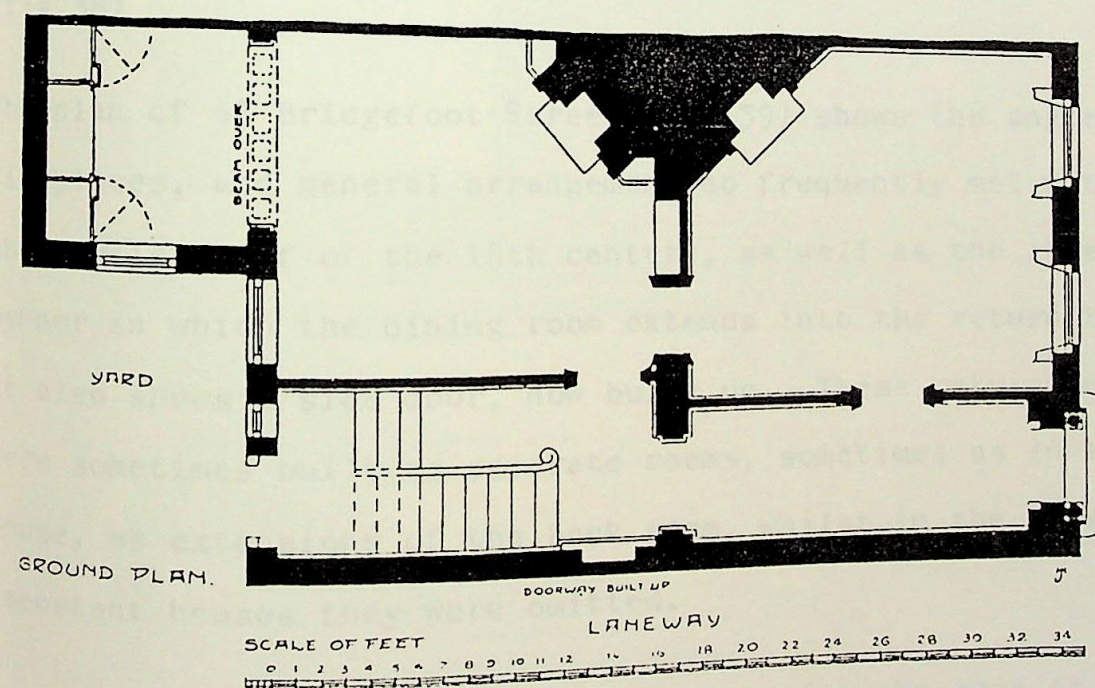


Fig (39) Plan.

Church, and from the scene of Emmet's execution. This house was left to fall into decay.

It was a very interesting and beautiful house inside, because the front had been renovated, and so presented no feature to attract attention but the back was interesting. It and its neighbours (fig 37) show plainly that the row belongs to the first half of the 18th century. The following extract from the Georgian society records. "The return is built to one side, so as to allow as much as possible of the main rear wall for window space and to enable its roof to follow the line of the main gable to half its height, as seems to have been the common custom of the time.

The frames of the windows are 'flush' with the outer surface of the wall, which is another characteristic of the period. This may have been to allow room for the window-seat inside. (fig 38)

The plan of 65 Bridgefoot Street (fig 39) shows the angle fireplaces, and general arrangement so frequently met with in the earlier half of the 18th century, as well as the interesting manner in which the dining room extends into the return building. It also shows a side door, now built up. These return buildings were sometimes built as separate rooms, sometimes as in this house, as extensions of the back room, whilst in the less important houses they were omitted.

The general plan of the house is practically the same as it would be if executed today, and is regulated by the general proportions of the site with its comparatively narrow frontage. The hall, it will be seen, is merely a passage, and is only widened at the rear to allow the staircase being constructed

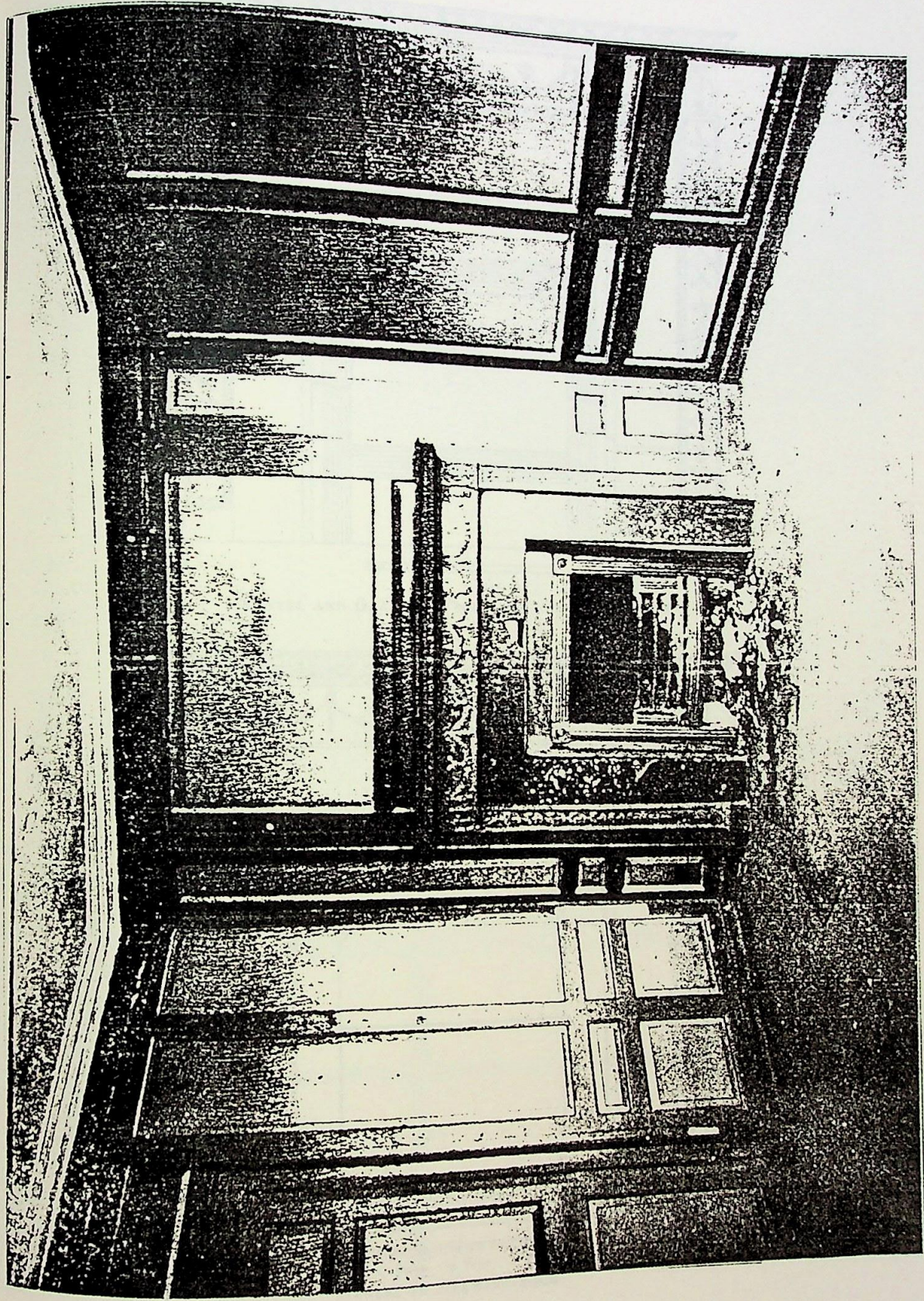
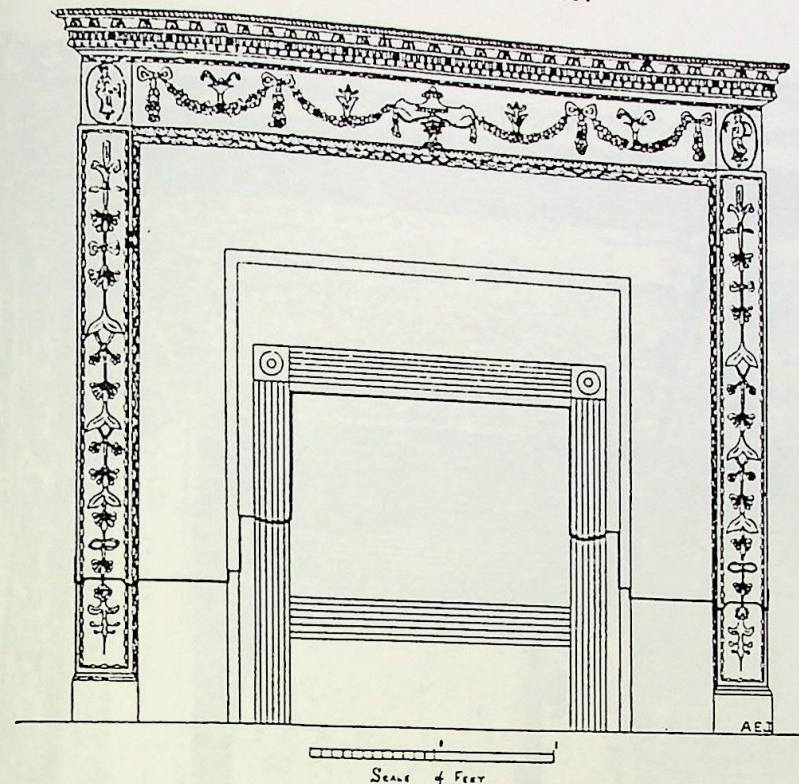
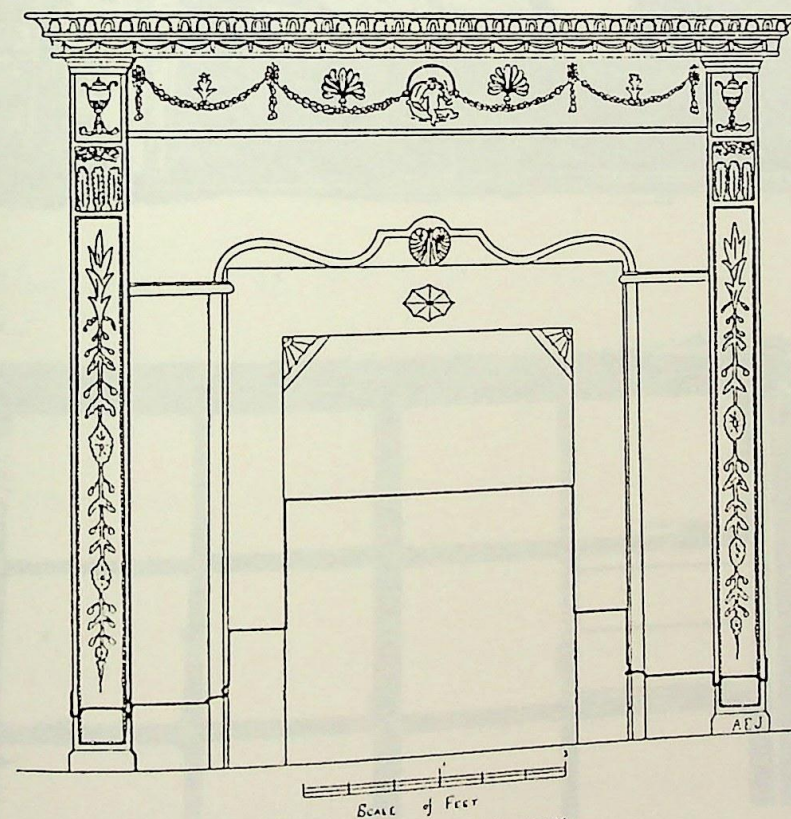


Fig (40) Front ground-floor room.

65 BRIDGEFOOT STREET.



MANTEL AND GRATE IN FRONT GROUND-FLOOR ROOM.



MANTEL IN DRAWING-ROOM.

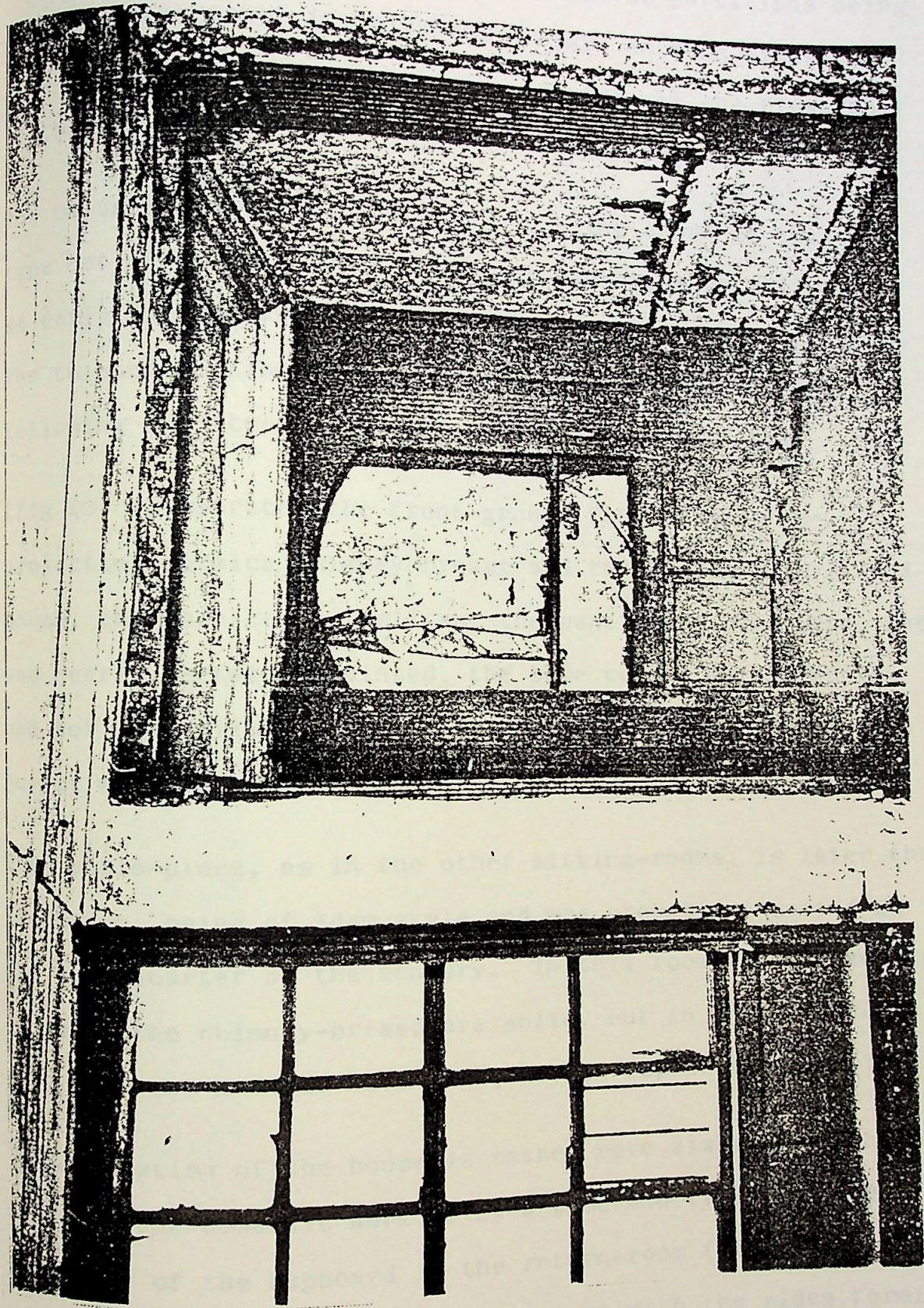


Fig (41) Cupboard, return room.

of a convenient width. This is a familiar feature in all modern small suburban houses.

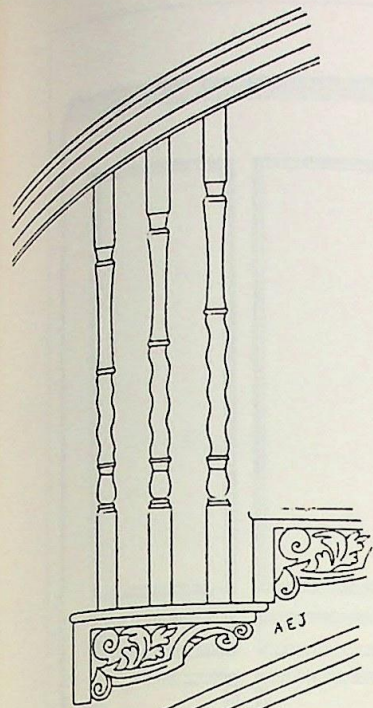
The staircase and hall and principal rooms are all lined with charmingly proportioned panelling, the partitions being only a single panel in thickness, worked on both sides to save space. This is a very common feature in the first half of the century in Dublin houses of this type.

The balusters are somewhat unusual, being those of twisted type not often found in the smaller houses, especially at so early a date, and there are three balusters in each step. The twisted portions are equal in length, the lower end following the step. and the upper end the hand rail.

(fig 40) illustrates the front ground floor room. The projecting cornice chimney-breast and the panelling are well shown, the cornice, as well as, the panelling is of wood, and was nearly certainly painted, the same colour as the walls, and not the ceiling, as in the modern fashion, the classical purist will approve this idea.

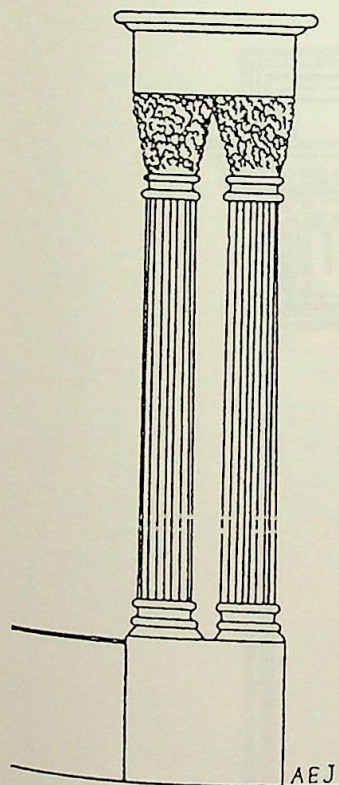
The mantle-piece, as in the other sitting-rooms, is later than the house, being of Adam style, and was probably inserted in the last quarter of the century. In this room the projecting sides of the chimney-breast are solid, but in the back-rooms they are made to form high, narrow cupboards (see plan).

The decoration of the house is rather more elaborate than is usual in the domestic work of it's time and type, and the treatment of the cupboard in the return-room (fig 41) is somewhat unexpected. The plasters open with the sides, forming part of the doors to the presses. The detail is poor but at the same time this press does not show of being a later addition,



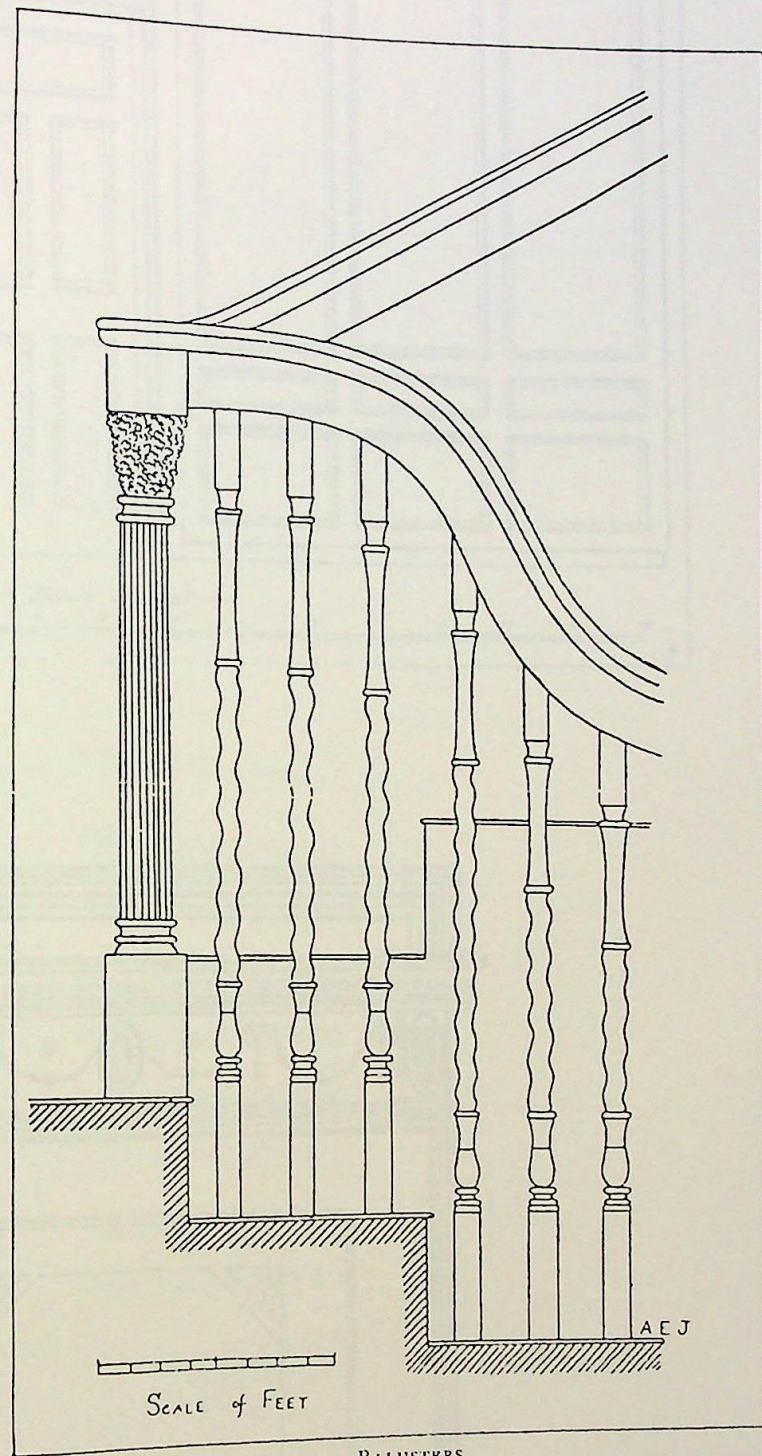
Scale of Feet

BALUSTERS AND CONSOLE.



Scale of Feet

BALUSTERS OF LOBBY.



Scale of Feet

BALUSTERS.

65 BRIDGEFOOT STREET.

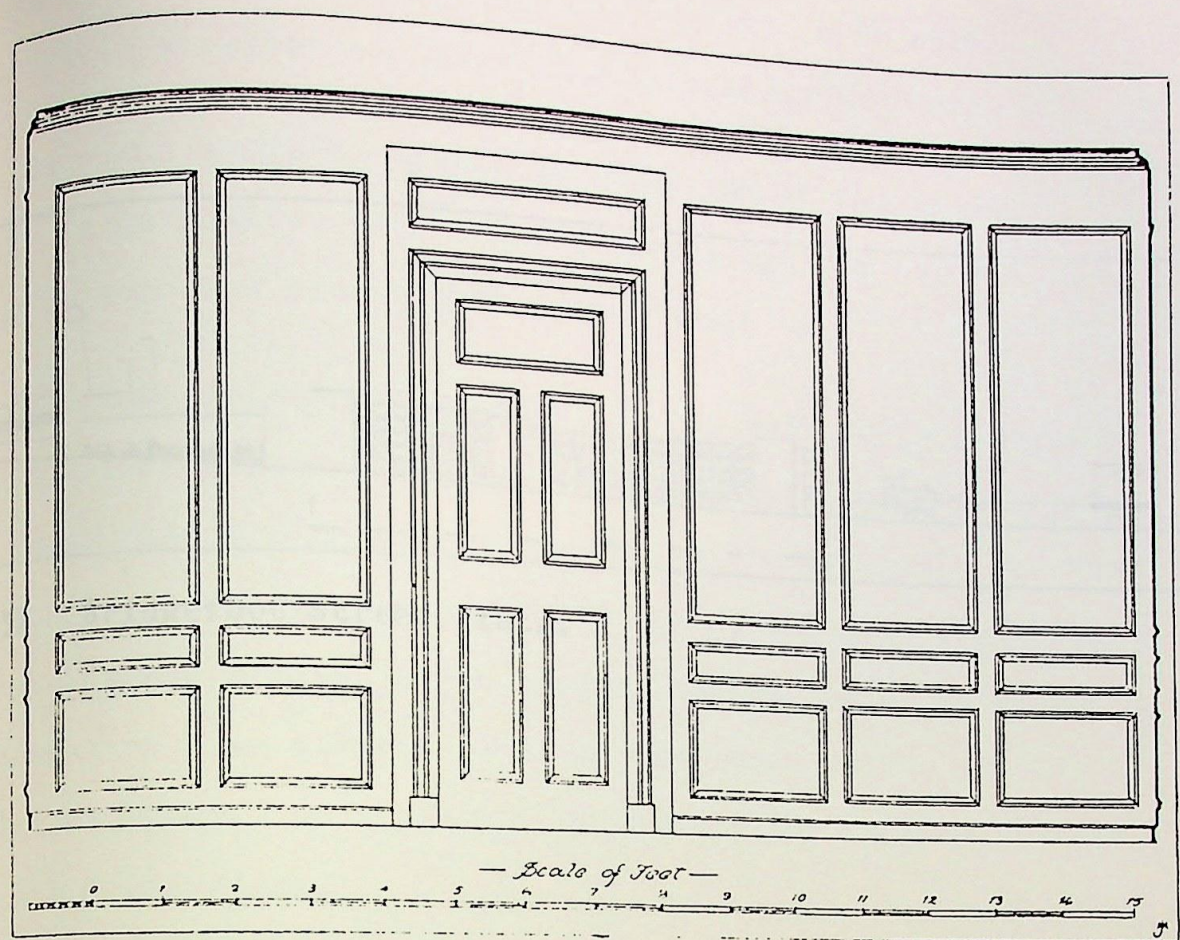
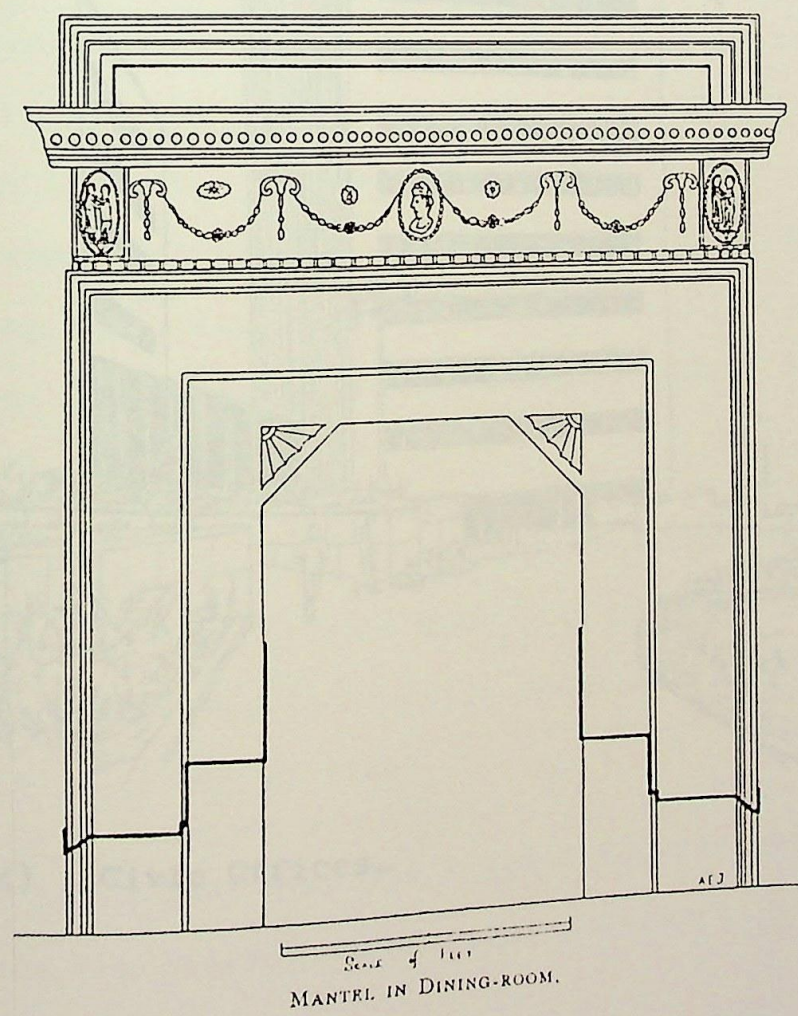


Fig (42) Panelling.



Scale of feet
MANTEL IN DINING-ROOM.

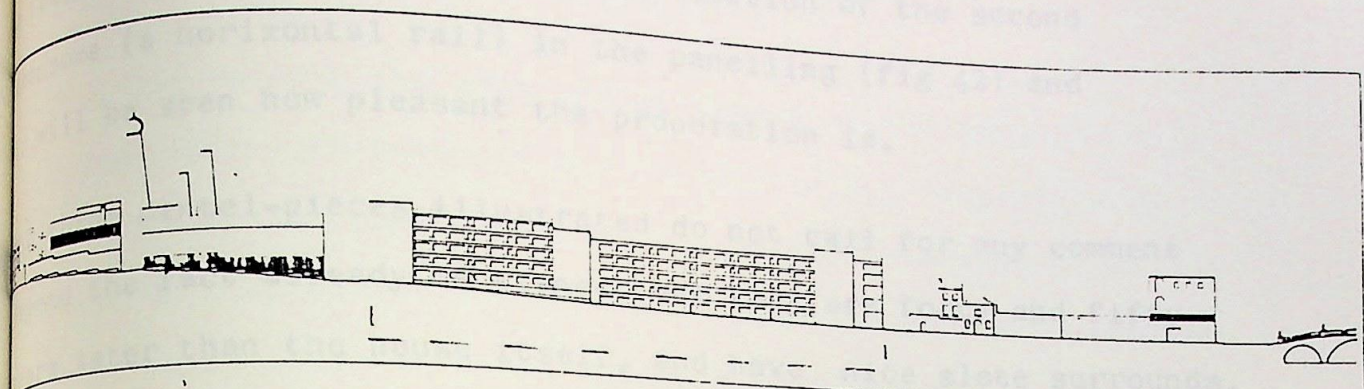


Fig (43) Bridgefoot Street flats.

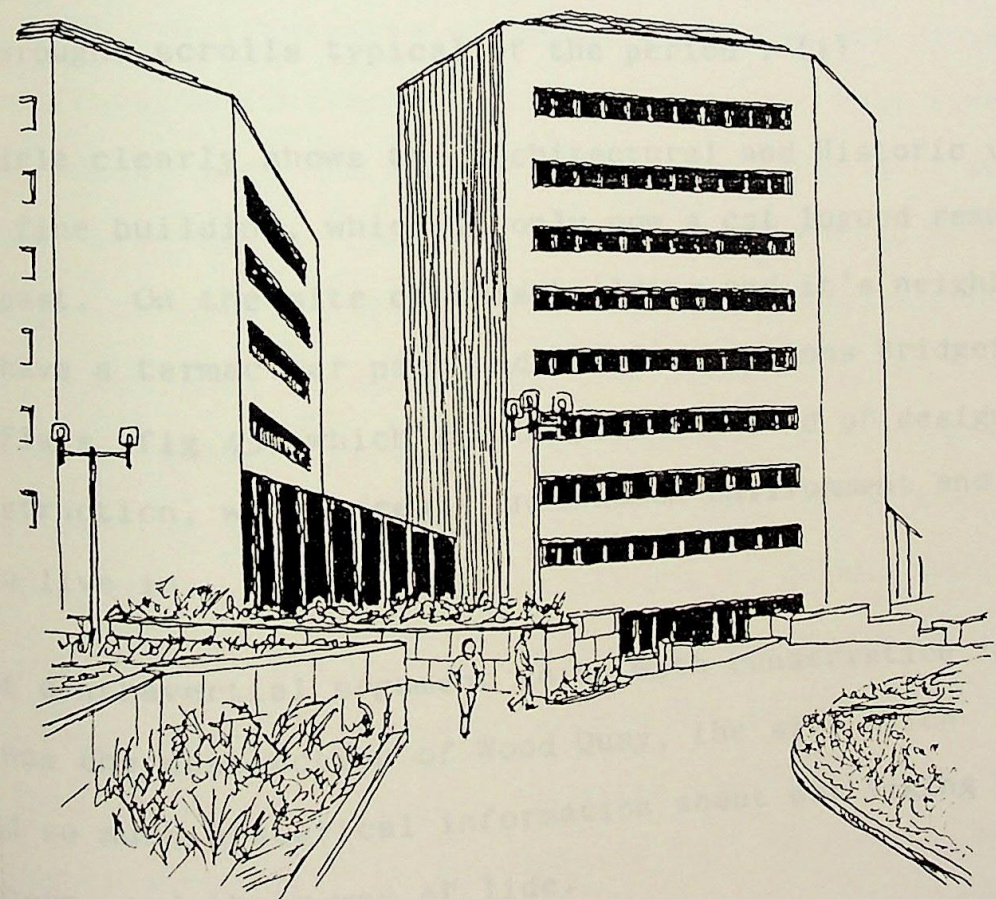


Fig (44) Civic Offices.

Although from it's general appearance it might seem such. The detail is similiar to that of the staircase and hall.

A feature worth noticing is the introduction of the second transome (a horizontal rail) in the panelling (fig 42) and it will be seen how pleasant the proporation is.

The three mantel-pieces illustrated do not call for any comment beyond the fact already mentioned that they are forty and fifty years later than the house itself, and have nice slate surrounds. The one from the dining room has got a moulding over the shelf. This is either a remnant of an earlier mantel, or a moulding from somewhere else planted on at a subsequent date. It spoils the general effect, as it is out of scale with the Adam detail, and quite meaningless.

There is a nicely proportioned iron gate in the yard, with simple wrought scrolls typical of the period". (1)

The article clearly shows the Architectural and Historic value of this fine building, which is only now a cat. logued remnant of our past. On the site of this building and it's neighbours we now have a tarmac car park and the Corporations Bridgefoot Street Flats (fig 43) which are of poor standard of design and construction, which create an inhuman environment and are unfit to live in.

The most contravertial argument to do with conservation in Dublin was the destruction of Wood Quay, the site which possessed so much historical information about our Viking forefathers, and their way of lide.

Wood Quay, what could have been the biggest tourist attraction in Dublin, is now the biggest Architectural eyesore in Dublin.

The hopes of thousands of people, deemed credible and definitely probable for this area, were quenched in full swoop by the Dublin Corporation, the bureaucrats and by the ignorance and complacency of the people of Dublin.

Wood Quay became the most potent symbol of the Corporation's determination to have its way with the city, regardless of the cost or the consequences. The bureaucrats wanted New Civic Offices and were prepared to stop at nothing to achieve their objection. It doesn't matter to them that the office blocks were to be built on the most important Viking Site ever unearthed in Ireland containing, as it did, the very story of Dublin's birth and early development with the connivance of the National Museum Authorities, they brought in bulldozers to remove much of the Archaeological evidence and only grudgingly consented to an incomplete excavation of what was left. Prominent conservationists pleaded with them not to enter a construction contract for the offices, but they ignored this earnest plea and went ahead anyway. They shut their eyes to mass meetings in the Mansion House and protest marchers through the city. And when the High Court declared the site to be a National monument, they conspired with the Commissioners of Public Works to subvert this judgement by drawing up an order for the monuments destruction. Then, after Dubliners had elected a new city council pledged to defend Wood Quay, the petty officials warned the people's representatives that they would all be personally surcharged if they wavered on the Civic Offices project. And with the Fianna Fail government remaining stone-deaf to the demands that it should foot the bill, the councillors caved in and the officials got their way. "All in all, as Ulick O'Connor has said, this bureaucratic triumph over a clearly expressed democratic consensus was, the

most terrifying event in this country over the past twenty years". (2)

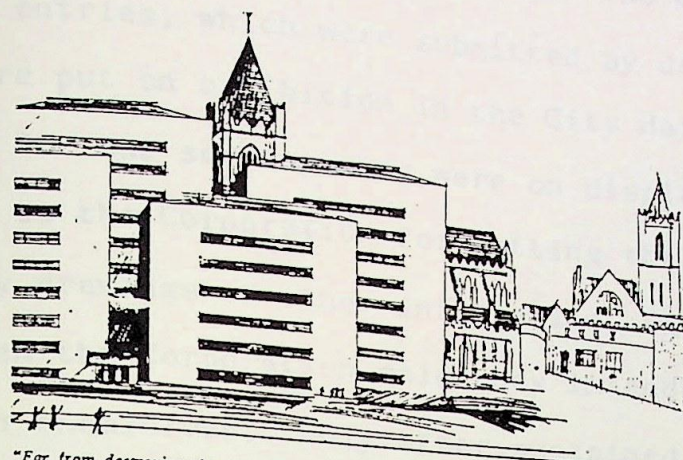
In the light of this controversy, it shows how the majority of the people of Dublin were totally blind and ignorant to what was actually going on. Dublin Corporation and the bureaucrats turned their noses up to the voices of over 200,000 people, in Ireland alone who were against the building of the offices. These were the people who elected government officials to run our country and who were now going to foot the bill for this monstrous project, through their taxes.

"This high price ordinary citizens have been forced to pay for these so called Civic Offices (fig 44) was not merely environmental. It could be measured in pounds and pence, their pounds and pence. At £20 million-plus, the two granite faced blocks are the most expensive buildings ever built in Dublin, and this enormous outlay covered only the first stage of a much larger project, still to come are two more office blocks as well as goodies like, the sunken council chamber, terraced park and underground Viking museum. However, the cost of the first two blocks has spiralled out of control, jeopardising the rest of the scheme. Incredibly, it works out at triple the contract price quoted by Messrs John Paul in October 1977 and ten times the original estimate for the entire complex, when it was first conceived in 1967. And while the Corporation would dearly love to blame obstrusperous Archaeologists for this wild cost over-run, the truth is that they only held up the project for two years. Even after they had been cleared off the site in 1980, work on the two blocks took another five years to complete, twice as long as anyone had anticipated. To put the £20 million price tag in perspective, it averages out at £150 per square foot-three times the usual cost of office space-or about £23,000 for each

of the 870 staff who will occupy the buildings. This has so unnerved the Corporation that it has been unable to bring itself to make a decision on when, if ever, the second stage will be built." (3)

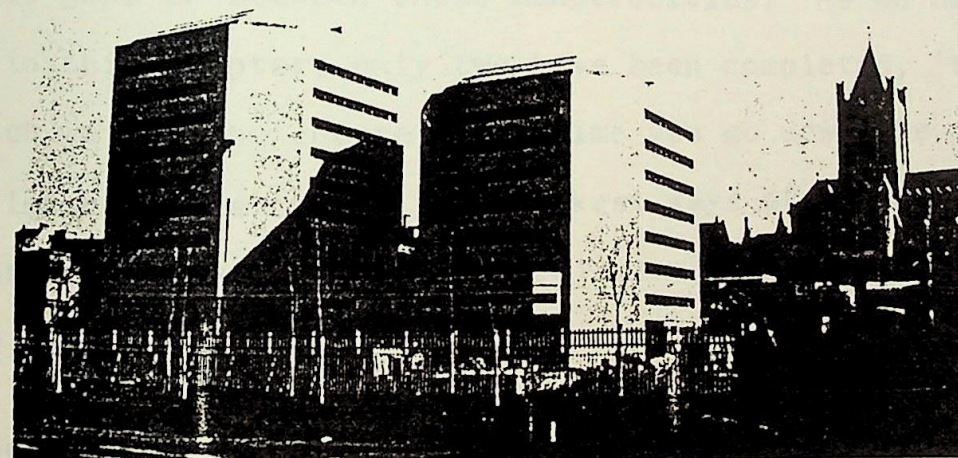
It is hard to believe that those big over-sized 'nuclear bunkers' are the end product of thirty years of planning, because it was in 1956 that the city council first approved of the plans for Civic Offices which were to be built on the four acre site in front of Christ Church Cathedral.

This project began, in 1968 when the Royal Irish Architectural Institutes, set forward a proposal for an architectural competition, but instead the Corporation proceeded to arrange a contest for developers. The idea was that the winner would build the offices and lease them to the Corporation for ninety-nine years, then the property would belong to the city. The Corporation was only worried, how the whole project would be financed. Architecture was only a secondary issue and there was no reference at all to the site having any Archaeological importance. "The four page brief for the contest, which makes ironic reading today, merely called for the provision of 300,000 square feet of office space in 'an efficient layout and a form reflecting the importance of the buildings in the life of the city'. Noting that it was the Corporation's policy to 'open up the vista of Christ Church from the quays', the brief said, 'the disposition and height of the buildings must take this into account'. But there were to be no 'unduly windswept' open spaces or large scale surface car parking. It also specified that the designs should, 'have regard to', the character of existing buildings on the riverfront and, 'the effect on the skyline of the proposed buildings, particularly when viewed from the quays'. Otherwise, the brief concentrated on so-called 'road improvements' which would have had the effect of



"Far from destroying the view of Christ Church Cathedral, the Corporation project has enhanced it."—Noel Carroll (28-3-79).

Fig (45) Stephenson's proposal.



Bunkers at Wood Quay: the first stage of Dublin Corporation's Civic Offices, with Christchurch Cathedral in the background.

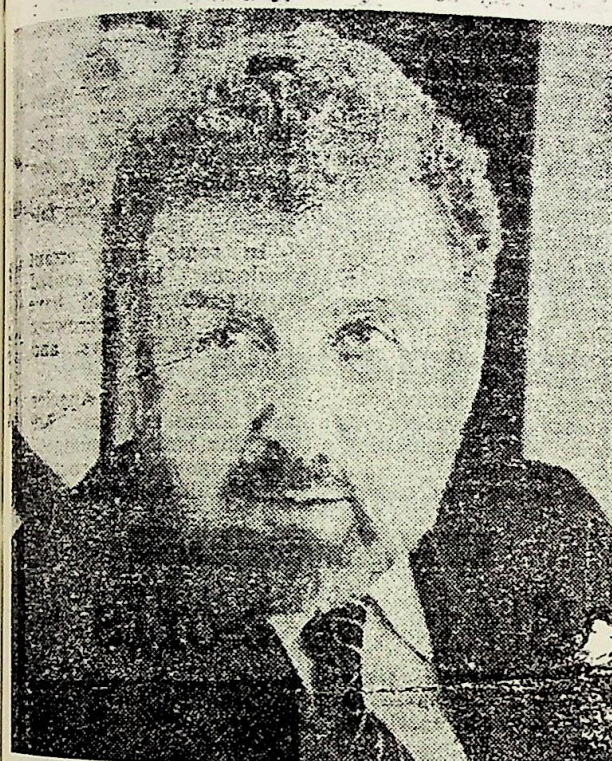
turning Christ church into a glorified traffic island, surrounded on all sides by unnecessarily wide streets." (4)

What followed this was a complex farce. The Corporation selected six of the entries, which were submitted by developers. These entries were put on exhibition in the City Hall, but nothing but the models for the developments were on display. The R.I.A.I. complained to the Corporation for putting the models on display, without any drawings or other information, and they were more annoyed when the Corporation said they intended to judge the competition themselves. Only after sustained pressure from the R.I.A.I. was a twelve-man board of assessors appointed to judge the competition. This could have been the worst thing they could have done, because, after spending the whole of 1969 deliberating on the matter, these twelve men decided on the proposal, put forward by Sam Stephenson (fig 45) this ingenious plan for four office blocks, ranging in height from five to ten storeys which only offered glimpses of Christ Church Cathedral through the small gaps in between these monstrocities. As we have seen earlier on in this chapter, only two have been completed, 'thank God', which we have to endure every time you go down the quay on a bus. At least that's one of the quickest ways of passing them, but that's no help for the beautiful view which we could have had of the cathedral.

"The project is one of the most challenging ever presented to an Architect in Ireland", Build magazine commented. "It's treatment needs the attention of somebody who is sensitive to our heritage and our classical buildings. Stephenson readily accepted the challenge but, as his handling of the project would show, he hadn't an ounce of the sensitivity it so clearly demanded." (5)

Wood Quay had by now caught the imagination of some of the people

Controversial architect hits the headlines again



SAM STEPHENSON . . . a huge tax bill.

SAM STEPHENSON, the man who designed Dublin's controversial Civic Offices on Wood Quay, has been hit with a massive bill from the taxman.

The Revenue Commissioners have just secured a High Court judgment against the now London-based architect to the tune of £295,468.

In a court hearing last November, Mr. Stephenson did not contest the amount of the tax bill, but said he was in dispute with Dublin Corporation about his fees.

Mr. Justice Lynch at that time gave him until May this year to satisfy the tax demand, provided he paid a sum of £86,000 by January 29 last.

Otherwise, the Revenue Commissioners were given the right to the full amount immediately after that. This latest judgment, reported in *Stubbs Gazette* today, was registered on February 16.

Although Dublin Corporation has said that the £2,066,892 in fees for the design of the Civic Offices has been paid over in full, Mr. Stephenson is pursuing a further £651,865 he claims is outstanding.

The architect has carried on little or no work in Ireland, since February 1986 when he left for London.

Of the money Mr. Stephenson is claiming, 62 per cent is due to his architectural practice, with the balance going to sub-contractors.

There is no dispute about the amount of tax now owed to the Revenue Commissioners, but Mr. Stephenson claims he cannot pay it until Dublin Corporation pay his full fees.

The architect has earlier paid a sum of £472,508 in taxes for the period July 1984 to May 1986.

By DES McDERMOTT,
Business
Correspondent

Mr. Stephenson, the architect of some of Dublin's largest modern buildings, has never been far from the centre of controversy.

Despite continued public criticism, he remains proud of his work on the huge civic offices at Wood Quay and on the Central Bank head office in Dame Street.

No longer working in Dublin, he has admitted the city is in a mess but steadfastly refuses to take the blame for that. He says that Dublin Corporation, which owns too many derelict sites, and the architectural profession, which is responsible for so much "average architecture" must carry the can.

He claims the Civic Offices are housed in "an exceptional building. That is the most important building to go up in the city this century."

Of the Central Bank, he says that "Dame Street would be nothing without it" and that he gave his clients what they wanted; "a building to symbolise power and affluence."

His first large scale project was the design of the ESB Offices in Fitzwilliam Street, a building which caused public uproar for years.

More recently he was responsible for the Bord na Mona offices in Baggot Street, remarkable for its mirrored facade which Stephenson said was designed fairly rapidly.

Also in the list of his prominent public buildings is the Fitzwilliam Lawn Tennis Club in Appian Way and the Department of Agriculture offices in Kildare Street.

Fig (46) Article on Sam Stephenson.

of Ireland especially an Augustinian priest, father F.X.Martin, who was also a professor of Medieval history at U.C.D. and was chairman of the friends of Medieval Dublin. He soon found himself at the head of a mass movement. He led some 20,000 people of all classes and creeds through the streets of Dublin one Saturday in September 1978. Wood Quay was the issue but, in many ways, those took part in that great Viking march were also protesting against the relentless destruction of Dublin. It was a cry from the heart, a huge outpouring of conservation fervour, and among the many Irish citizens who witnessed this was Sam Stephenson himself.

"I was in my car coming round by Trinity when a guard moved out and stopped me, he recalled. I didn't know why, then all of a sudden this avalanche of people came down the street with banners and placards about Wood Quay. I pulled down my sun visor in case anyone would recognise me and say, there's the so-and-so whose destroying our heritage. Fortunately nobody did."

(6)

This really showed how much faith Stephenson had in his project for the so-called rejuvenation of our city, trying to hide from the truth behind a sun visor.

The row over Wood Quay also had reverberations for Stephenson. Dogged by controversy at every turn, he became something of a pariah in the property world, shunned by developers who wanted things done with minimum of fuss. More and more, he turned to London, hustling clients in the more congenial climate of Thatcher's Britain, while sending home the work to be processed by his staff in Bride Street.

The article (fig 46) puts Stephenson in the news again this year, it is claimed that the now based London Architect, owed the tax-

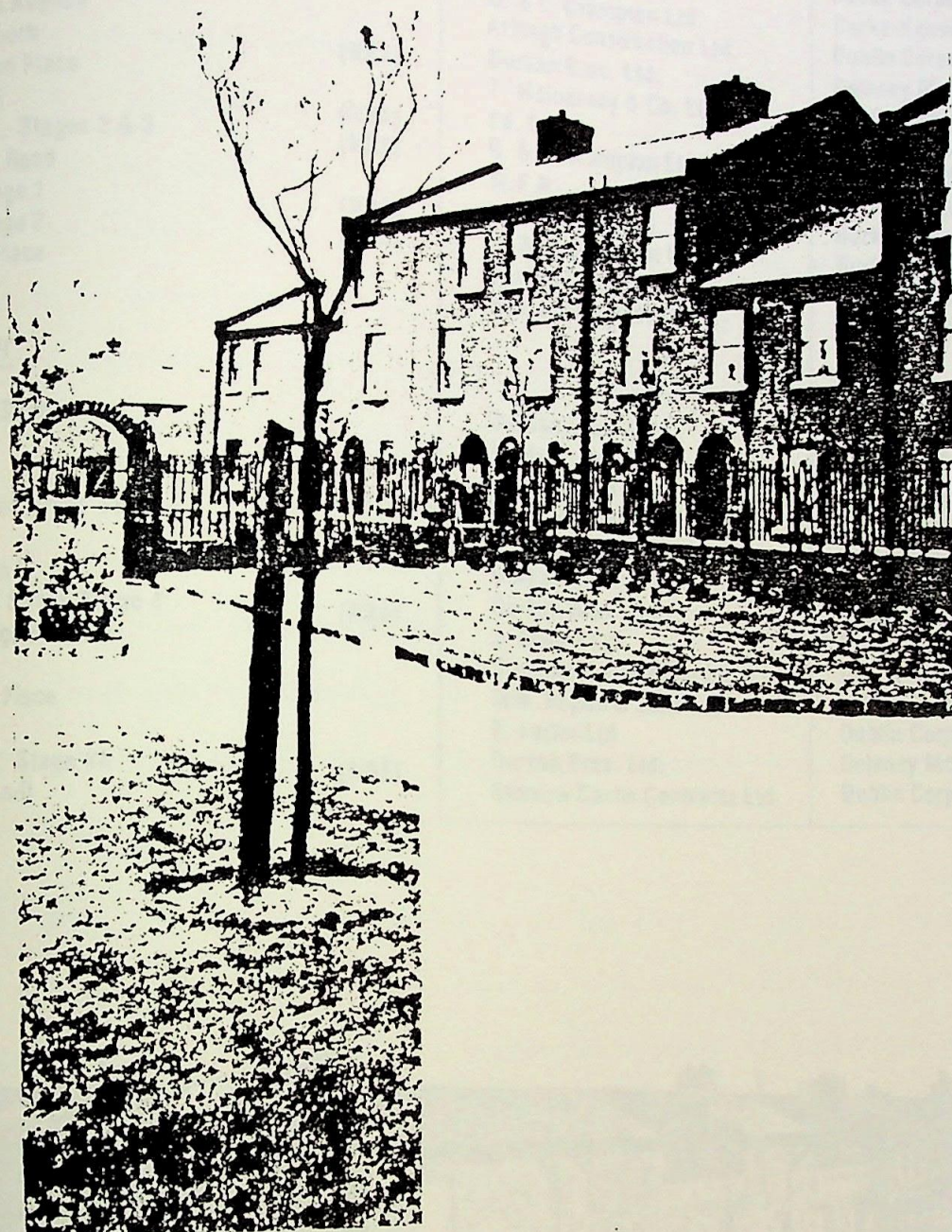


Fig (47) Houses in Newmarket.

INNER CITY SCHEMES: 1975 — 31 AUG. 1983		MAIN CONTRACTOR	ARCHITECTS
<u>PLANNED SCHEMES</u>			
Coombe North	(NBA)	Cooney Jennings Ltd.	Delaney McVeigh Pike
Clanbrassil Street Stage 1	(NBA)	Marc Development	Delaney McVeigh Pike
Smithfield	(NBA)	Hannon Bros. Ltd.	Burke-Kennedy Doyle & Ptrs.
North Circular Road/Aughrim St.		Cooney Jennings Ltd.	Dublin Corporation
Stage 1		Leitway Homes Ltd.	Dublin Corporation
High Road/Kings Avenue		G. & T. Crampton Ltd.	Burke-Kennedy Doyle & Ptrs.
Coombe South	(NBA)	Armagh Construction Ltd.	Dublin Corporation
Portland Place		Durkan Bros. Ltd.	Delaney McVeigh Pike
18 Summerhill	(NBA)	T. McInerney & Co. Ltd.	Dublin Corporation
Clanbrassil St. Stages 2 & 3	(NBA)	Ed. Leech	Burke-Kennedy Doyle & Ptrs.
North Circular Road	(NBA)	G. & T. Crampton Ltd.	Delaney McVeigh Pike
House Road Stage 1	(NBA)	M.F.N.	Dublin Corporation
House Road Stage 2	(NBA)	Durkan Bros. Ltd.	Burke-Kennedy Doyle & Ptrs.
Synnott Place		G. & T. Crampton Ltd.	Burke-Kennedy Doyle & Ptrs.
Mont Street		Durkan Bros. Ltd.	Dublin Corporation
		Wm. Boylan & Sons Ltd.	Diamond Redfern Anderson
<u>UNDER CONSTRUCTION</u>			
Street/Macken Street		Durkan Bros. Ltd.	Don Henihan
er Hill		Healy Homes Ltd.	Campbell Conroy Hickey
rown Street		O. R. Scallion Ltd.	Dublin Corporation
Place/Lower Oriel Street Stage 1		James Andrews	Dublin Corporation
Stage 2		T. McInerney & Co. Ltd.	Burke-Kennedy Doyle & Ptrs.
ted Area Section C		Durkan Bros. Ltd.	Dublin Corporation
Street/Clanbrassil Street Stage 4	(NBA)	Durkan Bros. Ltd.	Delaney McVeigh Pike
Street/Wellington Street		J. Greene Ltd.	Dublin Corporation
el Street		Sweeney & Redmond Ltd.	Dublin Corporation
Row, Empress Place		Wm. Boylan & Sons Ltd.	Dublin Corporation
ridge Road		E. Foster Ltd.	Dublin Corporation
Clanbrassil St. Stage 4A	(NBA)	Durkan Bros. Ltd.	Delaney McVeigh Pike
ted Area Section D		Seaview Castle Contracts Ltd.	Dublin Corporation

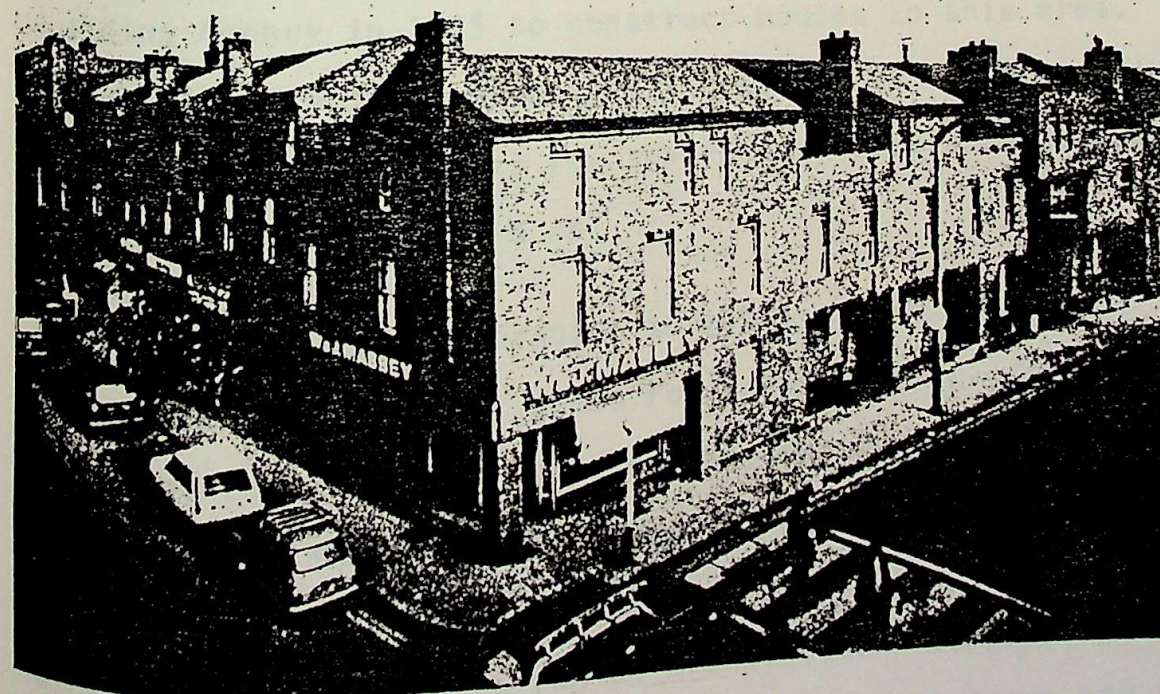


Fig (48) Houses in the Coombe.

man £295,000 from the fees which were paid to him for the Civic Offices project.

Dublin as a "living city", has been a controversial debate for many years now, between government bodies and Societies like the Living City Group. But only now, after over twenty years since the Planning and Development Act in 1963, stated that: "The purpose of planning is to make the best possible provision for the existing and expected needs of the community" Is there viable proof that this plan was indeed heeded ?

Inner city development has shown signs of improvement, no longer do the Corporation build monolithic multi-storey blocks of flats of the type built throughout the 1960's. Their new policy has given way to terraces and courtyards of real homes, where everyone has their own front door and even a patch of garden. The majority of people on the housing list are not confined to live in the outer suburbs, in fact the Corporation now build a much larger proportion of its total housing output in the inner city.

The first move of their inner city renewal programme was in the Liberties. Dublin Corporation commissioned the National Building Agency in 1975 to construct houses in this area. The N.B.A. consultant Architects, Deane, Mc Veigh and Pike, designed the first houses for the revival programme at Newmarket/Coombe. (figs 47 & 48)

Following this the Corporation in 1975, did an extensive examination of potential sites for redevelopment. Plans were made to acquire these either by compulsory order or negotiation. While they were trying to acquire all the sites necessary for this development, the Corporation along with R.I.A.I. decided to run an Architectural competition to draw up a new panel of consultant Architectural firms and to

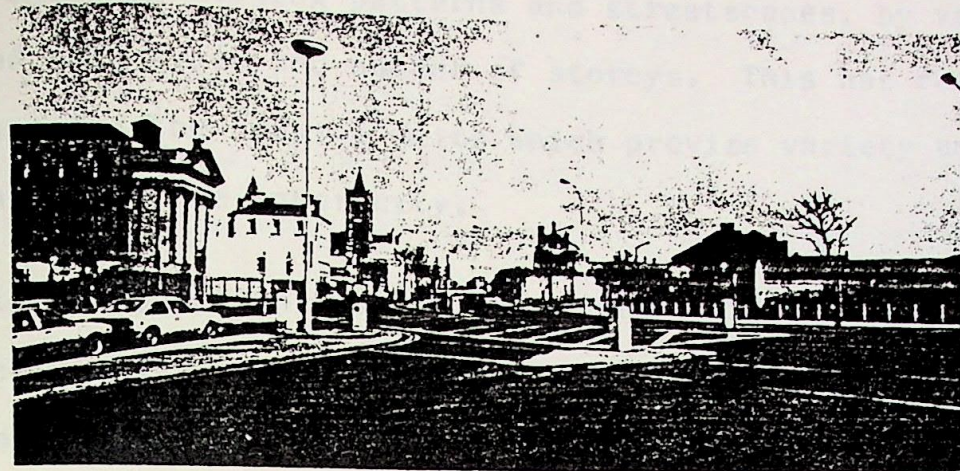
stimulate new thinking in city centre housing.

The aim of the competition was to discover a housing design for the city centre which would create a good overall environment for family living. Eighty-five Architects submitted designs and four were selected as overall winners. These four winners were Don Henihan, Kidney Burke Kennedy and Doyle, Diamond Redfern Anderson, and Campbell Conroy Hickey. Each Architect was given a commission in the city to utilise their design.

Since, 1975 the Corporation has completed sixteen inner city housing schemes, with a total of nine hundred and eighty five houses and at present a further thirteen housing schemes are under construction.

The following article appeared in the "Construction and Property News".

"Delaney McVeigh and Pike were the Architects for all the housing schemes in the Liberties. The redevelopment of the Coombe and New Street has revitalised this historic part of the city. Stage 1, 2 and 3 of the schemes for the New Street and Clambrassil Street are completed, consisting of one hundred and three houses, stage 4 is currently under construction and will provide an extra thirty seven houses when completed. The Coombe North and South housing schemes are also completed, adding an extra one hundred and forty dwellings to the Liberties. In fact the Coombe area has been a complete success. Built all in traditional red brick and height, the housing scheme is in total harmony with the surrounding area. The inclusion of paved courtyards and trees present a very habitable and comfortable environment in which to live. Indeed, even the old Coombe hospital gateway was reconstructed, adding a focal point to the area." (7)



Dublin Corporation's idea of a street. The High Street/Cornmarket dual-carriageway, seen from the 'corner' of Upper Bridge Street.

Fig (49) High Street dual carriageway.

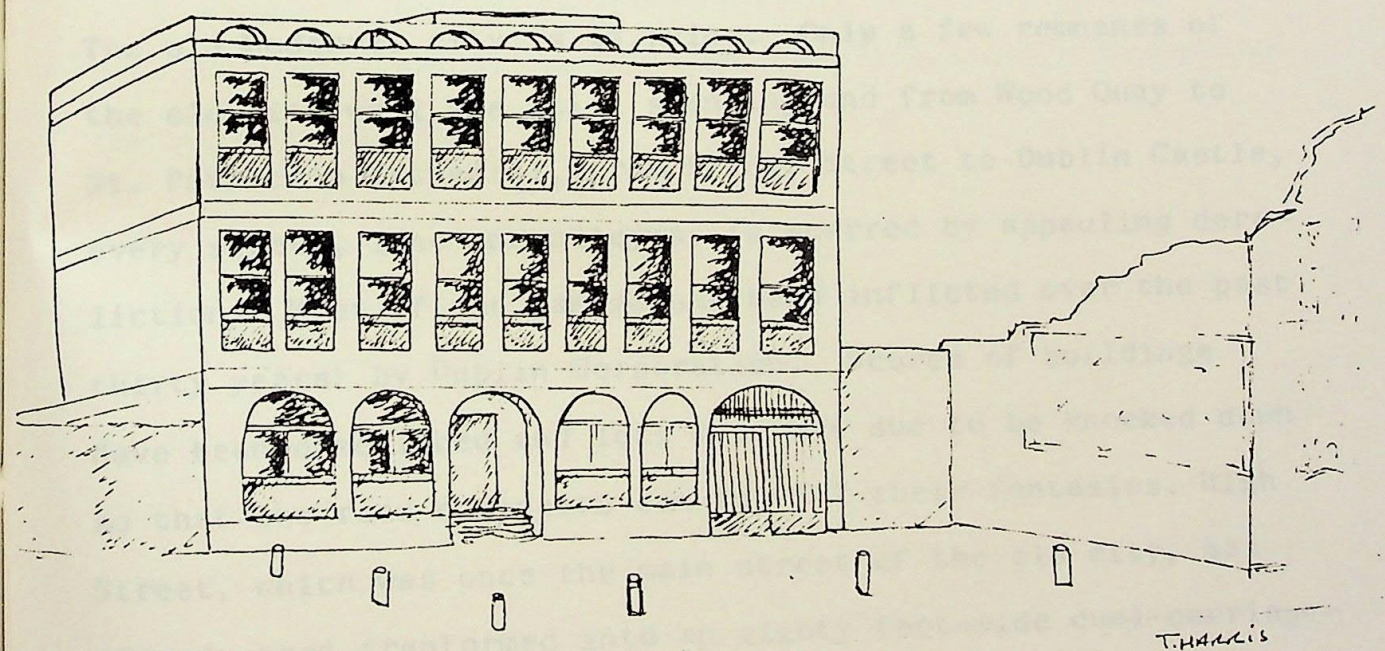


Fig (50) Ganly Craigie, Usher's Quay.

All the inner city housing is designed to provide an interesting and pleasing visual effect. The new houses have been harmonised with existing housing patterns and streetscapes, by varying the use of roof types and number of storeys. This has resulted in juxtaposing the housing units which provide variety and adds character to the inner city.

But the Corporation has still not learned from these housing projects. It is hard for me to give the Corporation all my praises for a project because of what they did to Wood Quay, and when you think you can see a bit of light at the end of the tunnel, one just has to think of the road plans for the city, and the light dissappears. Are these people ever going to learn ? For over thirty years they have been planning and carrying out the destruction of chosen buildings and whole communities for the purpose of putting a dual carriageway around and through this city.

The old Medieval city is in ruins. Only a few remnants of the old city wall are atill standing and from Wood Quay to St. Patrick's Cathedral, from Bridge Street to Dublin Castle, every street, lane and alleyway is scarred by appauling dereliction. Most of the damage has been inflicted over the past thirty years by Dublin Corporation. Scores of buildings have been demolished and lots more are due to be knocked down so that the road engineers can fulfill their fantasies. High Street, which was once the main street of the old city, has already been tranformed into an eighty foot-wide dual carriage-way (fig 49) surrounded by derelict sites. And when Lower Bridge Street was widened in 1983, the Corporation demolished the covered alley which was the entrance to the glorious and historic Brazen Head Hotel, leaving the entrance strewn with rubble. Leftover sites are allowed to become major eyesores,

destroying any sense of enclosure on these newly widened roads.

"In 1982 it was estimated that the implementation of Dublin Corporations road proposals, in the inner city alone would amount to £220 million. This substantial figure is largely explained by the cost of property acquisition and site clearance. If the tax payer is financing this project, surely we expect it to enhance the city visually, but one wonders if a slight straightening of the road is worth the destruction of the structures lining the Liffey edge, especially since the road widening proposals on the quays do not provide for additional traffic. It is the Corporations intention that the scheduled road proposals for the quays will make the area more pleasant for the pedestrian and have 'beneficial effects' on the environment. They claim that a congested road network contains traffic noise and fumes(that), are detrimental to the environment of buildings and pedestrians. But will the creation of a new building line a few feet back drastically transform the environment ?.

According to the Corporation, there is 'an overall policy..... to try to eliminate as much traffic as possible in the central area. In effect, however the road widening proposals will encourage greater traffic movement instead of less. A thorough implementation of the policy of traffic restrictions would suggest the use of increased expenditure to create an efficient public transit system (eg. an underground system below the quays) rather than the creation of larger roads to accommodate the private motorist. As Frank Mc Donald put it, 'the dogged pursuit of these plans, both short-term and long-term is a major contradiction of the Corporation's declared policy of encouraging the use of public transport and restricting access to the city centre of

car borne commuters And in traffic management terms, it is surely automatic that the more road space is created the more it will fill up with cars."

In fact the road schemes make complete nonsense of the Corporations own development plan, which designates the quay a 'conservation area', and expresses the wish to increase investment in the area. As it stands anyone wishing to develop, would have to acquire a larger site to accommodate the road widening, and then cede the frontage to the Corporation. This creates an immense disincentive and could explain the tiny percentage of new development which has occurred along the quayside in the last two decades. As Frank Mc Donald put it 'ironically the biggest single factor retarding new investment on the quays is the Corporations own road widening plans'. The result is wide-spread decay, obsolescence and dereliction."(8)

The quays from Kingsbridge to the Custom House, has always been on the Corporations hit list, as part of the road plan. Altogether they will be afflicted by no less than twenty separate road schemes, this more than anything else, explains why the quays have become so miserably derelict. Even though this is supposed to be a conservation area, the planners are closing their eyes to this, while reassuring themselves that the maximum set-back required on any quayside frontage is only fifteen feet. But even if the requirement is only three feet, the Corporations blind insistence on turning the quays into major traffic routes will inevitably mean the demolition of most, if not all, of the existing quay-front buildings.

One of the quays which is marked in the boundary in the map is Usher's Quay.

"This quay is to be widened to provide an overall width of sixty-feet. The quay contains two new developments-three-storey

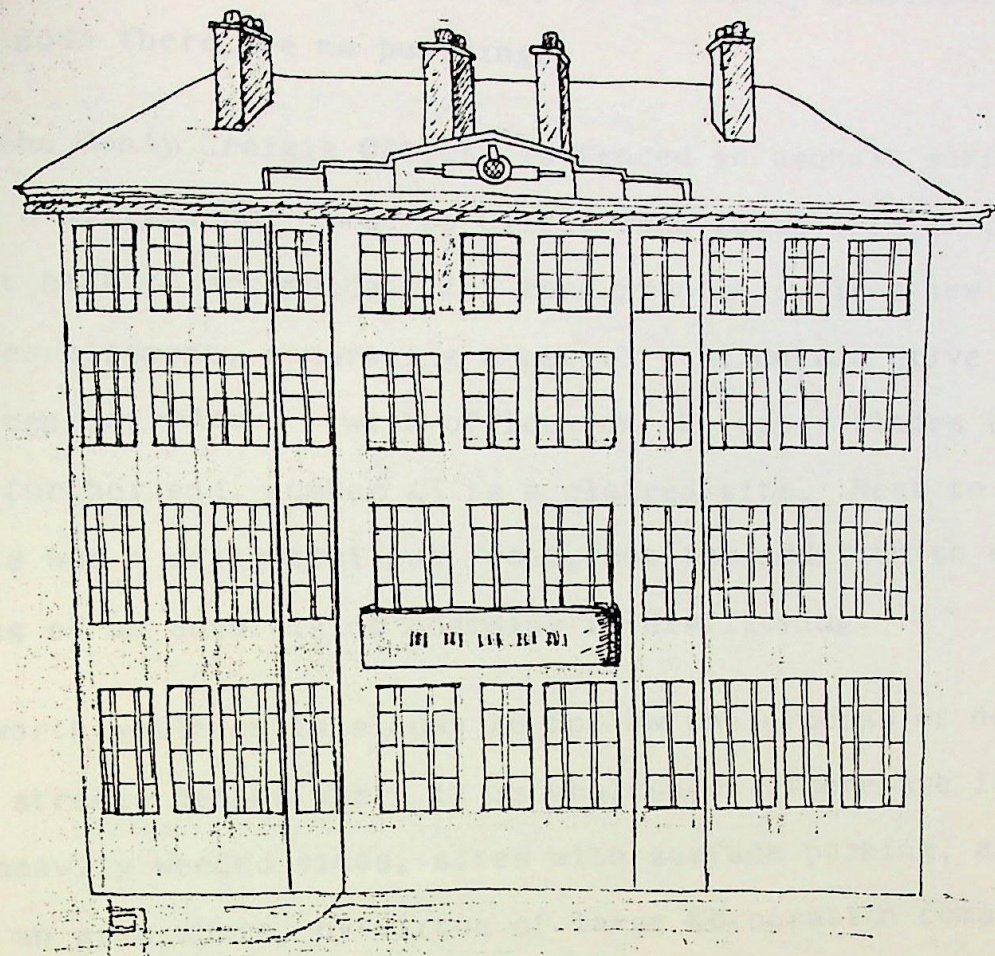
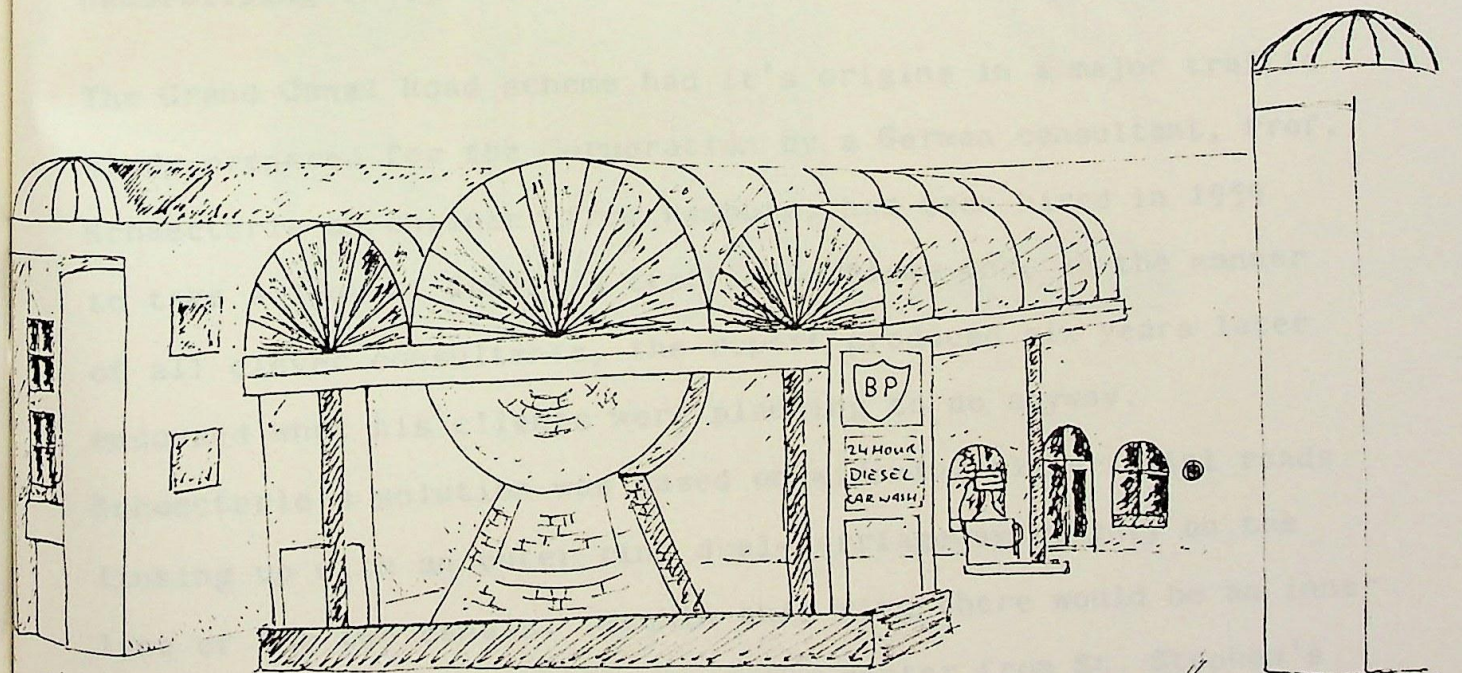


Fig (51) Oliver Bond flats.



T. HARRIS

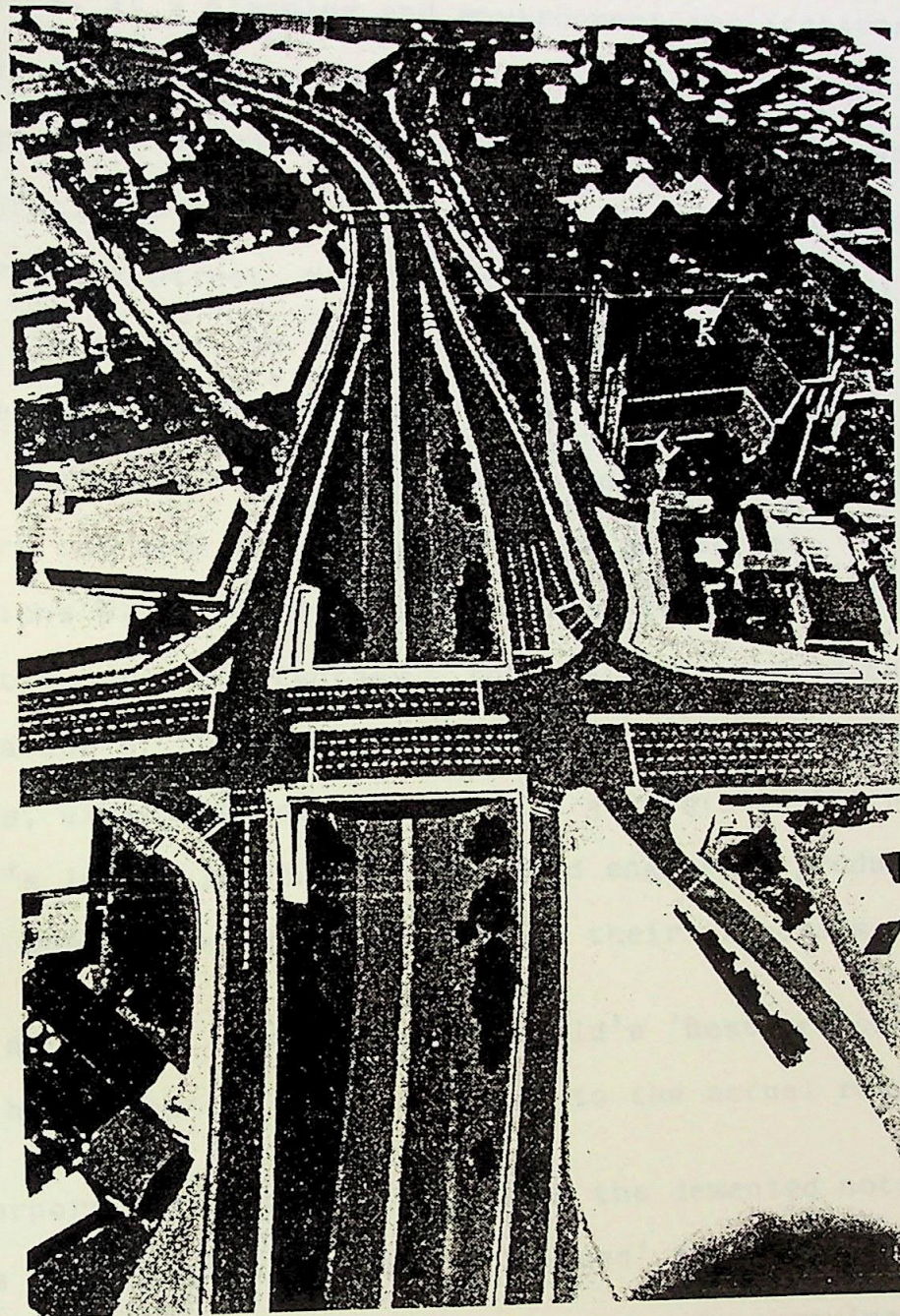
Fig (52) New development, Usher's Quay.

building (Ganly Craigie) built in 1973 (fig 50) and set back to accommodate road widening. The space is used for car parking. Numbers 6-8 are empty or partially demolished. Further down there are no buildings.

Beside the Ganly Craigie Offices is fenced in asphalt surface used as a playground. Next to Oliver Bond Flats (fig 51), also set back to accommodate the road proposals, is a new four storey development, comprising a petrol station and drive in D.I.Y. centre, -also- , with offices on the upper floors (fig 52). At the further end, number 43 is a cleared site. Next to this Lamberts has a delightful pub front, but the addition to the building of an advertising hoarding is disfiguring.

It is worth while on this quay to follow the process of destruction to the streets behind where it is wholesale. There are large empty heavily weeded sites, sites with surface parking, all within an area where, by virtue of large Corporation complexes of apartments, there is a large population. The environment is demoralising ." (9)

The Grand Canal Road scheme had its origins in a major traffic study prepared for the Corporation by a German consultant, Prof. Schaeckterle an engineer from Hamburg, had been hired in 1959 to take a look at Dublin's traffic problems and, in the manner of all clever consultants, the report produced six years later endorsed what his clients were planning to do anyway. Schaeckterle's solution was based on widening all arterial roads linking up with an outer ring dual-carriageway roughly on the line of the two canals. Within this ring there would be an inner tangent road snaking around the city center from St. Stephen's Green, right through the Liberties across the Liffey around through Westland Row and back to the Green.



How not to develop a medieval street! The proposed motorway plans for Patrick Street showing St Patrick's Cathedral on the right. The broadening of medieval streets to permit heavy through traffic is totally in conflict with the maintenance of a historic core. The alignment of medieval streets as well as their width ought not to be altered.

Fig (53) Future scene in Medieval Dublin.

The German Professor's twenty three year old report, still forms the basis for much of the Corporation's road improvement strategy. Yet despite appeals from the R.I.A.I. and other bodies, it's planning and environment implications were never examined by a full scale public enquiry, until 1985, when a public enquiry was held in the city hall into the Corporation's plans to drive a six lane dual carriageway through Patrick Street, New Street and lower Clambrassil Street. Altogether, no less than one hundred and forty properties were to be swept away to clear a path for this highway, which the road engineers claimed quite ludicrously, would turn out some thing like Lower Baggot Street. But the Corporation's plans for development along the New Road frontage were little more than fantasy. The R.I.A.I. warned that the street facade of the dual carriageway would include shorn buildings, exposed garden walls and a jagged street line behind a no man's land. Incredibly, the road engineers produced not a single shred of evidence to support their proposals.

This is an extract from Frank Mc Donald's 'Destruction of Duhlin', showing how blind the Corporation is to the actual road plan.

"The, Corporation is firmly wedded to the demented notion that Dublin's traffic problems can be 'solved' through the multiplication of roads rather than the control of cars. In pursuing such a policy, the engineers are denying the simple truth, long accepted in most civilised cities, that the more road space they create, the more it will fill up with cars. Even Los Angeles, that urban jungle built around the automobile, has traffic jams on it's ten lane freeways. Yet, in spite of the compelling evidence that it won't work, our antediluvian engineers seem hell bent on giving Dublin it's own set of motorways, within and without the city." (110)

Not many people really knew about this 'inner tangent' road as 'In Dublin' discovered in a door to door survey.

"Hardly anyone knew about the inner tangent, though most people had heard talk over the years about a Compulsory Purchase Order from some unspecified road plan. One woman whose home is on the hit list howled with laughter at the mention of Corporation officials. 'You deal with one of them, then eventually he dies and the next one comes along, and so on,' she said, 'the Corporation are mad - it's not them councillors, sure they don't come into it at all - it's the City Manager, from him down they're all mad'".
(11)

It is this madness and total lack of regard for the needs and values of the Dublin people, which has caused the destruction of this once great city. Full of history and Architectural beauty, it is now being covered by concrete blocks in all shapes and sizes. And now with these road plans it will probably look like this (fig 53)

FOOTNOTES, CHAPTER 3

- (1) Georgian Society Records, Book 3

Pp 113-117

- (2) Frank Mc Donald, The Destruction of Dublin.

P288

- (3) Ibid P290

- (4) Op Cit P291

- (5) Op Cit P292

- (6) Op Cit P298

- (7) Construction and Property News, Week ending Saturday

October 29, 1983

Pp 8-11

- (8) Dublin City Quays'Projects', The School of Architecture U.C.D.

P19

- (9) Ibid P22

- (10) Frank Mc Donald, The Destruction of Dublin

P307

- (11) Ibid P309

CONCLUSION :

decades have passed since Dubliners were implored to, 'let us have sense, let us preserve the best of our environment; let us be remembered as a people who valued their finest Architectural and historical possessions, rather than having destroyed them in ignorance.' But this plea to save our heritage has not been heeded. The mindless destruction goes on as Medieval, Georgian and Victorian stock has dwindled away. For a society that is internationally acclaimed for it's love of fine literature and music, it's a sad reflection on us as a people, that we seem to have little or no regard for our Architectural heritage.

Irish officialdom, citizens and urban developers have all contributed in their own way to the degenerative process. It can be fairly argued that our city would not be so diminished and endangered today if (a) the Government had acted more forcefully, (b) the citizens had expressed greater concern, (c) the developers had exhibited more sensitivity and less greed. Urban developers could never have taken such bold liberties with our historic quarters, if the government and citizens had not given them tacit licence to do so by failing to exert their own responsibilities and powers. All three groups have conspired perhaps unwittingly against the welfare of our cities historical core. It is the cumulative effect of their actions or inaction that has been so harrowing.

We cannot prevent our heritage from this present onslaught, unless we have proper preservation laws. The government's present policy is an unqualified failure. Anyone who seriously doubts this, need only take a casual stroll through Dublin, the evidence is painfully abundant. The cold fact obtrudes that, although Dublin is one of the oldest and finest cities in Europe,

it's historical architecture lacks basic legislative and planning protection now considered normal in most other Western European countries. The mere listing of building's for conservation will do absolutely nothing to save them. Noble proclamations about preservation, whether in written or verbal form, are worthless unless buttressed by affirmative legal and planning action.

As in other Western European countries, preservation success in Ireland must be based on four vital ingredients : (1) government commitments (2) leadership (3) financial assistance and (4) vigorous public support.

Successful Architectural preservation depends on the right climate of public opinion. Public apathy has clearly abetted the decline of Medieval and Georgian Dublin. There is no real logical explanation as to why this 'apathy', is so inherent in our attitude towards our National heritage. I can only theorize that it may be attributed in part to a 'feeling of inferiority' in ordinary people. It is a valid point, when one considers the sense of defeatism and impotence among Dublin's citizens when it comes to challenging the powers at work on the city. We seem to devalue our capital instinctively, which further suggests that inferiority. The average Dubliner exhibits little detectable pride in his city except when it comes to patriotism, but they have practically no regard for their heritage. Unfortunately most of us suffer the same malaise, and the more I question this attitude the more I am directed towards thinking, that our feeling of inferiority and apathy towards our heritage, stems from the shame we seem to feel for our past. When the Irish look towards the past, the vision he encounters, is that of a subservient nation. We fail to regard our history with acceptance, that, that is what it is 'history', and all the ills done and all the destruction

of the imagination, belongs firmly in the past. Somehow, it still inhibits our way of thinking today with little or no pride in our past, 'how can we have any pride in what we inherited ?' .

Georgian Dublin is a prime example of this, the majority look to it and see it as British Architecture, monuments to British imperialism. They fail to realise that although basically of British design, it was built by the Irish craft men and holds an identity of its own. The weary argument about 'offensive foreign relics, ' is an insult to modern progressive Irish thought.

But this is not the only prominent reason, as to why we have little value for our heritage. Like all humanity we are prone to 'greed', and the consumer orientated society in which we live places value on material wealth rather than aesthetic ideals.

Today our God is consumerism and our high priest America. Slowly but surely, we are universally being drawn to their way of thinking. This is so apparent when one considers the Corporations road plans for the city, which will destroy our town in an effort to make way for 'fast' transportation of people from A to B. (chapter three) This is purely an American attitude, the appeal for their kind of society is strong, simply because in the public eye they symbolize power, opportunity, and a higher standard of living. In truth, we are manipulated into this way of thinking. The American society has many downfalls, that are rarely highlighted or brought to the public attention.

It is important to point out, that with all their sleek structures, functionalism and efficiency they hunger for the

European historical background. Their modern society and cities which we seem readily eager to follow, can be an impersonal disorientating vacuum. Modern urban needs, identifiable links with the past, cultural anchors and kindly old Buildings offer emotional and psychological comfort. These are therapeutic for the human spirit.

There is still hope for Dublin, the answer lies in conservation and in rebuilding the city fabric, bringing people back into the city. Dublin needs a focal point and recreating this nucleus will help to re-establish Dublin as a living city.

Future generations of Dubliners may one day have to ponder with dismay, why their forebearers allowed such a rich inheritance to die. Why was there no concerted effort to group it from the clutches of extinction? Someday Medieval and Georgian Dublin, may be recalled only in photographs and poetry, with most visible traces having vanished from view. It is up to us to stop this happening now.

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