

# Culture Cocoons

An inclusive approach to urban back land renewal

Emma Curran  
B.Arch 2022

---

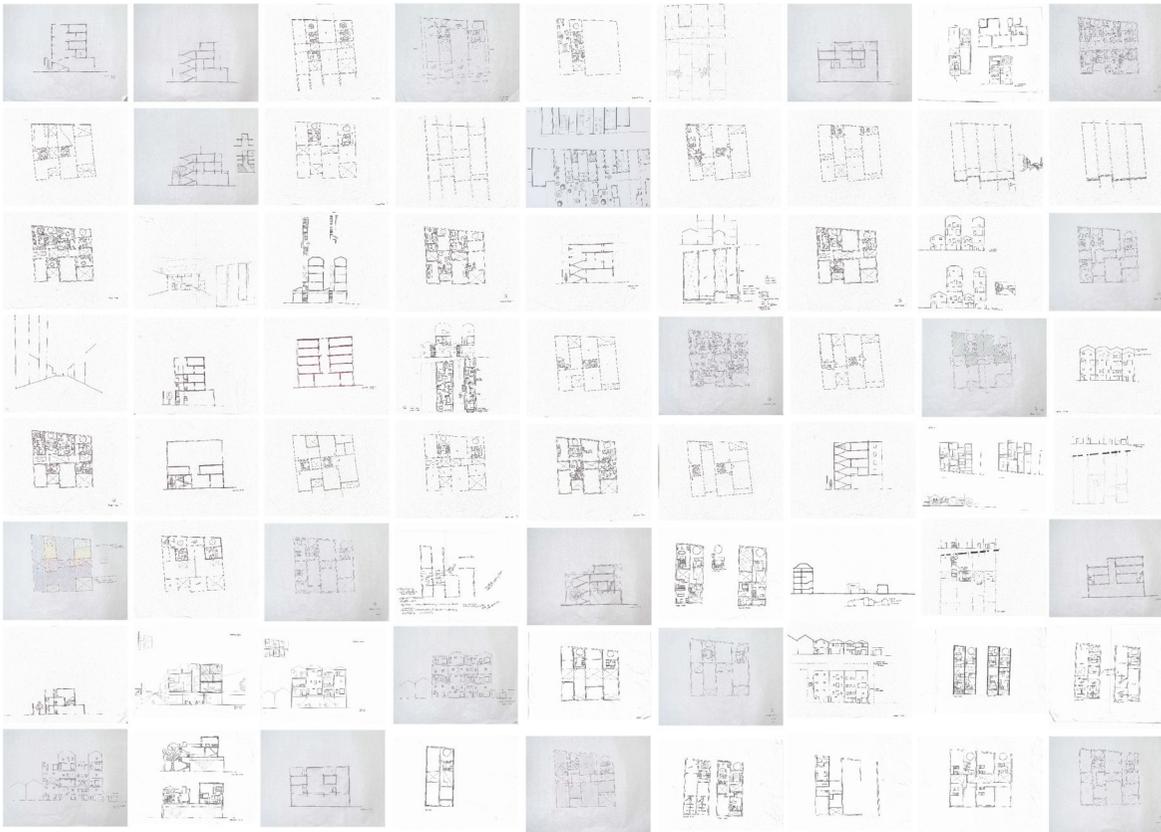
## ACKNOWLEDGEMENTS

Many thanks to all the lecturing staff at Dublin School of Architecture for my education over the years with special thanks to Cian Deegan and Kieran O'Brien, for their invaluable direction and expertise over the course of this project.

To the amazing friends that I have made during my time at the school who have kept me sane throughout this past year.

And finally, to my family, for their constant support and encouragement, for which I will always be grateful for.

# CONTENTS



Introduction	05
Public Consultation	06
-Critical Care and Resilience	07
Back Lands	09
Culture in Dublin	14
Culture vs Capital	16
Challenges facing culture activities	17
Pilot project for managing change	22
Materials and maintenance	27
-Structure and Character	28
Characteristics	29
Structural expression	33
Adaptation	38
-Light and Hierarchy	39
Variety	41
Priorities	42
Division	44
Reflections	46-47
Final Reflection	48
Conclusion	49
References	50
Images	50
Bibliography	51-52

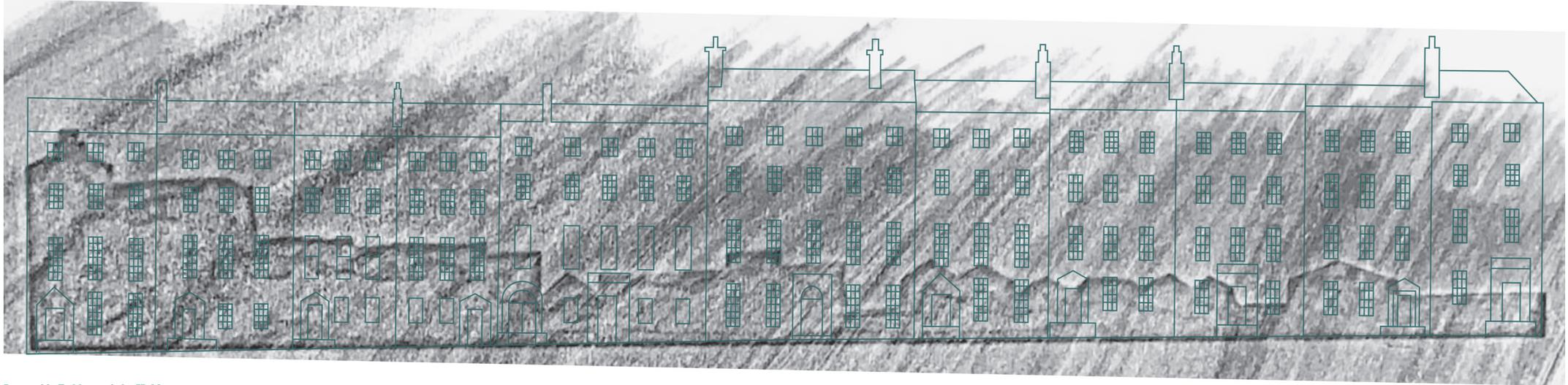


Material Map of North East Inner City

The years have made me bitter, the gargle dims me brain  
Cause Dublin keeps on changing, and nothing seems the same  
The Pillar and the Met have gone, the Royal long since pulled down  
As the grey unyielding concrete, makes a city of my town

Fare thee well sweet Anna Liffey, I can no longer stay  
and watch the new glass cages, that spring up along the quay  
My mind's too full of memories, too old to hear new chimes  
I'm a part of what was Dublin, in the rare ould times

(Pete St. John, 1977)



Intangible Rubbing of the Hidden

## INTRODUCTION

Dublin keeps on changing, there is no stopping that but its how we manage this change that will determine the future of Dublin's spirit. It is the people and culture that makes Dublin so special. With the rise in developer lead development, Dublin is at risk of losing its essence. Cultural activities that are central to communities are being pushed out of the city centre. The price of renting spaces is becoming too much for these under supported activities. Financial gains are being prioritised over culture. Grassroot communities are fighting to stay in the city centre but they are losing as they can't compete with developers. Many cultural activities have already been pushed to back land areas and now they are at risk of loosing those spaces too. Aparthotels, apartments and hotels are replacing these activities in the back lands too. My design is based on the needs of these grassroot communities and aims to preserve Dublin's essence. A pilot project that incorporates the developer's ambitions and also the needs of cultural activities will create harmony between the two competitors. The pilot project for combined apartments and cultural space within existing plot lines will preserve the grit and the grain of the back lands. It will support the existing activities on the lane while leaving a space for new cultural activities to grow and be nourished.

## Tangible Cultural Heritage



## PUBLIC CONSULTATION

Draft Dublin City Development Plan 2022-2028

10/02/2022

The division of the term cultural infrastructure into “experienced culture” and “created culture” highlights the different levels of consideration given to both. There is a variety of experienced culture in the city centre such as sculptures and monuments as shown on the Culture Near You map. However, there is a significant lack of “created culture” where people can practice cultural activities in the city centre. The deficiency is especially apparent on the NEIC website where the map shows that there are only two locations for art and culture activities in the whole north east inner city.

Regarding the commitment (CUO41) “To seek to acquire buildings of merit within communities that can become important arts and cultural spaces; and give a new purpose to local buildings with heritage value and to promote the expansion of cultural uses within existing spaces, particularly within buildings in public ownership.” The buildings of merit in question that have heritage value would not be suitable for many cultural activities if they are protected structures. The maintenance and upkeep of these buildings for the cultural activities is too expensive and not sustainable.

The commitment (CUO6) “To work with the Arts office in developing an Arts and Culture Infrastructure policy document for the city that informs the preparation of audits, use of vacant spaces and toolkits for provision of cultural and arts facilities.” Is very welcome and many cultural activities are suited to vacant sites. However, some vacant sites such as those on the laneways behind Georgian houses are not obtainable for cultural activities. Many of the owners of these sites would rather sell the site to developers for apartments to be built there. The cultural activities looking for spaces to rent across the city are constantly coming into competition with developers for sites and struggle to obtain affordable spaces. If the designs for apartments replacing these sites had spaces for cultural activities integrated into them, it could encourage landowners to develop their vacant sites to accommodate cultural activities while still gaining an economic benefit.



## -CRITICAL CARE AND RESILIENCE

Several key ideas emerged from my reading of the essays in Elke Krasny's *Critical Care: Architecture and Urbanism for a Broken Planet*.

There was an emerging theme in the essays about separation vs collaboration. The Anthropocene was described as being anthropocentric but the questions of which humans it is centred around creates a divide. The ecological disruptions weren't blamed on all human activity but focused on the activities of corporate industries. This separation was also highlighted between the rank of an architect and that of carpenters, manual operators and other trades men, describing the architect as an independent genius who works outside of care. The idea of a life sustaining web and the interconnectedness of economy, ecology and labour suggests that collaboration of sectors could lead to a more sustainable future.

There was also a link made between power and architecture. The relationship between power and care also interested me. Architecture of today was described as being developer driven and capital centric. Architecture was described as being entangled with its ruling power and economic system. By architecture being reliant on money and paid labour, the care of an architect becomes limited by their power. Architecture is described as a reflection and a form of power yet I see it as a very restricted form of power. The different types of care outlined in the essays highlighted this. Caring about recognises the need for care. Caring for is the allocation of responsibility. Care giving is the management of ongoing care and caring with is the reliability of care. It seems that the care stops when it comes to the allocation of responsibility. The architect may recognise the need for care but might not have the power to give it if architecture is capital centric.

Caring about 'things' was also an issue I found interesting. Things such as greenspaces and solar panels are incorporated into designs as more of an exercise in ticking the boxes and greenwashing rather than care. To care requires participation in the ongoing relations of those who are cared for. Many buildings have been designed to look beautiful rather than consider the inhabitants of the building or who will maintain it. The relationship between the building, the people and context should extend forward and back. I interpreted this to mean the building design should consider both the past and the future.

The blank slate or tabula rasa approach is an approach which is easier and less challenging than retrofit. It is an annihilation of the existing instead of working with the existing. The reuse of buildings is more sustainable and has less waste. It also preserves Dublin's heritage in layers of development to create a palimpsest city. The idea that solidarity and trust come from 'caring with' and the reliability of care also interests me. The concept that solidarity and trust will make others more likely to respond to care and take responsibility for needs of others is one that I think applies to the NEIC. Communities such as that in East Wall where caring is part of life together are more likely to pay more attention to their environment. This is evident in the man's shed and communal garden that is cared for by locals. This made me question if the Sean O'Casey Community Centre had a role to play in this, in its care for the community or if the community was there before the community centre.

The idea of habitat referring to all scales of inhabitation suggests the need to masterplan. The essays suggest that a building should be part of a masterplan that looks at both the macro and micro, not a stand-alone object. The masterplan for Vienna's Nordbahnhof where the architects planned to increase the density and building heights to keep a large open space could be applied in areas of the NEIC. The essays highlighted the need to look at a building's context first rather than the buildings coming first and the public realm filling in the blanks.



Artist unknown (1971). *Duke Lane* [Etching]. *The Times We Lived In*



Rutland Place

## BACK LANDS

My Pilot Project originated in the back land mews behind Georgian houses as I saw the potential in the under-utilised properties there. I originally saw it as an opportunity for hidden density within the city centre. Upon further research I discovered that these properties across Dublin are home to many under supported cultural activities such as martial arts, churches, mosques, bookbinding, photography and other cultural industries. This back land condition is common across the North East inner city and the properties and uses are similar in each area. The cultural activities currently residing there are under threat as developers are gradually taking over these lanes and building aparthotels, apartments and hotels.

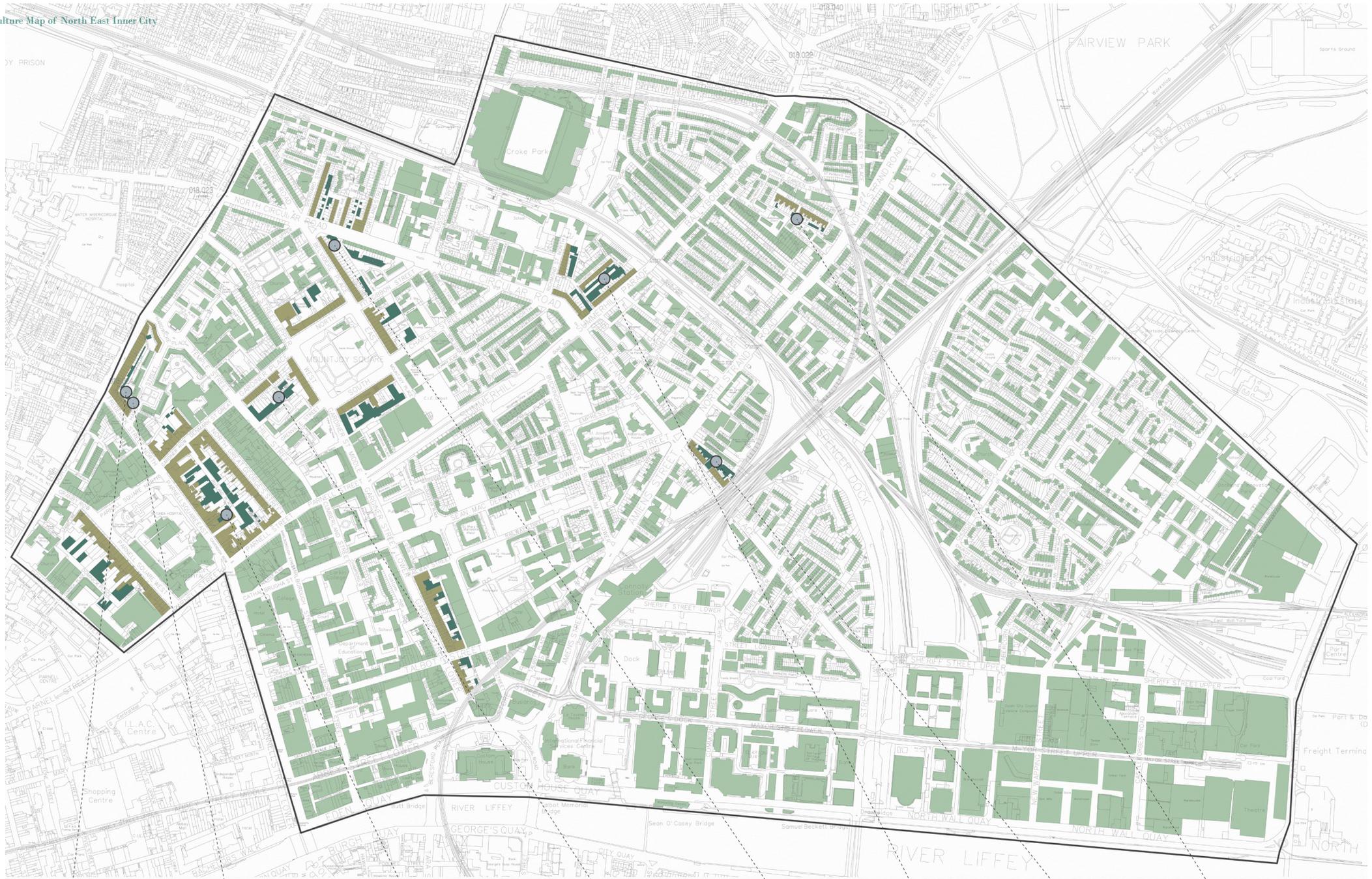
In September 1971, journalist Gabriele Williams wrote an advertisement feature about Duke Lane, a lane in Dublin that was excellent. He wrote poetically about the nature of the small lane that links Duke Street and South Anne Street in the blocks between Dawson Street and Grafton Street.

Like many other lanes in Dublin, Duke Lane was “A back lane of no importance, a laundry putting out hot steam, a garage repair shop, a paint store, a potato man delivering his goods to the kitchen door of the Hibernian Hotel. An area largely unused, with many of the old buildings growing mildewed and losing slates.” Williams (1971, p14)

“Duke Lane was never distinguished for its architecture, its activities or its contributions to Dublin’s life” but as a “quiet backwater of artisans and craftsman – the Irish State Coach, still used on State occasions by the English monarch, was built here at the old coach works.” Williams, (1971,p14)

The definition of backwater is a place that does not change because it is not influenced by new ideas or events that happen in other places. This is still the nature of many of the lanes I investigated in North East inner-city Dublin.

As Dublin city keeps on changing it is not sustainable for areas like these back lanes to remain the same. They need to change with the city but it is how this change is managed that is essential. I believe the uses of these laneways should be maintained and supported while also incorporating new uses such as accommodation.



Sevenhills Cultural Centre and Mosque



Brazilian Jiu Jitsu and Capoeira



Assembly of God Christian Church



Dublin City Mosque



Nanas Restaurant African Cuisine



Comfort Carriages



Duffy Bookbinders

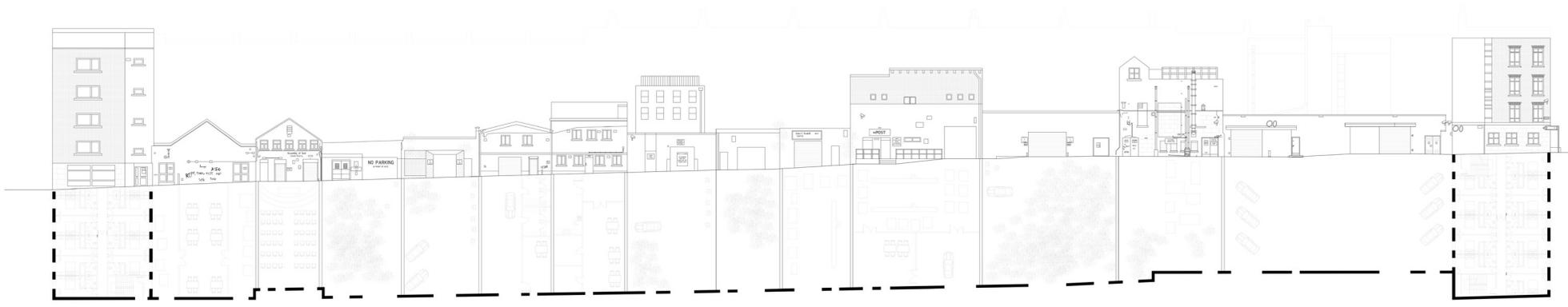


Lensmen Photography and Video

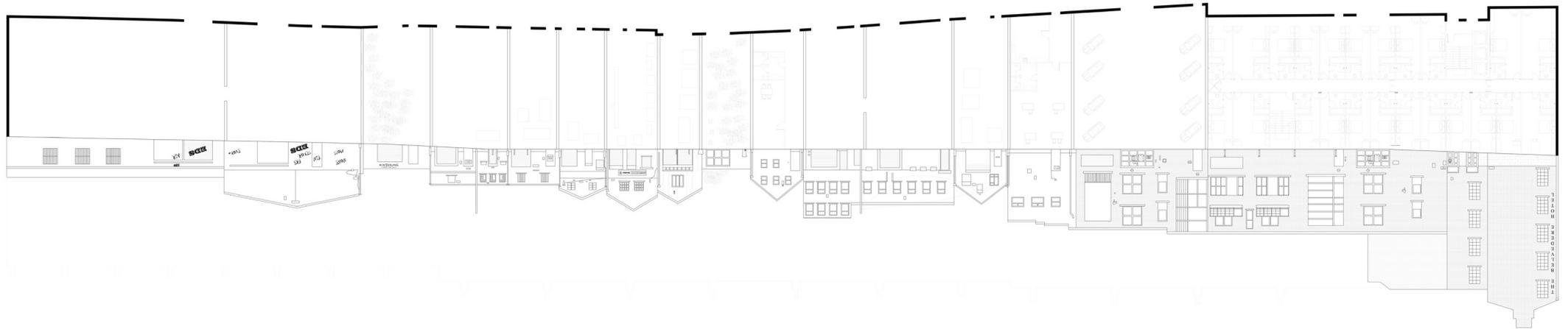




Scale 1:200



RUTLAND PLACE





# Rutland Place





## CULTURE IN DUBLIN

When people think of culture in Dublin, Temple bar often comes to mind. Dublin's cultural district, Temple Bar, dominates the city's cultural landscape. It demonstrates the importance of cultural activities not just for tourists but also for community revitalization. Temple Bar, which had become marginalized and mostly dilapidated by the late 1970s, was earmarked for rehabilitation as a major bus hub. This was reassessed when the neighborhood was revitalized by a slew of clothing boutiques, book and record stores, artist studios, galleries, recording and rehearsal studios, and restaurants, cafés, and pubs drawn by inexpensive rents and short-term leases. An Taisce (1985), the Temple Bar Development Council (1988), and Dublin Corporation's (1990) Action Plan all suggested revival plans in the mid-1980s, emphasizing the significance of preserving the regions' cultural usage.



Artist unknown (1963). *Temple Bar* [Photo]. Lilliput Press.

In 1991, the government established two state-owned trade enterprises with the help of a €4.57 million grant from the European Regional Development Fund to undertake a cultural development strategy. Temple Bar Renewal Ltd, the policy-making body for the region, was supported by a European Regional Development Fund grant; Temple Bar Properties Ltd (TBPL), the development firm for the area, had the capacity to purchase, manage, package, service, market, and develop sites (Montgomery, 1995)

As Russell (2000) points out, money comes from a combination of European Regional Development Funds (Tourism Operational Programme 1989–1993 and Operational Programme for Local Urban and Rural Development), tax incentives, and donations from different governmental organizations in charge of cultural support. Temple Bar received a total of €54 million in EU and Exchequer funds.

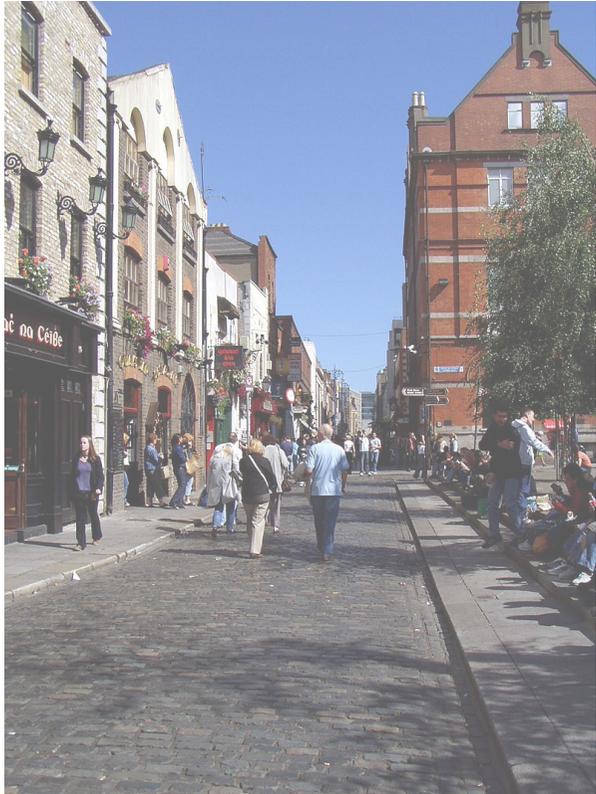
The goal of TBPL was to reconcile difficulties that are common in culture-led urban revitalization. Increased cultural consumption should be accompanied by an increase in local cultural production and the creation of highly skilled jobs in high-value sectors such as design, music, and broadcasting; high-profile facilities should be accompanied by investments in people and creativity; and revitalization should not mean gentrification and the loss of the district's indigenous creative population and businesses (Urban Cultures Ltd, 1991).

These changes, together with the adoption of an architectural framework plan for the area's rehabilitation, have resulted in a thriving, mixed-use neighborhood. Vertical zoning has aided in the creation of a vibrant street life by stressing active uses such as restaurants and cafés on the bottom floor, offices and studios on the first and second floors, and residential use on the higher floors.

The cultural centers have helped to create a creative environment in the area, allowing for key synergies to emerge, such as collaboration in terms of experiences, ideas, equipment, venues, employees, education and training, and combined marketing initiatives and productions or projects. The availability of suitable buildings at reasonable rents, as well as the role performed by TBPL, are also critical to Temple Bar's success. It was able to swiftly drive forward growth as an integrated single agency integrating the public and private sectors and with the required capabilities, innovative approach, and awareness of cultural activities (Coopers & Lybrand, 1993; Russell, 2000).

However, there have been some issues. Gentrification and the formation of an area that appeals to just certain segments of the public are frequent complaints, despite cultural centers' efforts to increase accessibility (An Taisce, 1993, 1996; Gilbert, 2000). Concerns have been raised about conservation policies, the relocation of enterprises from Temple Bar, and the cultural centers' long-term economic viability (An Taisce, 1993). Cultural centers would benefit from enhanced management training and decreased reliance on FS supported employment programs for a substantial number of its personnel, reflecting the national demand for greater capacity in the arts sector.

Temple Bar's physical limits mean that it is difficult to reach the area for coaches or people with disabilities, and there is little room for cultural events to expand or grow. It's also been tough to find the right blend of usage. The cultural element of Temple Bar is overshadowed by commercial development, particularly bars and restaurants, while retail usage and student/social housing are underrepresented. Noise, trash management, and public order issues originating from the high density of other uses in the neighborhood, particularly bars and restaurants, can seem incompatible with residential usage (Russell, 2000)



Pohl, T (2003). *Temple Bar* [Photo]. <https://tr.m.wikipedia.org/wiki/Dosya:TempleBar.JPG>

## CULTURE VS CAPITAL

“Dublin is changing, we can all see it and feel it”  
–(Bodytonic 2019)( Bernard Shaw’s parent company)

“Dublin is becoming a monoculture of facilities for tourists to splash their cash, with nowhere for the residents of the city to let their hair down.”  
-(Horan 2021)



Hresc, I (2019). *No More Hotels* [Photo]. <https://universitytimes.ie/2019/10/in-a-suffocating-climate-dublins-creatives-get-innovative-to-survive/>

Culture and tourism are often seen as symbiotic. Hotels are being built across Dublin city to accommodate tourists. According to (Savills Ireland 2021) no fewer than 24 new hotels with 4,500 rooms will be developed in Dublin by the end of 2023. After the closure of the Bernard Shaw pub on Richmond Street in 2019 there was a backlash against hotels being built as fears emerged that they are replacing culture in Dublin. A mural was painted at the Bernard Shaw site with a slogan: “No More Hotels”. This slogan then became the title of a campaign, pioneered by political activist Andrea Horan. They are complaining that Dublin has become a playground for overseas visitors while failing to provide affordable housing, neglecting local communities and losing its cultural soul.

It is not just hotels that are replacing Dublin’s cultural spaces, apartments and student accommodation are also squeezing the spirit of Dublin out. The increased demand for housing in the city could accelerate the loss of culture. New legislative provisions introduced to the planning process will have an impact on the future of culture in Dublin. Many proposed developments that violate the county development plan in terms of height and lack of Part V (social and affordable housing) can expedite the planning process for strategic housing developments that are pertinent to PBSA (purpose-built student accommodation).

According to (Purcell 2019), director of KPMG in Ireland, the new legislative provisions could be beneficial. It might benefit Dublin’s economy but it will not benefit the spirit of Dublin if these LDRs replace cultural space. A “large-scale residential development” / LRD application - much like we are used to from the SHD model - will include: 100 or more houses or 200 or more student accommodation bed spaces. Within an SDZ, the LRD pre-application process is not mandatory, and the appeal stage is not applicable. This will hinder the ability of grassroots communities to fight for their cultural space within the city centre.

“We have to be aware of the fact that if we don’t maintain and protect what’s authentic and interesting about the city, why on earth would anybody want to come?”  
-(NicGhabhann 2020)

The increase in hotels and the hollowing out of culture from the city centre could deter tourists. If the spirit of Dublin is lost by the loss of cultural activities it could have a negative subsequent effect on the tourism sector.

## CHALLENGES FACING CULTURAL ACTIVITIES

“With hotels and student accommodation being built on every corner are we in danger of losing the heart of the city and the people that make it so vibrant and unique?” - (McQuaid, 2019)

Clare McQuaid, director and producer of the film ‘Cranes vs Creatives’ highlights the issues of creatives being squeezed out of Dublin city centre. The problem is that many cultural activities are not being supported. We love to present Ireland’s artistic accomplishments and unique culture to the world yet we are not doing enough to support those industries at home. There is a generation of talented people that cannot afford the rents in Dublin City, they cannot afford a space to work and they are being squeezed out of Dublin.



Artist unknown (2005) *Extreme Example of Irish Construction Boom* Sir John Rogerson's Quay [Photo].<https://i.imgur.com/CjMnr7S.jpg>

Despite this, developers and other corporate interests point to a “loss in demand” or “demands for modernization” as possible explanations for why Dublin’s cultural spaces are disappearing at such an alarming rate. (Patterson 2021) discusses that given the alternatives being presented tend to be private outdoor whitewater rafting projects or luxury flats that only tax exiles from America’s top tech giants can afford, the issue now becomes: who is this new version of the city for?

Dublin is being stripped of its music venues, cultural spaces, and of its soul because the city, like most other cities, is organized around the interests of large property owners and developers. According to (Milburn 2019) author of “Generation Left” and lecturer in Political Economy at Leicester. Regular citizens’ interests come in second. Cities are viewed as a location for the extraction of rents in this paradigm. The only way to halt it is to correct the power imbalance. This would allow for the emergence of a fundamentally distinct development model. He questions why we can’t have a planning policy that focuses on enabling the production of collective joy, for example then cultural venues would suddenly become valuable.

## CHALLENGES FACING CULTURAL ACTIVITIES

### Victims of Development

#### Merchant's Arch, Temple Bar, Dublin 2

Tom Doone, the owner of the Merchant's Arch pub, wants to demolish a two-story structure on one side of the laneway at Merchant's Arch and replace it with a three-story-over-basement hotel and restaurant.

**Backlash:** The arched passageway, which connects the Ha'penny Bridge and Temple Bar, is home to a quirky assortment of tiny stores and is a favorite busking spot. The development was announced soon before the Cobblestone pub development, sparking a protest campaign that gathered signatures on internet petitions and later turned into a street demonstration. The idea has been criticized by An Taisce, with its head of advocacy describing the proposed development as overscaled and out of character for the area. (An Taisce 2022).

#### Unicorn, Merrion Row, Dublin 2

The restaurant has been in operation since 1938, the property is currently owned by Aviva Life and Pensions Ireland DAC. The restaurant will be demolished and replaced with 24 short-term-let flats across four stories and a new ground-floor restaurant.

**Backlash:** Former Irish Times environment editor Frank McDonald, one of several objectors, argued that the loss of a long-established restaurant like the Unicorn, as well as the ancient and unusual mews lane in which it is located, would be a significant loss to Dublin's cultural landscape. (McDonald 2021)

The demolition and new building proposals were approved by An Bord Pleanála in October 2021.



Wiltshire, E (1969). *Merchants Arch* [Photo]. National Library of Ireland

“Everything is going to change, and it will happen, as it always does, at street level, in small moments now and in big ones to come.”  
(Una Mullally, 2021)



Condren, M (2021). *Ispíní Na hÉireann band members Adam Holohan, Tomás Mulligan, Oisín Mulligan playing outside the Cobblestone in Smithfield* [Photo]. <https://www.independent.ie/regionals/dublin/from-the-cobblestone-to-merchants-arch-and-moore-st-the-places-at-the-forefront-of-dublins-culture-wars-40938218.html>

### The Tivoli Theatre, Francis Street, Dublin 8

Proposed development: The theatre, which has been in operation since 1933, will be demolished, and a 289-bed apart-hotel will be built in its place.

Backlash: An Taisce stated that its removal would be a tragic loss to Dublin's social and cultural life. The artistic community erupted in protest. The theatre car park was a popular spot for street art, and a condition in the planning licence required the owner to photograph and submit records to Dublin City Council's library service in attempt to preserve the graffiti on site.

### Andrew's Lane Theatre / Hangar, Andrew's Lane, Dublin 2

Proposed development: Conversion to hotel

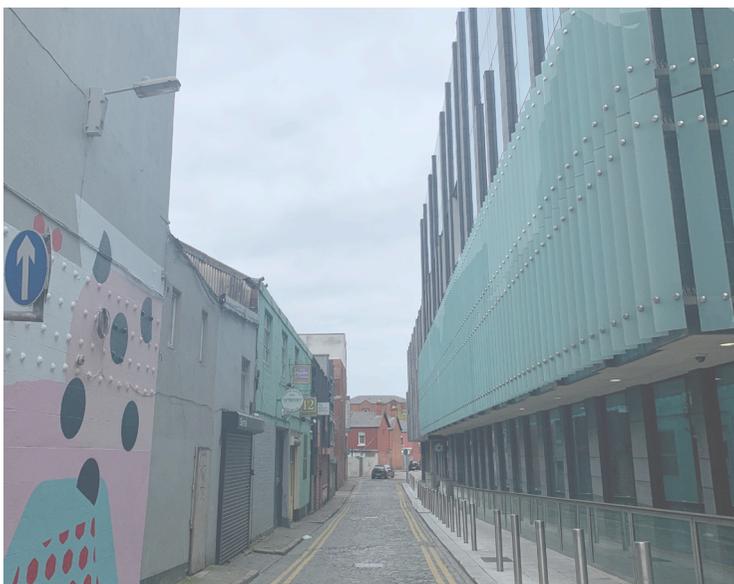
Backlash: Andrew's Lane Theatre later became the club ALT, and finally Hangar, in the last half of its run. It was the city's last large dancefloor dedicated to electronic music. Nightclub promoters, DJs, and clubgoers all spoke out against its intended destruction.

Wren Urban Nest, a 137-room hotel with tiny rooms known as nests, has taken over the property.

### The Cobblestone, Smithfield, Dublin 7

On the grounds of the legendary traditional music venue, which dates back to 1850, Marron Estates Ltd has sought for planning approval for a 114-bed hotel. The Cobblestone's front bar would be included in the proposals, while the rear venue would be removed. The hotel design include the neighbouring structures, which incorporate the Cobblestone's large outside beer garden and smoking area.

Backlash: A petition to conserve the Cobblestone received 20,000 signatures in less than 24 hours, and a protest movement centered on the Cobblestone and Merchant's Arch erupted, shutting down the quay in front of Dublin City Council's offices as musicians performed on the steps.



Republic of Jiu-Jitsu, Magennis Place



## CHALLENGES FACING CULTURAL ACTIVITIES

Discussion with Ms. Velasco, Member of Republic of Jiu-Jitsu

Martial arts is another cultural activity that is struggling to find adequate space in Dublin City Centre. Martial arts are supported by the (IMAC) Irish Marial Arts Commission. Following the distribution of the Sports Resilience Fund by Sport Ireland in 2020, the Irish Marial Arts Commission was granted €120,000 funding.

This funding is not making enough of a difference for Martial arts members. Many martial arts groups still have unaffordable membership fees. The adult membership for The Republic of Jiu Jitsu costs €100 per month.

The Republic of Jiu Jitsu currently rent a back land property on Magennis Place. They share the property with judo, eskrima and muay thai groups. Sometimes classes overlap and there isn't enough space for all the activities to coincide comfortably. The noise levels when several classes are on at the same time makes it very difficult to concentrate.

The area they share is about 50m<sup>2</sup> and there is not the division of spaces that is needed. They require an entrance space to take off shoes as they have to be barefoot on the mats. Ms. Velasco has experience of other martial arts venues across the city that also have inadequate space. Many don't have changing rooms or showers and the shared floor surfaces present health and wellness issues.

Martial arts are getting increasingly popular and these venues are already at full capacity. Groups like these are grassroots communities and want to include as many people as possible. Unfortunately, Dublin isn't providing the space needed for these communities to grow.

## CHALLENGES FACING CULTURAL ACTIVITIES

Discussion with Ms. Bragg-Bolger, General Manager of Dublin Youth Theatre

Dublin Youth Theatre was based on Upper Gardiner Street Dublin until 2019. The building had been their home since 1977 when they were founded. They are now renting a back land building on Montague Lane, Dublin 2. They had to move from the Georgian red brick terraced house as it was no longer fit for purpose. The rooms were too small and their membership was growing. It was a listed building and the cost of maintaining it became too much as they had to employ conservation experts every time they wanted to change or fix anything.

Dublin Youth Theatre is a registered charity that relies on fundraising, donations and ticket sales to supplement the funding received from The Arts Council, Dublin City Council and the (CDYSB) City of Dublin Youth Service Board. They wish to find cheap venues as they want to keep their membership fees as low as possible to ensure that it is accessible to all.

Back land buildings are often suitable for their needs as they are cheaper with little to no renovation work needed to be carried out on the properties. All they require is a big studio space with lots of natural light and a smaller performance space. Although rent might be cheaper outside of the city centre, it is important to them to be centrally located within the city, near public transport to be easily accessed by the young people who need it.

They are currently searching for a more permanent home but are struggling. They are not able to compete with developers and are being outbid on properties. Ms. Bragg- Bolger explained how an industrial building they were looking at buying that was perfect for their needs was instead bought by a developer to be turned into an aparthotel. Another back land property they were looking at on Rutland Place was taken off the market as the owner was waiting for the adjacent buildings to go on sale so he could buy them and sell the three sites together for apartments.

From this discussion it was clear that it is becoming increasingly difficult for cultural activities to find space in the city. Developers are squeezing these cultural activities that are central to communities out and replacing them with hotels, apartments and aparthotels.



Artist unknown (1977). *Upper Gardiner Street Dublin* [Photo]. <https://dublinyouththeatre.com/about/venue-2/>

## PILOT PROJECT FOR MANAGING CHANGE

Dublin keeps on changing and Dublin's cultural landscape is at risk of falling victim to this change. This change needs to be managed in order to preserve Dublin's spirit. Change is also evident in the back land areas and mews buildings, as apartments, hotels and aparthotels replace cultural spaces here too. The properties hidden in the back land areas have the potential to house cultural activities and that is already evident. These under supported cultural activities need to be protected and nurtured. These grassroots communities need space to grow and be protected from greedy developers. Like cocoons, the spaces left in the back land properties will nourish and promote growth of these cultural activities across The North East Inner City.

Culture does not have to be at odds with capital, the two can have a symbiotic, harmonious relationship. Creating a pilot project of a multiuse building typology will bring these two competitors together. Apartments on the upper floors will appease the owner of the mews site and the developers while financially supporting the cultural space on the ground floor. This pilot project can be replicated on mews buildings across the North East Inner City as the typology follows the plot line dimensions of the surrounding Georgian houses. The condition of under used mews buildings hidden behind Georgian buildings is common across the area. The dimensions and layout of the pilot project means that the design principles will be easily transferable to other sites across the city.

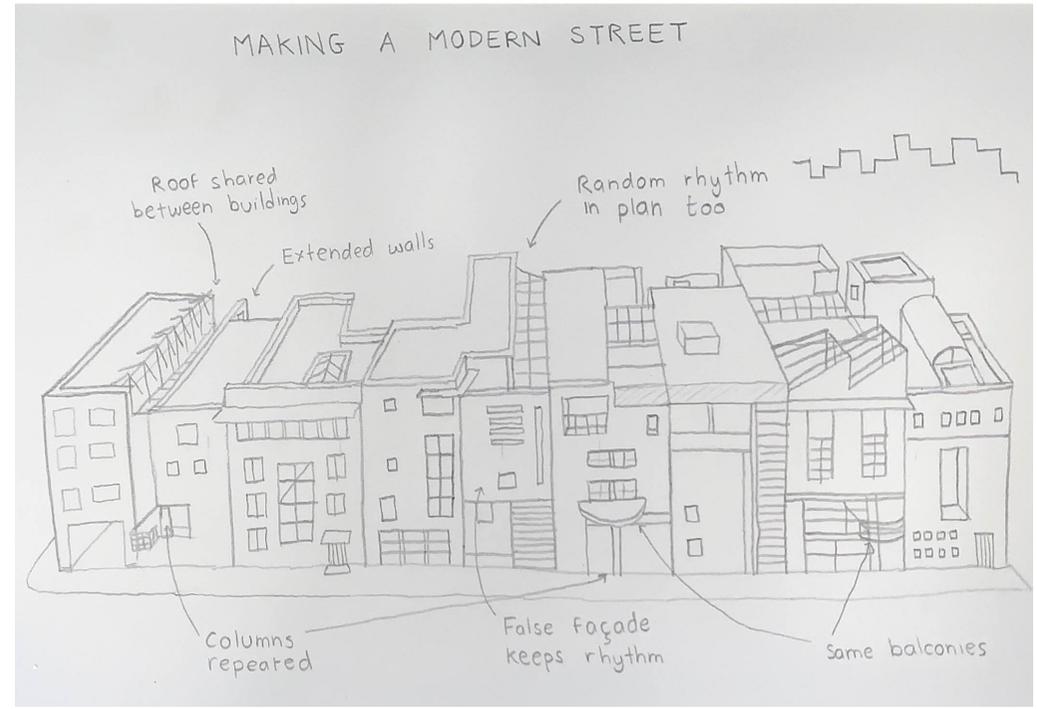
This pilot project was inspired by the work of Group 91 and their pillar project "Making a modern street: an urban proposal" where they aimed to create a new typology for mews buildings on South Earl Street in the Liberties, Dublin 8. Originally, Group 91 came together to present the concept of Making a Modern Street. The location, off Meath Street in the Liberties, had been given to Dublin Corporation for free, and the plan was to line the street with a series of uniquely built housing structures that would be a showcase of inner-city life. According to (Group 91, 1991), they sought to bring an architectural agenda to Dublin's year as European City of Culture. However, Dublin's confidence was so low at the time that no developer would embark on the project.



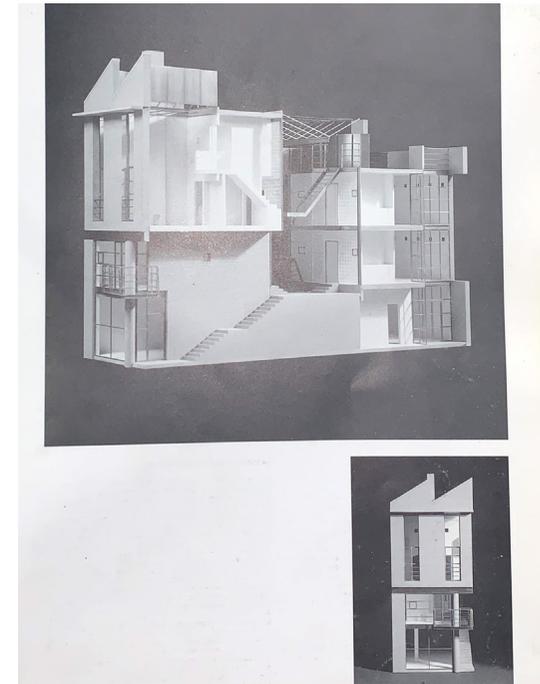
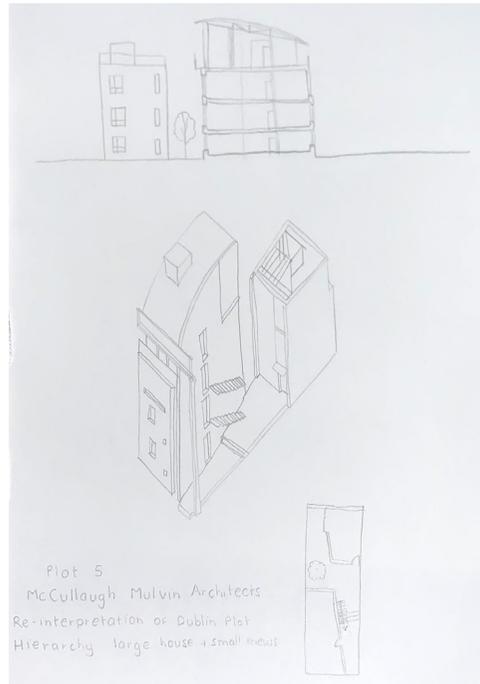
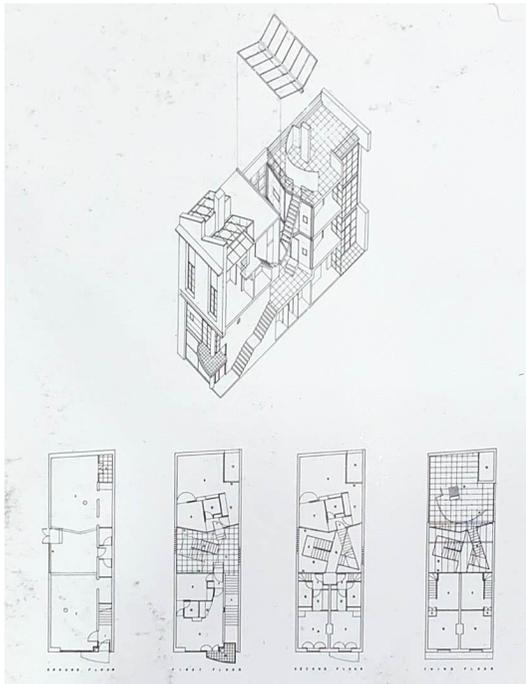
Massing Model, Rutland Place



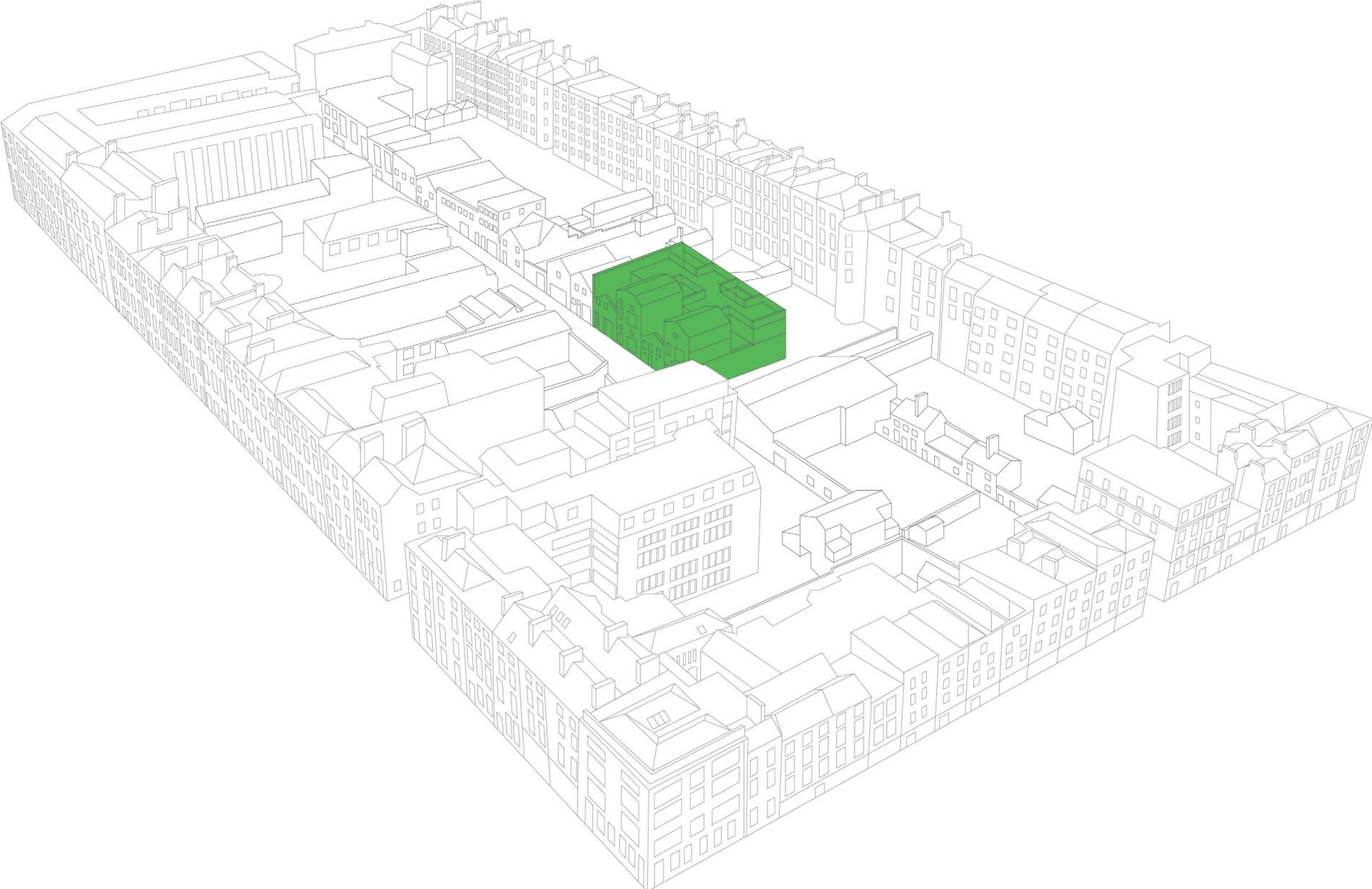
Artist unknown (1991). *Making a modern street: an urban proposal: the work of 8 Irish architects*[Photo]. <https://villagemagazine.ie/our-exquisite-recent-architecture/>



Sketch of Precedent





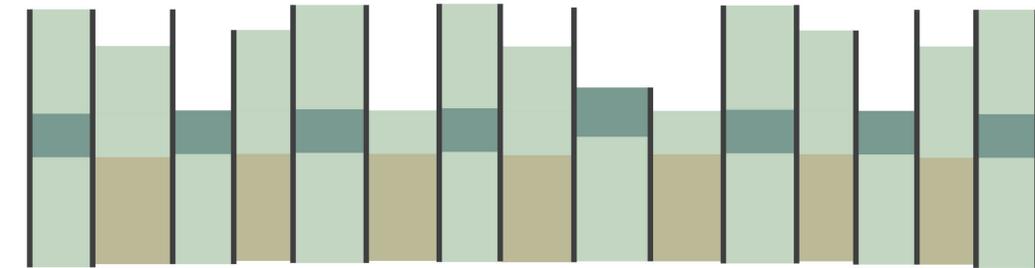
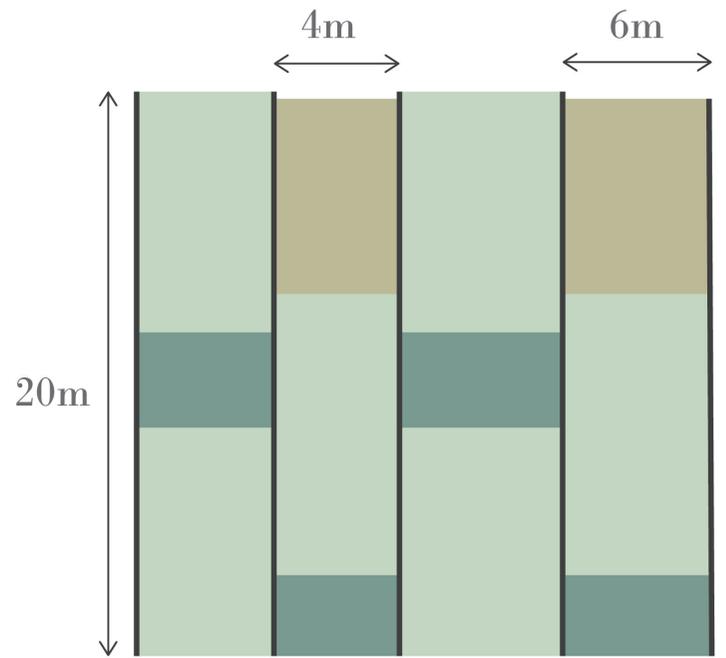


# Typology for Pilot Project

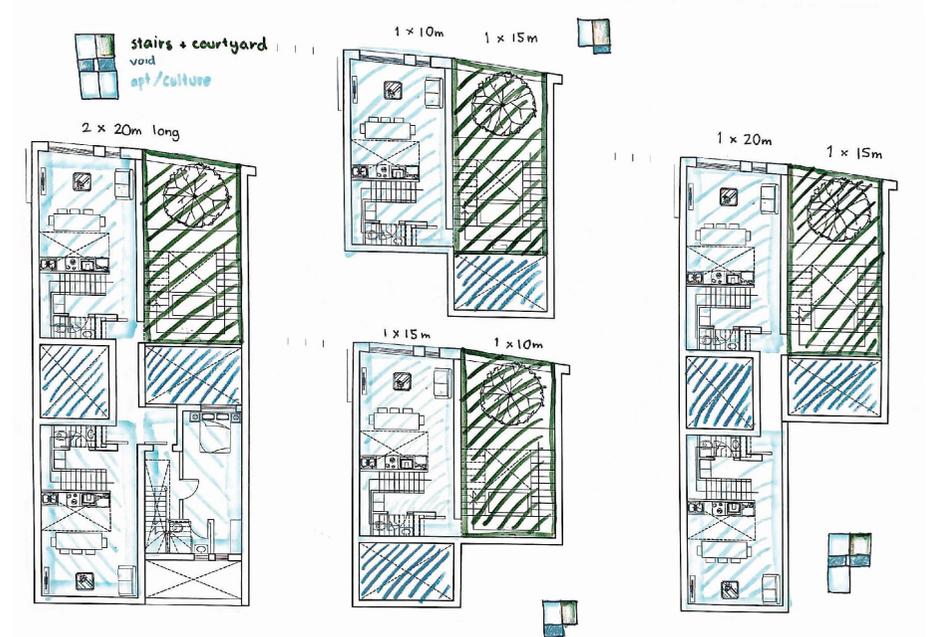
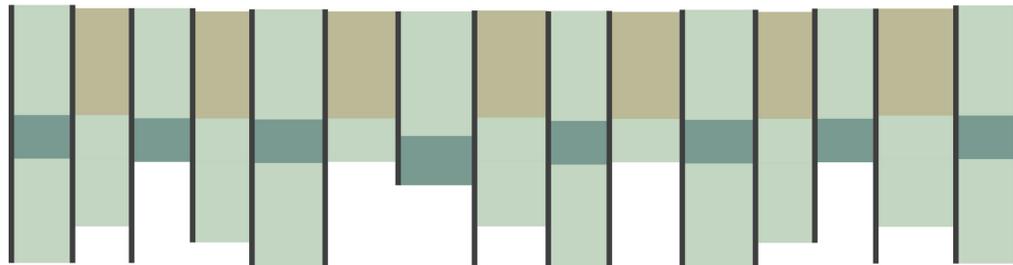
Works for variety of plot widths and lengths



Courtyard/Stairs  
 Apartment/Culture Space  
 Light well  
 Plot Line



(Rutland) Place



## MATERIALS AND MAINTENANCE

The Pilot project is based around the needs of grassroots communities and cultural activities. One of the needs is a low maintenance building that won't cost a lot to maintain. Listed buildings are not suitable for such activities as employing conservation specialists is not something these communities can afford. Low maintenance materials such as brick and concrete are central to the design of the project. Resilient materials such as concrete will last longer and won't need to be replaced. The life cycle assessment of the building will counteract any negative environmental impact of using concrete rather than timber over time. These cultural activities need a resilient, long-lasting building they can call their home. Material costs are getting increasingly expensive and the more expensive it is to build the project, the more it will cost to rent the space. These cultural activities need less expensive spaces to rent so this was a priority in my design. To keep the cost as low as possible, more budget friendly and widely available materials such as concrete blocks will be used where possible. The construction time will also have an impact on the overall cost of the building. To minimise this, as much as possible will be prefabricated. Corium brick cladding will be used instead of bricks as it will be much quicker to install and still get the same low maintenance finish.



BPR Architects (2018). *Ritterman Building Exterior Corium Finish* [Photo]. <https://www.wienerberger.co.uk/reference-projects/commercial-buildings/education.html#projectbrowser-4-618bda9a-the-ritterman-building-middlesex-university>

## -STRUCTURE AND CHARACTER

I believe the character and ad hoc nature of the laneways behind Georgian buildings is part of the spirit of Dublin. Preserving this essence is central to the design of my project. I am challenging the studio objective to retain existing building stock by proposing to demolish the buildings on these plots to make way for my design. My argument is that not every building is worth preserving. The energy and cost of preserving a building that is not even fit for purpose and will need constant care thereafter does not fit the needs of either the cultural activities or the residents of the apartments. To create a low cost, low maintenance building, a new, more resilient building needs to be built. By demolishing the existing buildings, there is a risk of losing the essence of the back land areas. New buildings are often polished, shiny objects that would not be in keeping with the nature of the lane. To avoid altering the essence of the laneway, I outlined key characteristics that were important to retain.

## CHARACTERISTICS

To avoid losing the essence of the laneway, I outlined key characteristics that were important to retain such as the plot lines, rhythm and informality. The plot lines come from the surrounding Georgian buildings and have slightly irregular spacing ranging from 4.5m to 6m. This spacing is also part of the rhythm of the laneway along with the varying roof heights. A formal new build does not suit the informality of the laneway so I was careful in designing not to include formal elements such as atriums, grand staircases or entrance halls.

Characteristic Photos





PARNELL SQUARE EAST

RUTLAND PLACE

NORTH GREAT GEORGE'S ST

Site Plan  
Scale 1:500





Plot Lines  
Scale 1:200



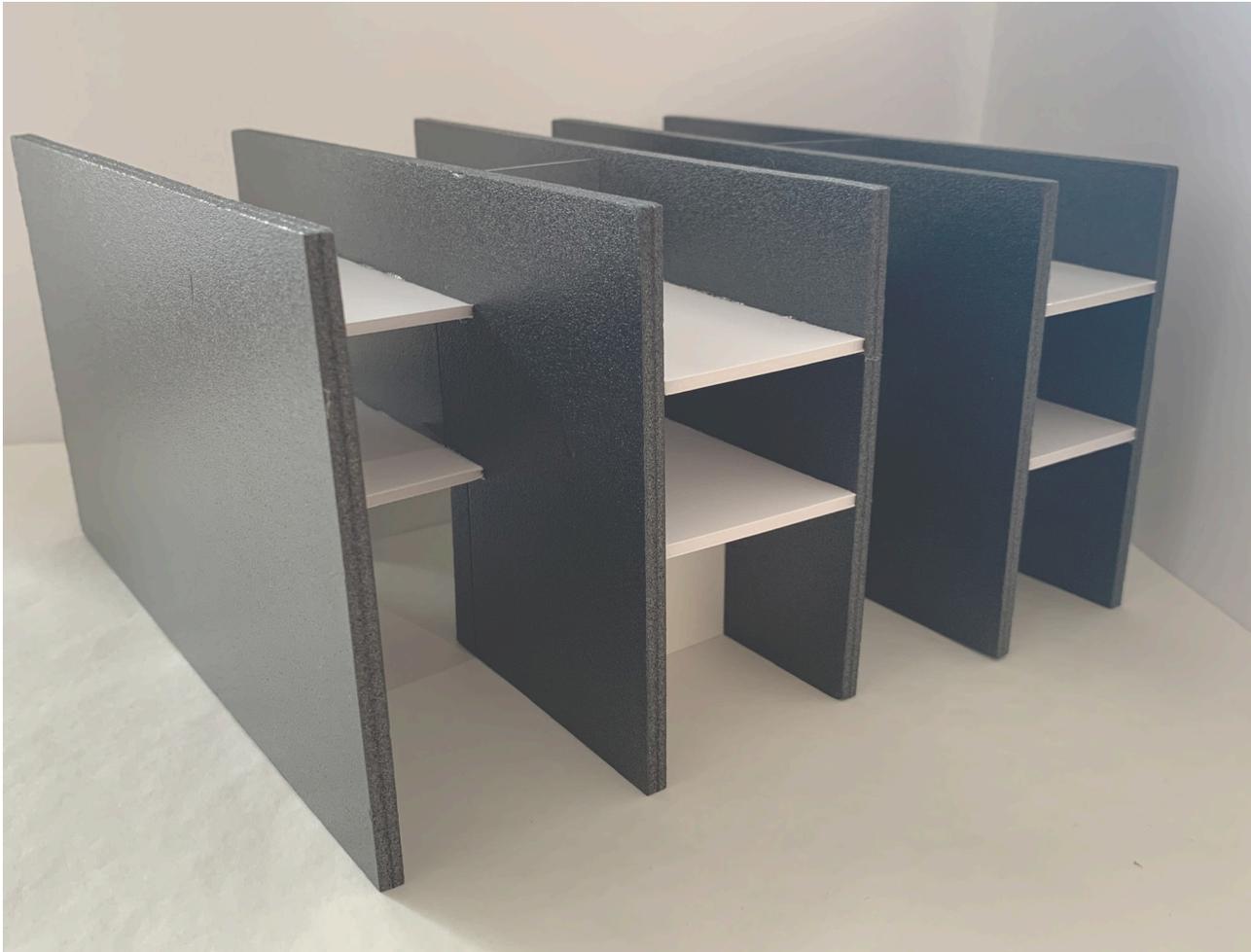


South West Elevation  
Scale 1:100

## STRUCTURAL EXPRESSION

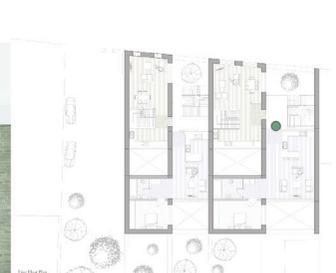
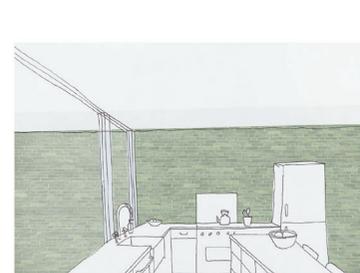
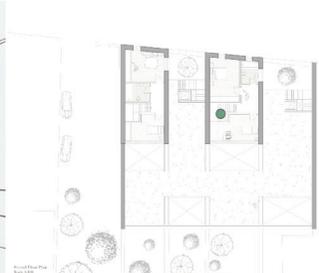
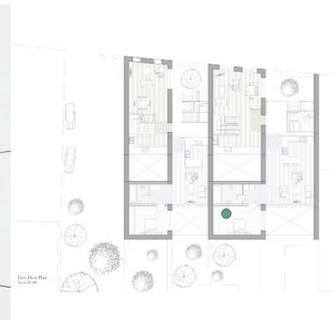
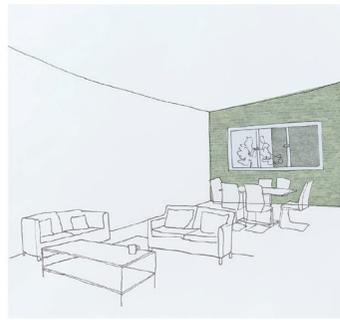
The design is based on plot widths that are common across back land sites in North East Inner City. Therefore, the structural solution of my pilot project can be applied on different sites across Dublin. The plot lines are expressed as exposed concrete beams on the ground floor and solid glazed brick walls run along the plot lines in the apartment plans above. This feature gives inhabitants a sense that the building was originally four separate buildings. The rhythm of the laneway is expressed in the alternating recessed and extruded sections of the façade that are in proportion with the plot lines. The structural design is based on strong solid walls running along the plot lines and lighter division walls running perpendicularly in between.

Structural Model



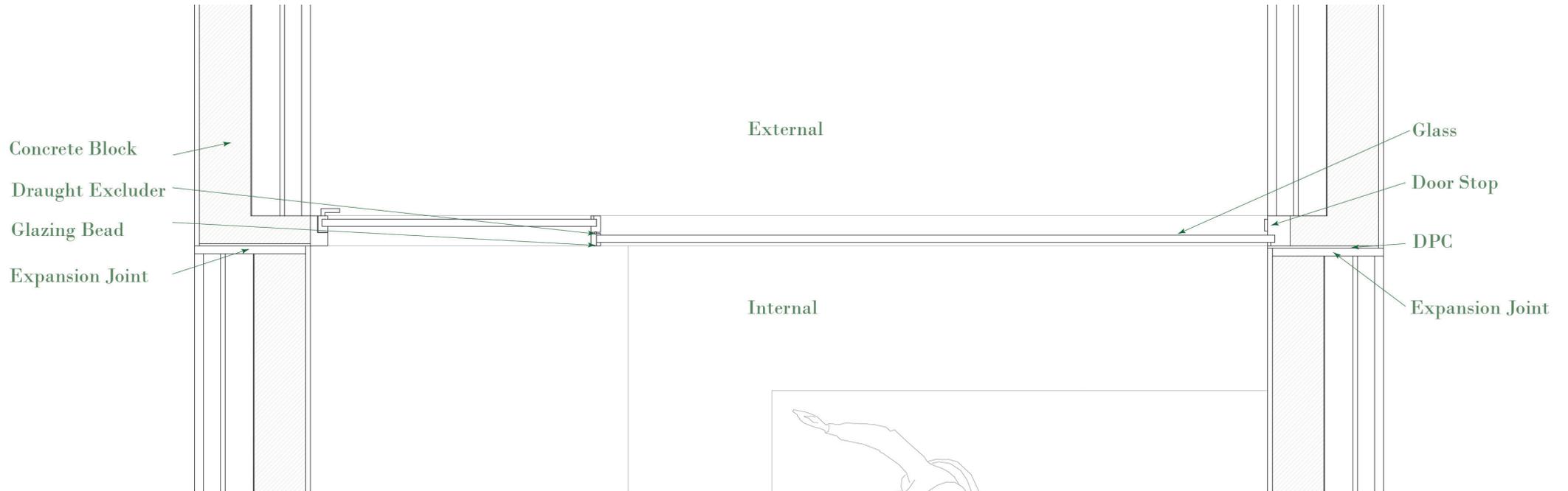


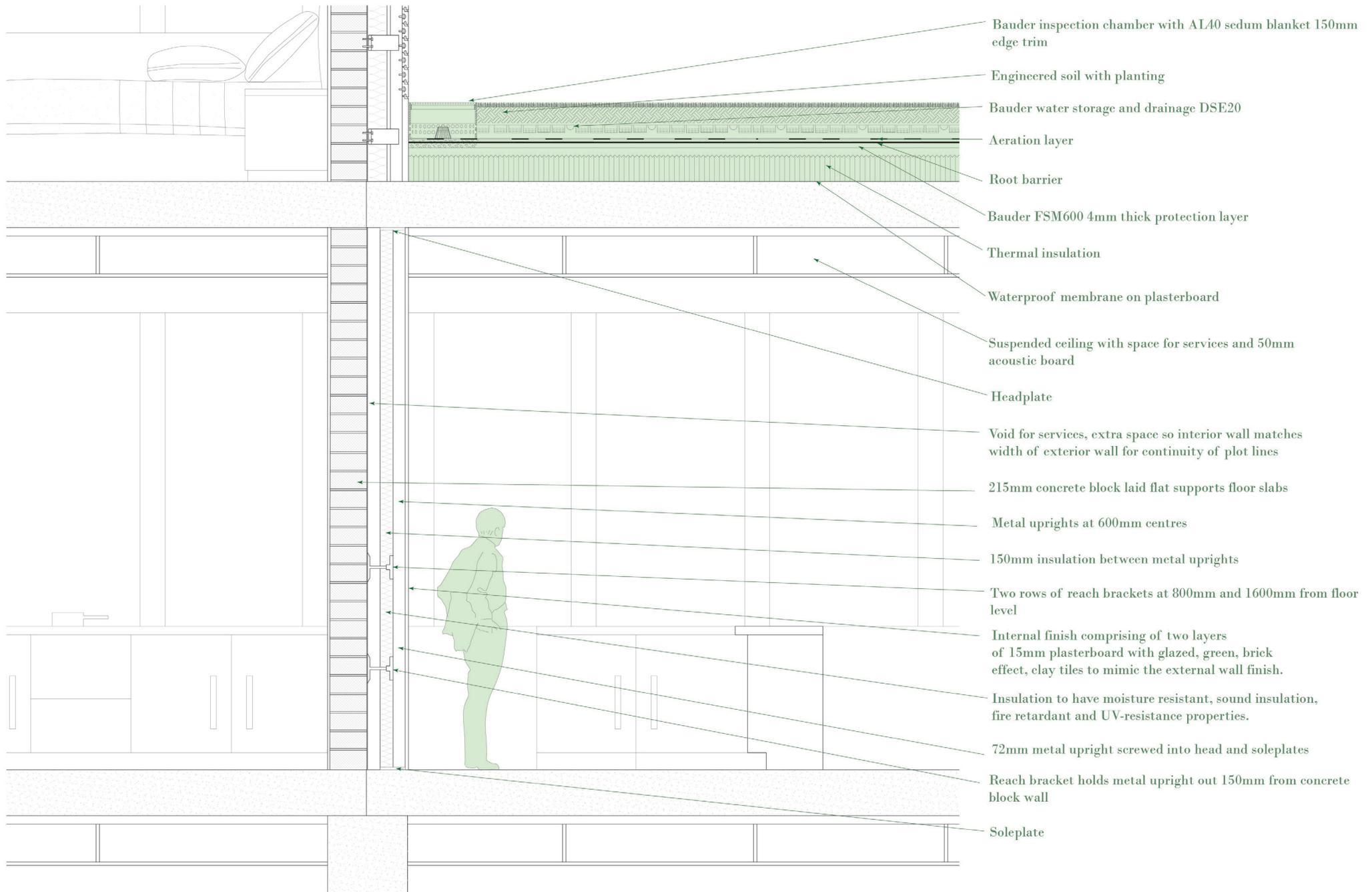
BPR Architects (2018). Ritterman Building Cafe [Photo]. <https://www.archdaily.com/900504/the-tools-you-need-to-easily-meet-bim-mandates>

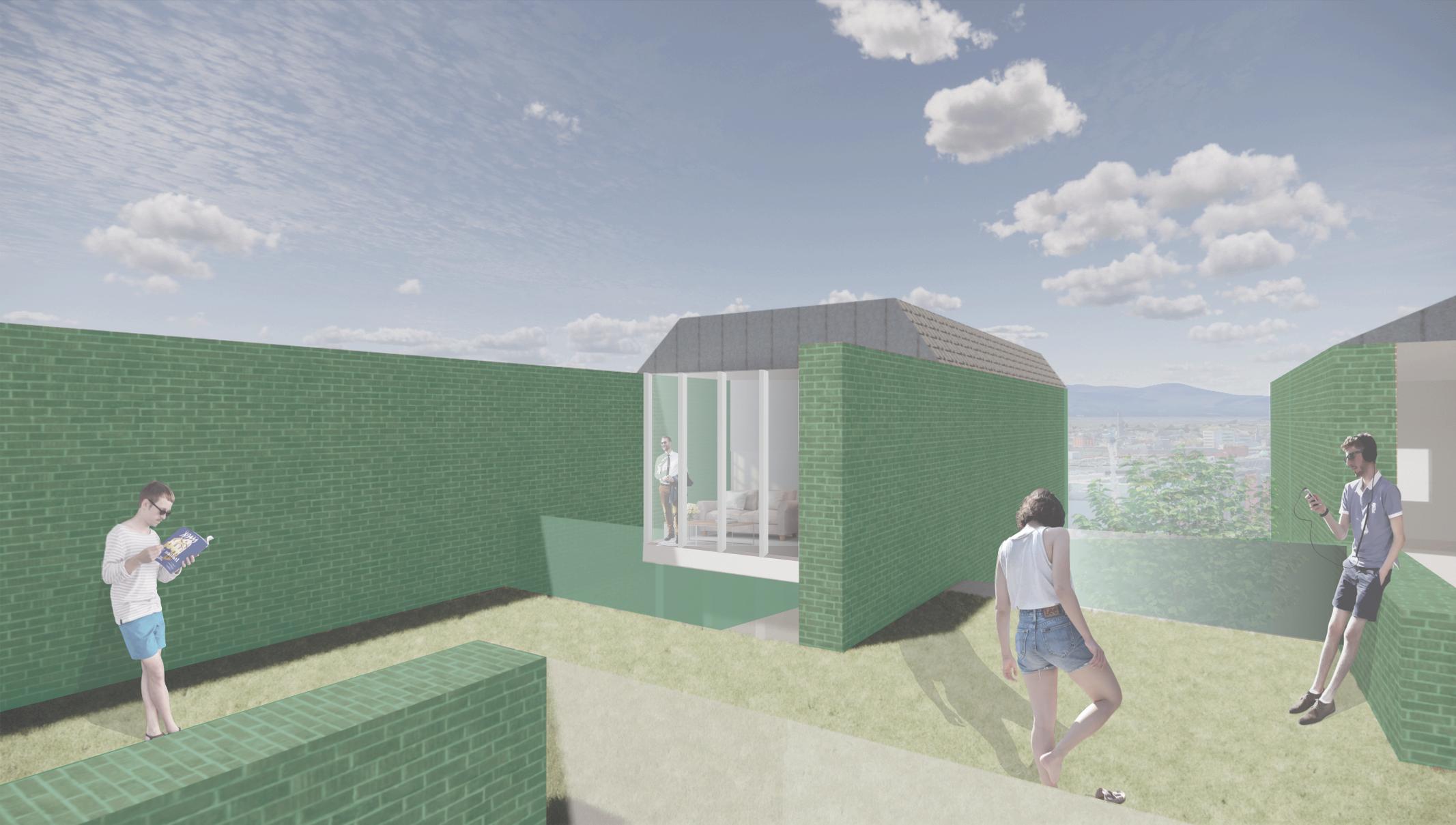


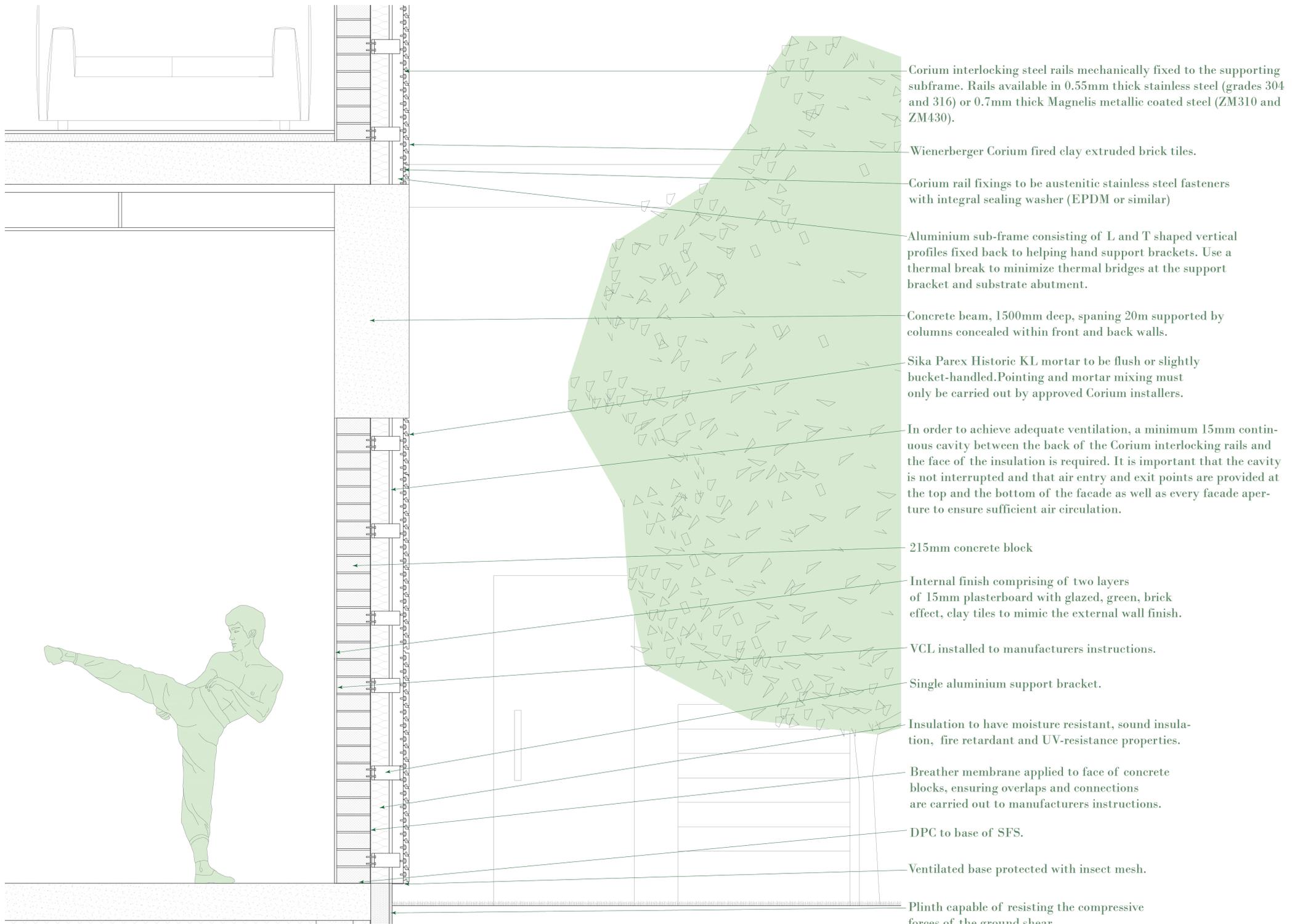
Interior Apartment Views

Sliding Door Detail









## ADAPTATION

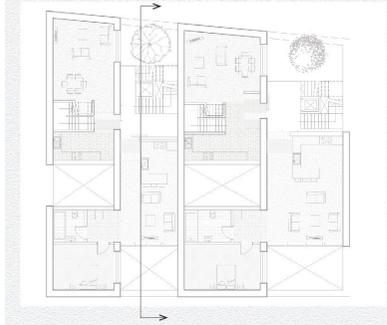
One of the key necessities for cultural activities outlined in my research was to have a large open space not interrupted by columns. To achieve this, deep beams will run along the plot lines and be supported by the front and back façades. The maximum span of these beams will be 20m and these will support the walls above so they will need to be at least 1.5m deep. A 5m floor to ceiling height on the ground floor will allow for gymnastics, dancing and activities requiring stages to occupy the space. Another necessity was the ability to divide the spaces. Folding partitions running under the beams will provide the opportunity for the space to be divided along the plot lines. This will allow for several cultural activities to take place at the same time.

Cultural Space Atmosphere

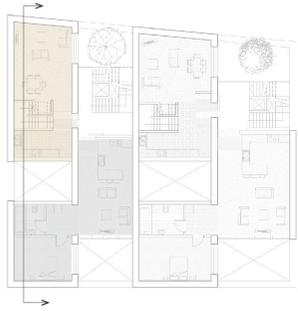


## -LIGHT AND HIERARCHY

My main priority was providing an ideal space for cultural activities to grow. The apartments were secondary to this and were designed to be comfortable but not to have a negative effect on the cultural space below. The building height and the number of apartments was determined by the amount of light getting to the cultural space below through the voids. If the apartments were too densely packed, not enough light would get to the cultural space below. The restrictions of the plot lines and boundary walls meant that light could not be accessed from the side or back walls. The cultural space is predominantly lit from the overhead voids.



Section H-H  
Scale 1:200



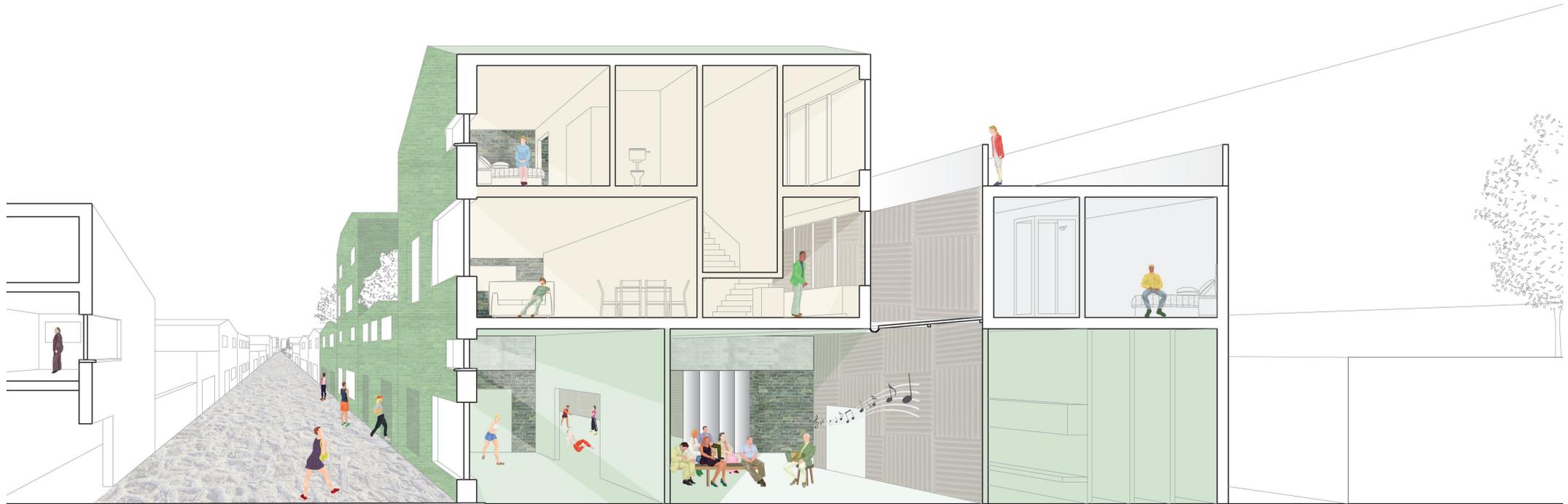
Apartment 1

Apartment 2

Cultural Space

## VARIETY

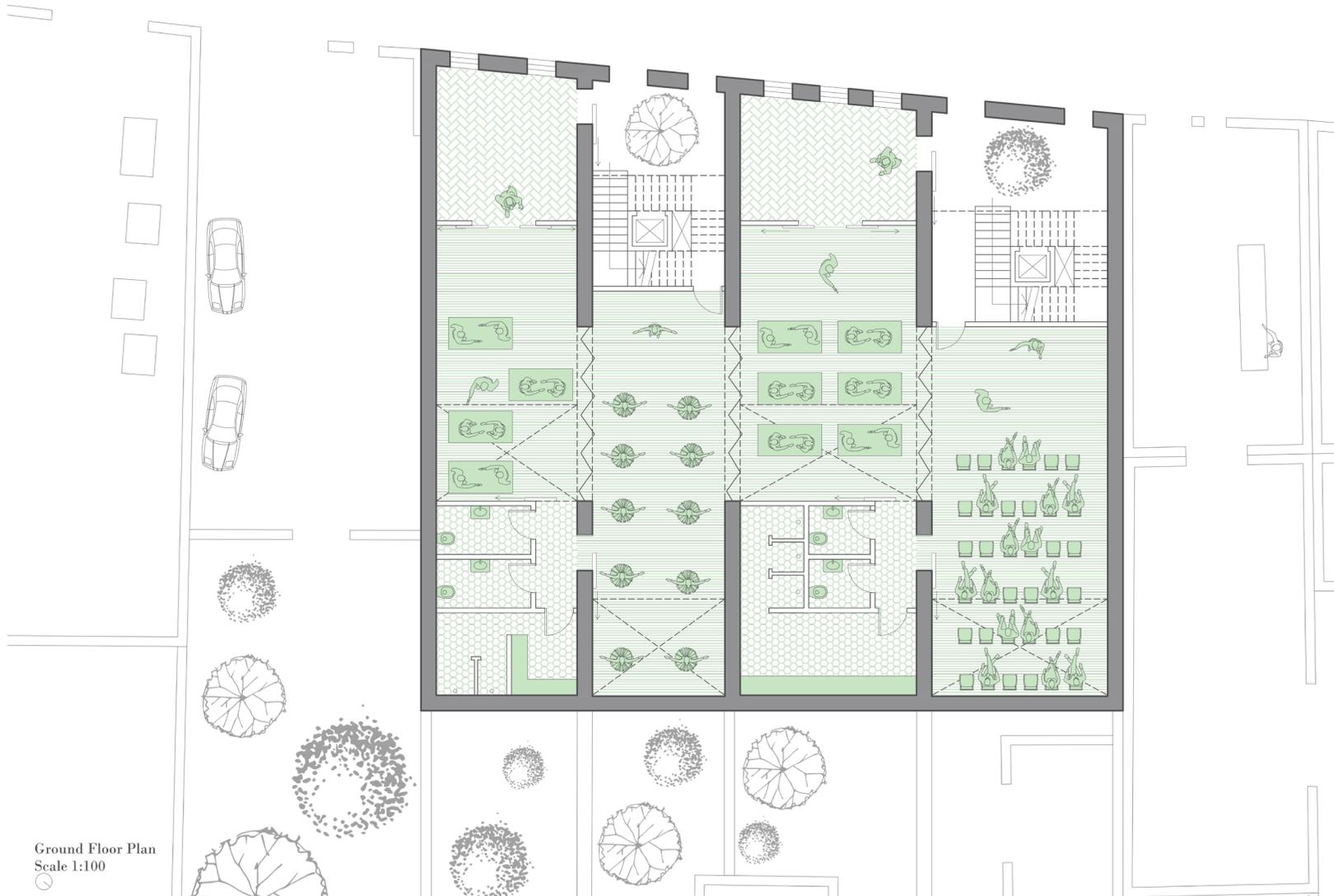
The cultural space is organised for it to be occupied by various cultural activities. These activities often occupy spaces randomly or informally based on rent prices and needs. Some activities require areas with abundance of light while others require darker spaces. Activities such as theatre groups and dancing require a light rehearsal space and a darker performance space. Martial arts and traditional storytelling can inhabit either light or dark spaces. The voids above provide areas of light yet there are also darker areas within the space.

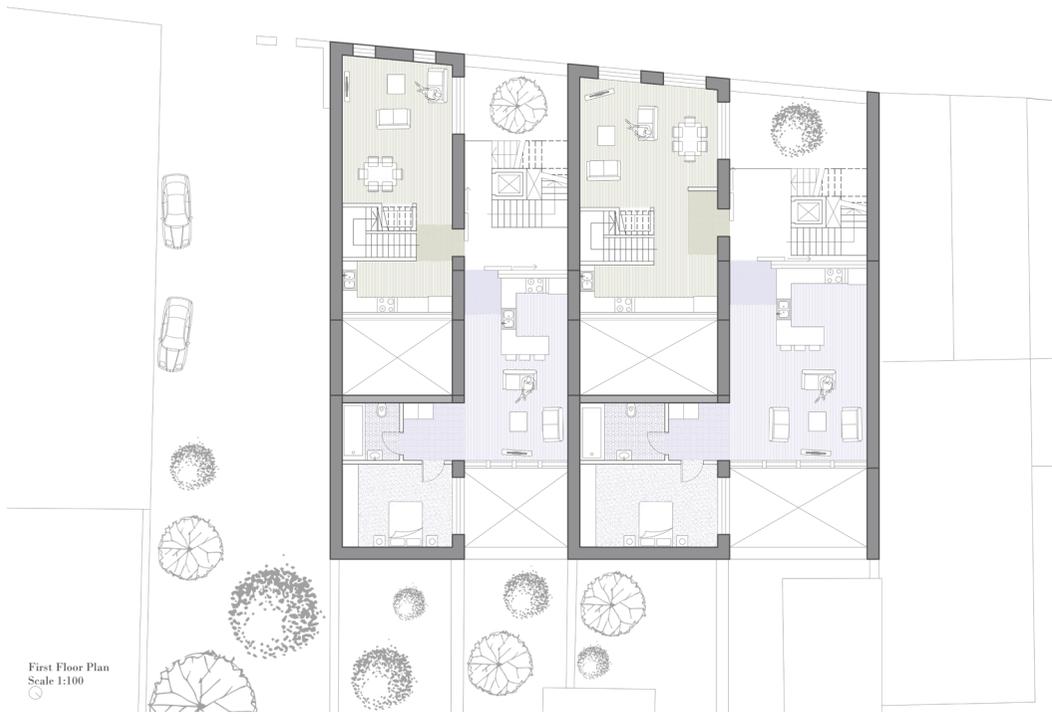


Section A-A  
Scale 1:100

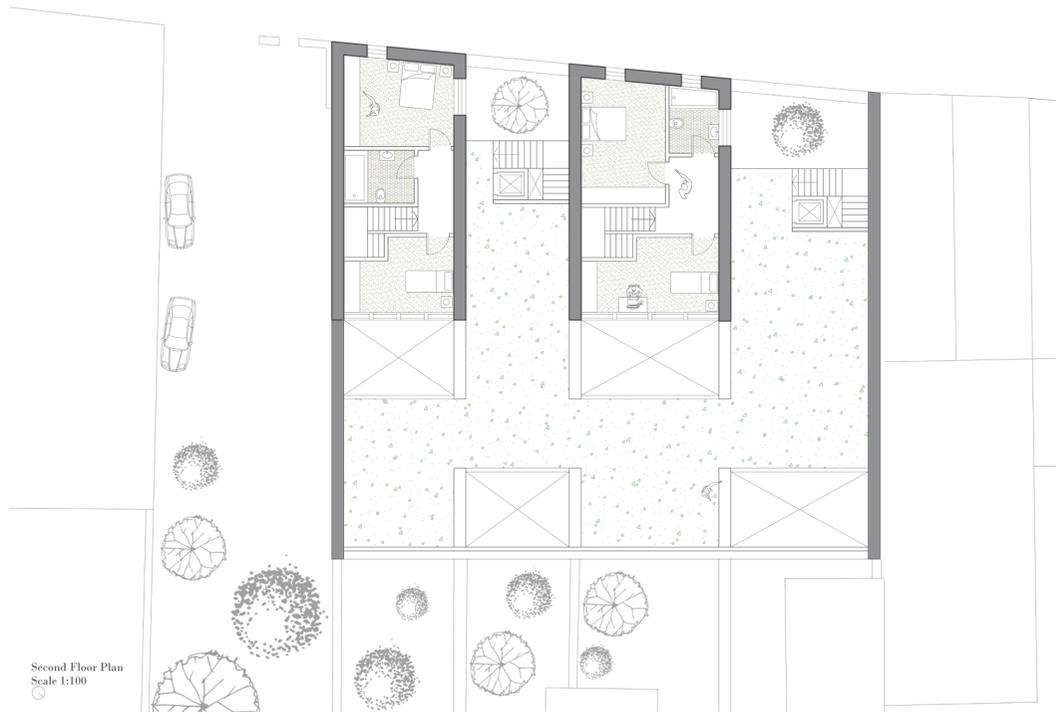
## PRIORITIES

Both the residential areas and the cultural activity space benefit from the voids. The voids provide light for both spaces. The priority however is the cultural space so the voids were made bigger to allow more light into the ground floor plan. Floor space for the apartments was sacrificed for this. The voids provide access to ventilation for the apartments above where the voids are open to the elements and a glass roof at the bottom protects the cultural space from these elements.





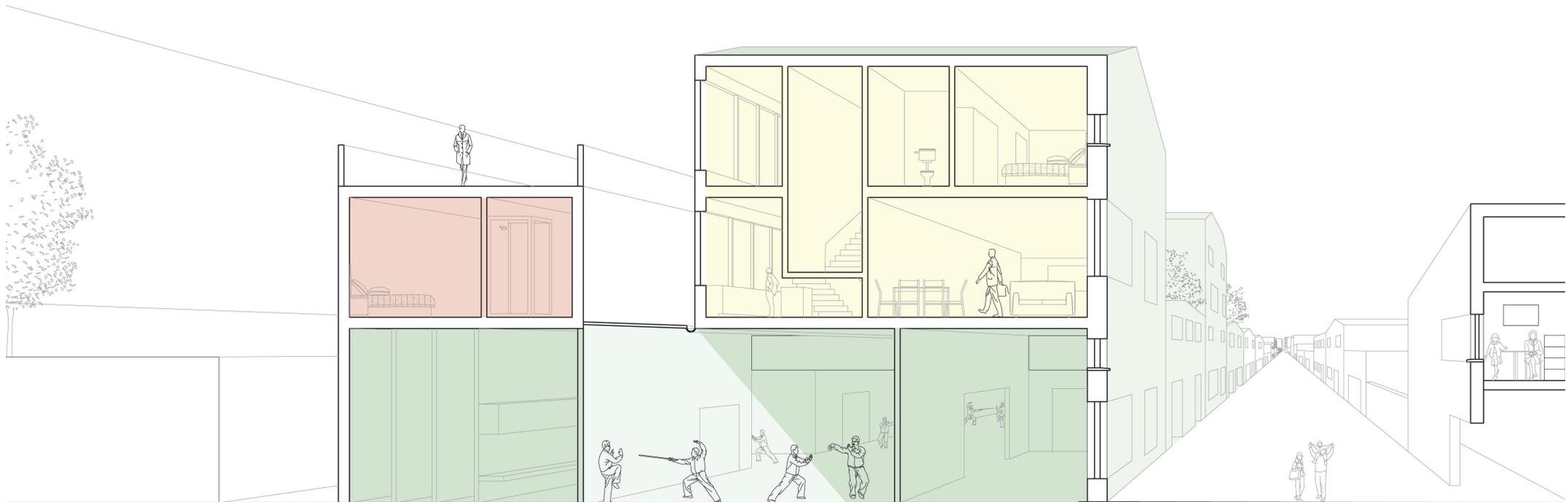
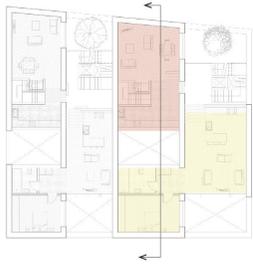
First Floor Plan  
Scale 1:100



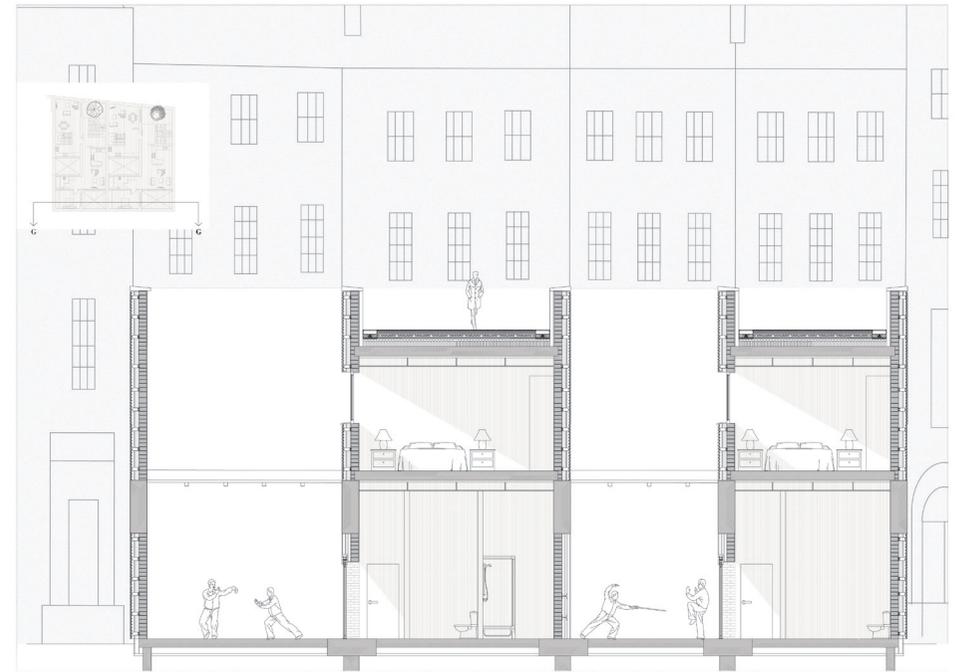
Second Floor Plan  
Scale 1:100

## DIVISION

Cultural activities and apartments are currently in competition. My pilot project aims to bring these two together to have a symbiotic relationship. However, for these two competitors to coincide there needs to be a clear division between the two. There needs to be a balance between shared spaces and division. The shared spaces are limited to a courtyard entrance which provides access and light to the cultural space and vertical access to the apartments above. Acoustics are an important reason to separate the cultural activities from the residential area. Triple glazing for the widows of the apartments facing the void and the glass division at the bottom of the void will create harmony between the two zones.



Section B-B  
Scale 1:100



## Reflection 1



The laneway is where my thesis idea originated but that doesn't mean the project has to remain there. Opportunities to explore my thesis idea of housing intangible cultural activities in other locations across the city interest me. These activities need affordable, low maintenance places to rent and the work required to make the laneway right for them might be too extensive. Would a building like a car park be more suitable or is it just a tempting easy option? What will happen the laneway if I chose to go with the carpark? Looking back at my initial clean slate approach for apartment blocks, although naïve it might be closer to what the future of Rutland place will look like if a strategy isn't developed to keep these historic mews buildings. I don't believe this is in-keeping with the theme of critical care.

## Reflection 2



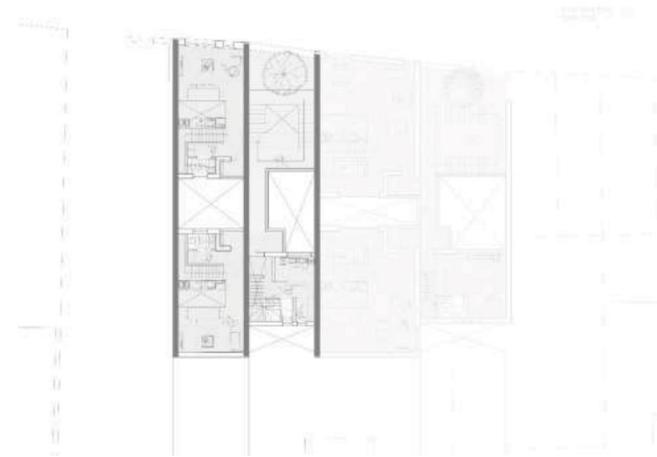
The submission to DCC on the development plan made me realise the reality of the situation. It is evident that cultural activities are being displaced from the city centre which makes my project more relevant than I thought. The terms “experienced cultural infrastructure” and “created cultural infrastructure” are used in the development plan, I wonder if I would be better to use these terms instead. The term “intangible cultural heritage” seems to have a variety of meanings, with each individual having their own interpretation of it. I am interested in exploring the suggestion that the character of the laneway is part of the areas intangible cultural heritage and preserving that would strengthen my project. To preserve the atmosphere of the laneway, I need to retain certain characteristics of it. I need to clearly outline these characteristics in a slide to show what I deem to be valuable. The precedent of making a modern street is a collection of buildings with a variety of characteristics that work together as a whole. This holistic approach of separate buildings working together is something I need to incorporate into my project.

## Reflection 3

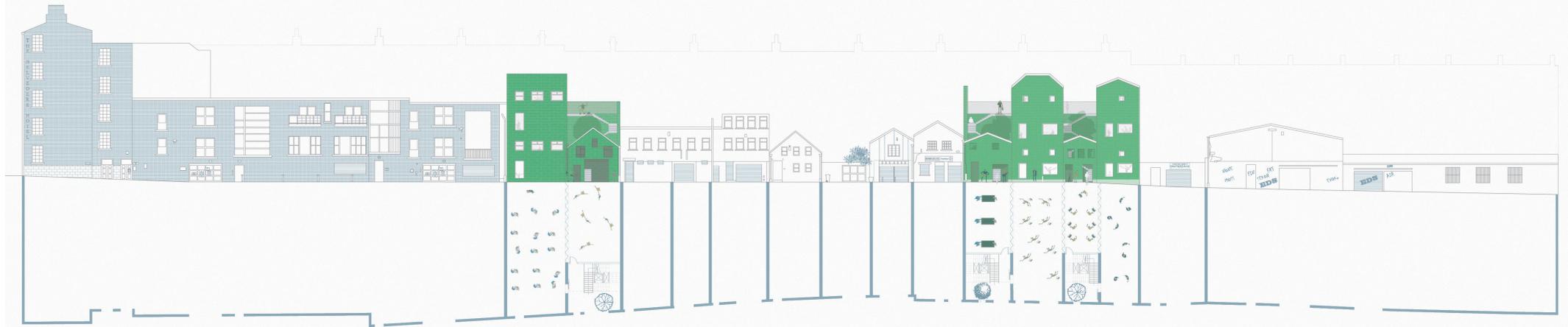


Relating the site of four buildings I am currently working on to the rest of the lane is something I have been investigating. Slum Networking is a project in India with far-reaching effects. By developing part of the slum, other parts have subsequently improved. The project is a testament to the Indore Development Authority, its Director Mr. C M Dagaonkar, and its Engineer Mr. Himanshu H Parikh, who pioneered this method. Despite the fact that the strategy does not directly support housing renovations, this example describes that the quality of homes in slum regions has improved dramatically. This is because, once the neighborhood has been improved and services have been introduced, slum inhabitants are willing to invest their own limited money, as well as their time and labor, in improving their living conditions. This concept could be applied to the laneway. My project will suggest that by developing a block of buildings on the lane other property owners on the lane will be encouraged to do the same. This could also encourage the renovation of the Georgian buildings surrounding the lane. However, I am cautious using the precedent of “slum networking” as I wouldn’t want to imply that the lane is like a slum.

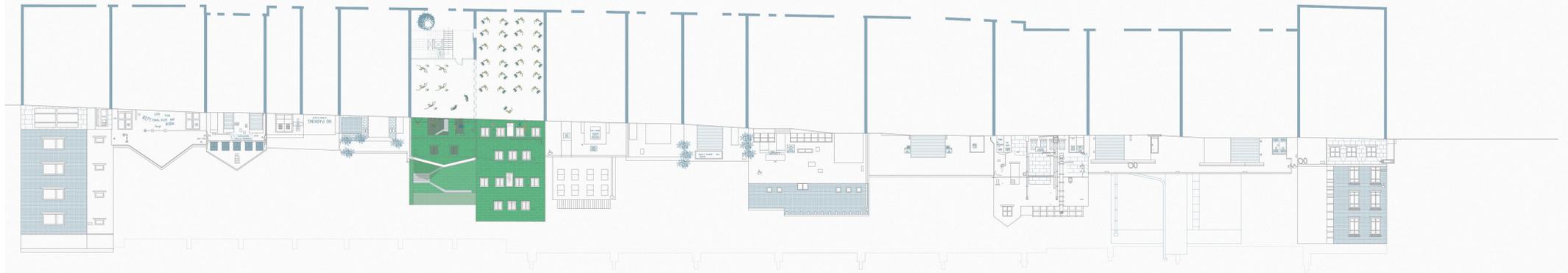
## Reflection 4



I need to focus on creating a modifiable, repeatable solution to the laneway if I am to call it a pilot project. I aim to create a simple approach that can be applied to any plot on the lane. I will focus on solving a solution for just two plots working together similar to the lucky lane precedent. My pilot project will need a minimum of two plots to work but can also be applied to 4/6/8 plots working together. I need to make the new typology clearer and more defined by strengthening the plot lines and how they are expressed. The placement of the circulation and voids should work the same for each version of the pilot project regardless of how many plots there are. If the plot line walls are to be solid the design will have a heavier reliance on roof lights to light the apartments. I will also need to design for a shorter plot that might only have the depth of one apartment. Perhaps I should focus on the most difficult plots to work with on the laneway and if a solution can be made for them, it can then be applied to more generous plots.



## Culture Cocoons



## CONCLUSION

Dublin keeps on changing and the management of this change is essential to preserving culture in the city. Culture is in competition with capital and it is losing. Under supported cultural activities are being pushed out of the city centre. The people of Dublin are its soul and the needs of these people are what inspired my project. Cultural activities can't find affordable places to rent and they are being out-bid by developers. Back lanes are losing their charm, existing cultural spaces are being replaced by characterless aparthotels. In my Pilot Project culture and capital are combined. The proposition is appealing for developers and land owners as they will still gain economic benefit from the apartments while cultural spaces are provided on the ground floor. Dublin's spirit will be retained in this ever-changing city with the help of my pilot project that proposes a new typology that can be implemented across the North East Inner City. My main priority is leaving space for these grassroot communities to grow and be nourished in the city centre.

## REFERENCES

- Coopers Lybrand ,1993, The Economic Significance of the Cultural Industries in the Temple Bar Area Dublin: Coopers and Lybrand
- Dublin Corporation,1990, The Temple Bar Area Action Plan 1990 Dublin: Dublin Corporation
- Fitz, A., Krasny, E., & Wien, A, 2019, *Critical care: Architecture and urbanism for a broken planet*. MIT Press.
- Gilbert, M. ,2000, Publi/City. Tracings, 1: pp. 117–118
- Mcquaid, C, 2019, “Cranes vs Creatives”, Districtmagazine, viewed May 1 2022<<https://districtmagazine.ie/news/director-producer-of-cranes-vs-creatives-clare-mcquaid-discusses-the-project>
- Milburn, K, 2019, Generation Left, John Wiley & Sons, New Jersey, USA.
- Montgomery, J ,1995, The Story Of Temple Bar: Creating Dublin’s Cultural Quarter Working papers in Land Management and Development No.33, Department of Land Management and Development, University of Reading
- Mullaly U, 2021, “Disappearing Dublin”, *Irish Times*, viewed May 2 2022 <<https://www.irishtimes.com/culture/art-and-design/disappearing-dublin-the-sites-that-are-going-gone-or-were-saved-by-people-power-1.4700772>>
- NicGhabhann, N, 2020, “RIP Dublin- Growing Cultural Decline”, viewed April 24 <<https://entertainment.ie/tv/tv-news/rip-dublin-growing-cultural-decline-what-we-can-do-to-stop-it-419266/>>
- Patterson, J,C, 2021, “Who is Dublin For?”, Irish Post, Viewed April 29 2022 < <https://www.irishpost.com/culture/who-is-dublin-for-223123>>
- Power, G., & Cranley L.(Producers), & Danneels,M.(Director).(2022).*Roisin Murphy’s Big City Plan* [Video File].Retrieved from <https://www.rte.ie/player/movie/roisin-murphy-s-big-city-plan/281532967995>
- Russell, P ,2000, Study of the Temple Bar Cultural Development Programme Dublin: Department of Regional and Urban Planning, University College Dublin/Goodbody Economic Consultants
- St. John, P. (1977). The Rare Old Times [Recorded by Dublin City Ramblers]. On *Rare Old Times* [Vinyl].Dublin: Dolphin Records. (1980)
- Taisce An ,1985,The Temple Bar Area: A Policy for its Future Dublin: Dublin City Association An Taisce
- Taisce An ,1993, Temple Bar in the Balance Dublin: An Taisce
- Taisce An ,1996, Ireland’s Designated Areas: Lessons from Temple Bar Dublin: An Taisce
- Temple Bar Development Council ,1988, Submission to Dublin Corporation Planning Department on the Draft City Development Plan Dublin: Temple Bar Development Council
- Urban Cultures Ltd ,1991, *Creating Dublin’s Cultural Quarter Dublin*: Temple Bar Properties Limited
- Williams, G, 1977, “The Times We Lived In”, *Irish Times*, viewed April 21 2022 <<https://www.irishtimes.com/culture/heritage/the-back-lane-of-no-importance-in-dublin-that-excelled-in-the-1970s-1.3885050>>

## IMAGES

- P-9: Artist unknown (1971). *Duke Lane* [Etching]. The Times We Lived In
- P-14: Artist unknown (1963). *Temple Bar* [Photo]. Lilliput Press.
- P-15: Pohl, T (2003). *Temple Bar* [Photo]. <https://tr.m.wikipedia.org/wiki/Dosya:TempleBar.JPG>
- P-16:Hresc, I (2019). *No More Hotels* [Photo]. <https://universitytimes.ie/2019/10/in-a-suffocating-climate-dublins-creatives-get-innovative-to-survive/>
- P-17: Artist unknown (2005) *Extreme Example of Irish Construction Boom Sir John Rogerson’s Quay* [Photo].<https://i.imgur.com/CjMnr7S.jpg>
- P-18: Wiltshire, E (1969). *Merchants Arch* [Photo]. National Library of Ireland
- P-19: Condren, M (2021). *Ispíní Na hÉireann band members Adam Holohan, Tomás Mulligan, Oisín Mulligan playing outside the Cobblestone in Smithfield* [Photo]. <https://www.independent.ie/regionals/dublin/from-the-cobblestone-to-merchants-arch-and-moore-st-the-places-at-the-forefront-of-dublins-culture-wars-40938218.html>
- P-21: Artist unknown (1977). *Upper Gardiner Street Dublin* [Photo]. <https://dublinyouththeatre.com/about/venue-2/>
- P-23: Artist unknown (1991). *Making a modern street: an urban proposal : the work of 8 Irish architects*[Photo]. <https://villagemagazine.ie/our-exquisite-recent-architecture/>
- P-27: BPR Architects (2018). *Ritterman Building Exterior Corium Finish* [Photo].<https://www.wienerberger.co.uk/reference-projects/commercial-buildings/education.html#projectbrowser-4-618bda9a-the-ritterman-building-middlesex-university>
- P-34: BPR Architects (2018). *Ritterman Building Cafe* [Photo]. <https://www.archdaily.com/900504/the-tools-you-need-to-easily-meet-bim-mandates>

# BIBLIOGRAPHY

Adams, W.M, 1990, *Green Development: Environment and Sustainability in the Third World*, Routledge, NY.

Available from <http://psychclassics.yorku.ca/Maslow/motivation.htm> (last

Blowers, A 1993, *Planning for a Sustainable Environment*. Routledge, London, UK.

Brundtland, G 1987, *Our Common Future*, Oxford University Press, Oxford and New York.

Burnett, J, 2007, City buildings—Eco-labels and shades of green!, *Landscape and Urban Planning*, vol.83, no.1,pp. 29-38

Calthorpe, P, 1993, *The Next American Metropolis: Ecology, Community, and the American Dream*. Princeton Architectural Press, New York.

Carey, J., 2005. *What Good are the Arts?* Faber and Faber, London.

Chan, L 2008, Critical factors for improving social sustainability of urban renewal projects. *Soc. Indic. Res.*, vol. 85, pp. 243–256. Viewed 22 November 2021, < <https://journals.sagepub.com/doi/10.1177/0957926593004003004>>.

CoE (Council of Europe), 2005. Council of Europe Framework Convention on the Value of Cultural Heritage for Society. Viewed 23 December 2021 <<http://conventions.coe.int/Treaty/EN/Treaties/Html/199.htm>>

consulted December 2021)

Coopers Lybrand ,1993, *The Economic Significance of the Cultural Industries in the Temple Bar Area Dublin: Coopers and Lybrand*

Deakin, M, Curwell, S, & Lombardi, P, 2002, Sustainable Urban Development: The Framework And Directory Of Assessment Methods. *Journal of Environmental Assessment Policy and Management*, vol.4, no.2, pp. 171–197.

Degen, M, García, M 2012, “The transformation of the “Barcelona Model”: An analysis of culture, urban regeneration and governance. *Int. J. Urban Reg. Res.*, vol.36, pp.1022–1038

Dempsey, N, Brown, C, Bramley, G, 2012, The key to sustainable urban development in UK cities? The influence of density on social sustainability, *Progress in Planning*, vol. 77, no. 3, pp. 89-141.

Department of Tourism, Culture, Arts Gaeltacht Sports and Media, 2021, National Inventory of Intangible Cultural Heritage, viewed 20 November 2021, <https://nationalinventoryich.chg.gov.ie/national-inventory/>.

Dublin Corporation,1990, *The Temple Bar Area Action Plan 1990 Dublin: Dublin Corporation*

Fioretti, C , Pertoldi, M , Busti, M & Van Heerden,S, 2020. *Handbook of Sustainable Urban Development Strategies*, JRC Working Papers JRC118841, Joint Research Centre (Seville site).

Fitz, A., Krasny, E., & Wien, A, 2019, *Critical care: Architecture and urbanism for a broken planet*. MIT Press.

Gilbert, M. ,2000, *Publi/City. Tracings*, 1: pp. 117–118

Hassler, U, Algreen-Ussing, G., Kohler, N 2002. Cultural heritage and sustainable development in SUIT. SUIT Position Paper, No. 3. Viewed 24 November 2021 <http://www.lema.ulg.ac.be/research/suit/Reports>.

Hemphill, L, Mcgreal, S, Berry, J 2004. An Indicator-based Approach to Measuring Sustainable Urban Regeneration Performance: Part 2, Empirical Evaluation and Case-study Analysis. *urban studies*. vol. 41. pp.757-772.

Kelly, R., Sirr, L. and Ratcliffe, J. 2004, “Futures thinking to achieve sustainable development at local level in Ireland”, *Foresight*, vol. 6, no. 2, pp. 80-90.

Lynch, K., 1960. *The Image of the City*. The MIT Press, Cambridge, MA.

Mascarell, F 2007, *Barcelona y la modernidad. La ciudad como proyecto de cultura [Barcelona and modernity. The city as cultural project]*. Gedisa, Barcelona.

Maslow, A., 1943. A theory of human motivation. *Psychol. Rev.* 50, pp.379–396,

McNeill, D 1999, *Urban change and the European left: tales from the new Barcelona*. Routledge, London.

McNeill, D 2003, “Mapping the European urban left: the Barcelona experience.” *Antipode* vol.35,no.1, pp.74–94.

Mcquaid, C, 2019, “Cranes vs Creatives”, Districtmagazine, viewed May 1 2022 <<https://districtmagazine.ie/news/director-producer-of-cranes-vs-creatives-clare-mcquaid-discusses-the-project>>

Meadows, D, Randers, J, & Meadows, D 2004, Limits to Growth: The 30-Year Update, 3rd edn, Chelsea Green Publishing, Vermont, USA.

Milburn, K, 2019, Generation Left, John Wiley & Sons, New Jersey, USA.

Moles, R, Foley, W, Morrissey, J, O’Regan, B, 2008, Practical appraisal of sustainable development—Methodologies for sustainability measurement at settlement level, Environmental Impact Assessment Review, Vol. 28, no.3, pp.144-165.

Monclus, J 2003, “The Barcelona model: An original formula? From ‘reconstruction’ to strategic urban projects (1979-2004)”. Planning Perspectives. vol. 36 no.5. pp 399-421.

Montgomery, J, 1995, The Story Of Temple Bar: Creating Dublin’s Cultural Quarter Working papers in Land Management and Development No.33, Department of Land Management and Development, University of Reading

Moskowitz, J. 2021,. MORS Heritage: Preserving Legacy and Tradition. Phalanx, vol.54, no.3, pp.20–22.

Mullaly U, 2021, “Disappearing Dublin”, Irish Times, viewed May 2 2022 <<https://www.irishtimes.com/culture/art-and-design/disappearing-dublin-the-sites-that-are-going-gone-or-were-saved-by-people-power-1.4700772>>

Murphy, K, 2012, The social pillar of sustainable development: a literature review and framework for policy analysis, Sustainability: Science, Practice and Policy, vol.8, no.1, pp.15-29.

NicGhabhann, N, 2020, “RIP Dublin- Growing Cultural Decline”, viewed April 24 <<https://entertainment.ie/tv/tv-news/rip-dublin-growing-cultural-decline-what-we-can-do-to-stop-it-419266/>>

Patterson, J,C, 2021, “Who is Dublin For?”, Irish Post, Viewed April 29 2022 < <https://www.irishpost.com/culture/who-is-dublin-for-223123>>

Power, G., & Cranley L.(Producers), & Danneels,M.(Director).(2022).*Roisin Murphy’s Big City Plan* [Video File].Retrieved from <https://www.rte.ie/player/movie/roisin-murphy-s-big-city-plan/281532967995>

Rapoport, A, 1982. The Meaning of the Built Environment: A nonverbal Communication Approach. The University of Arizona Press, Tuscon (1990 revised edition)

Redclift, M 2005. “Sustainable Development (1987–2005): An Oxymoron Comes of Age.” Sustainable Development, vol.13, no.4, pp. 212–227.

Rees, W.E, 1996, Revisiting carrying capacity: Area-based indicators of sustainability. Popul Environ 17, pp.195–215.

Roberts, P 2000, The Evolution, Definition and Purpose of Urban Regeneration, Sage Publications: London, UK.

Ros-García, J 2013, Intangible Heritage. An architectural island for cultural surplus Venetian. Sharing Cultures 2013.3 International Conference on Intangible Heritage

Russell, P ,2000, Study of the Temple Bar Cultural Development Programme Dublin: Department of Regional and Urban Planning, University College Dublin/Goodbody Economic Consultants

St. John, P. (1977). The Rare Old Times [Recorded by Dublin City Ramblers]. On *Rare Old Times* [Vinyl].Dublin: Dolphin Records. (1980)

Taisce An ,1985,The Temple Bar Area: A Policy for its Future Dublin: Dublin City Association An Taisce

Taisce An ,1993, Temple Bar in the Balance Dublin: An Taisce

Taisce An ,1996, Ireland’s Designated Areas: Lessons from Temple Bar Dublin: An Taisce

Temple Bar Development Council ,1988, Submission to Dublin Corporation Planning Department on the Draft City Development Plan Dublin: Temple Bar Development Council

Tweed, C, Sutherland, M, 2007, Built cultural heritage and sustainable urban development, Landscape and Urban Planning, vol. 83, no1, pp. 62-69.

Urban Cultures Ltd ,1991, Creating Dublin’s Cultural Quarter Dublin: Temple Bar Properties Limited

Wanner, Thomas. 2015. “The New ‘Passive Revolution’ of the Green Economy and Growth Discourse: Maintaining the ‘Sustainable Development’ of Neoliberal Capitalism.” New Political Economy, vol. 20, no.1, pp. 21–41. Viewed 20 November <doi:10.1080/13563467.2013.866081>.

Williams, G, 1977, “The Times We Lived In”, Irish Times, viewed April 21 2022 <<https://www.irishtimes.com/culture/heritage/the-back-lane-of-no-importance-in-dublin-that-excelled-in-the-1970s-1.3885050>>

Willis, M, 2011, “‘Do No Harm’: The Architect’s Standard of Care”, AIArchitect, Viewed October 21 2021 < <https://network.aia.org/communities/community-home/digestviewer/view-thread?GroupId=2299&MID=2116>>