



Dublin City Heritage Plan Highlights 2002 - 2021

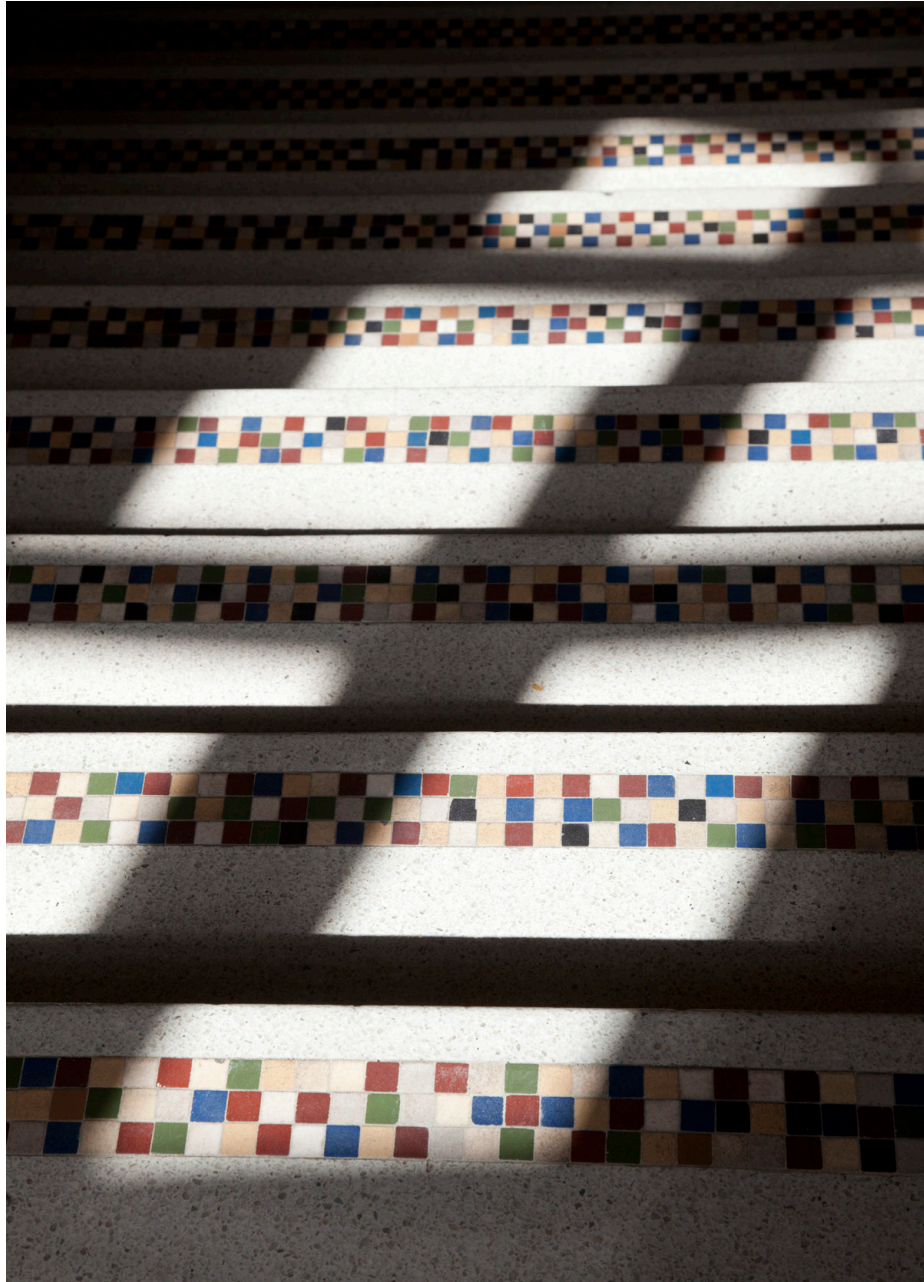


Photo: Paul Tierney Photography

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Introduction

Councils prepare Heritage Plans to outline their policies and objectives in relation to the built (archaeological and architectural), natural and cultural heritage of the counties and/or city areas they administer. Heritage Plans allow Councils - in collaboration with a range of stakeholder interest groups, NGOs, cultural institutions and academia - to prioritise the implementation of heritage projects that:

- Deepen our understanding of the archeological, architectural and cultural heritage through **research and dissemination**
- Improve the **management** of our heritage
- Raise **awareness** by providing broad public access to high quality heritage information.

This document provides a brief summary of a selection of **built and cultural** heritage projects Dublin City Council has delivered through the Dublin City Heritage Plan since 2002. The projects outlined in this document have each received financial support from the Heritage Council's County Heritage Plan grant scheme, and other sources of funding including the Irish Walled Towns Network, Irish National Strategic Archaeological Research Programme (INSTAR), the Centenaries Capital Programme, the Government Policy on Architecture, and more recently the Creative Ireland programme.

A significant number of projects dealing with Natural Heritage were also undertaken until 2012 and today the City's Biodiversity Action Plan is implemented by the Biodiversity team in Parks and Landscape Services Division.

Collaboration

Delivering the Heritage Plan involves the professional advice and support of a wide range of officials within Dublin City Council as well as external partners. The core team in Dublin City Council who currently provides professional guidance

and support the implementation of the Dublin City Heritage Plan include:

Deirdre Scully (Assistant City Planner), Paraic Fallon (Senior Planner), Dr Ruth Johnson (City Archaeologist), Mary McDonald (Architectural Conservation Officer), Niamh Kiernan (Executive Architectural Conservation Officer), Carl Raftery (Executive Architectural Conservation Officer), Sarah Jane Halpin (Conservation Research Officer), Dr Niall Colfer (Assistant City Archaeologist), Aislinn Collins (Assistant Architectural Conservation Officer), Mary-Liz McCarthy (Assistant Architectural Conservation Officer), John Beattie (Assistant Architectural Conservation Officer).

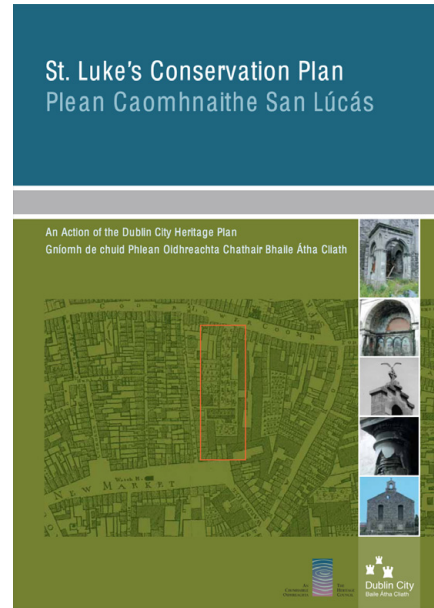
A tabulated list of the highlighted Heritage Plan projects is included at the end of this document which identifies the key contributors, both within Dublin City Council, as well as key external partners, stakeholders and consultants.



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ARCHAEOLOGY





Conservation Plans

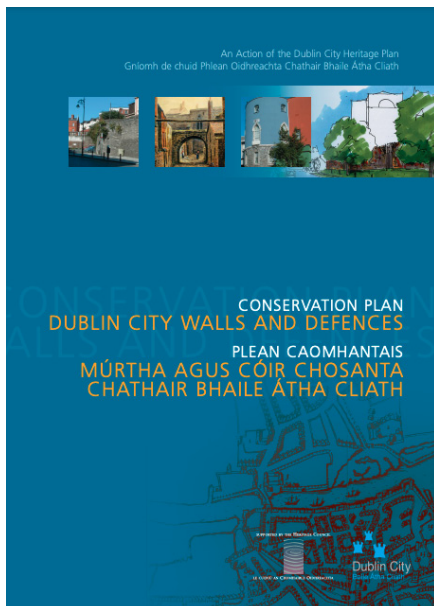
For important complex sites where it is the custodian or a key stakeholder, Dublin City Council has put in place a number of conservation plans.

The creation of a conservation plan is a proactive process that identifies the location, physical composition and current condition of the site; why the site is culturally or materially significant; and how that significance may be vulnerable. A conservation plan will include policies for the care and conservation of the site in the short, medium and longer term. The implementation of a conservation plan is an ongoing commitment over many years, requiring continued and significant financial commitment and input from a wide constituency of stakeholders. At agreed stages a conservation plan is reviewed and updated to identify new potential issues that may threaten the site's significance. Further investigation and research will be carried out as needed, and new policies may be added or existing policies modified.

The conservation plans commissioned by Dublin City Council are based on the principles included in the internationally-recognised ICOMOS Burra Charter, last updated in 2013.

Conservation planning has proven to be a key mechanism in Dublin City for addressing the futures of a number of important but vulnerable historic sites, including:

Kilmainham Mills (2002); Dublin City Walls and Defences (2004); Saint Luke's, The Coombe (2005); Henrietta Street (2006) and Pigeon House Precinct (Draft, 2012).





1 City Walls and Defences Conservation Plan (2004)

This plan was commissioned to address concerns about the preservation, conservation and presentation of both the above-ground and below-ground remains of Dublin's medieval city walls. The city walls are one of Dublin's most important historic civic monuments, but were also among its most poorly preserved and presented.

There are very few surviving physical remains of the walls and defences above ground - and what does survive is mostly in small sections, disconnected from each other - but significant remains survive below ground. Urban redevelopment and road widening schemes have resulted in the loss of parts of the original plan form of the walled town circuit and made it difficult to identify the extent of the medieval precinct within the modern city.

The *City Walls and Defences Conservation Plan* sets out policies and guiding principles for the protection, conservation, repair, and management of the surviving walls and defences; identifies ways of improving access to existing above- and below-ground stretches of the walls; and includes future planning strategies for particularly vulnerable elements of the circuit.

Implementation of the conservation plan has included the preparation of detailed condition surveys and specifications for the stretches of the walls; the creation of the Wood Quay Venue in the Civic Offices, which has as its centrepiece a significant stretch of the Hiberno-Norse wall; a feasibility study to improve the presentation of and access to Isolde's Tower (Phase 1 completed); the Ship Street Werburgh Street Framework Plan; the Archaeological Remains of Viking and Medieval Dublin; a signage strategy and smart phone app tour of the circuit. The Wood Quay Oral history project was begun in 2010 and phase 2 of the project commenced in 2020.

[Click here for further information](#)

2 Saint Luke's Conservation Plan (2005) / Conservation and Reuse Projects(2007-2019)



Photo: Dublin City Council

Saint Luke's Church was built in 1716 in a new parish west of Saint Patrick's Cathedral. It remained a place of worship for almost 260 years until 1975 when it closed. The building then became a music venue and recording studio for a time before it was burned out in 1986 and rendered a ruin. Dublin Corporation acquired the church in 1991.

The *Saint Luke's Conservation Plan* aimed to establish an appropriate future use for the church and site that would allow it to retain its historic, cultural and architectural significance. Following wide public consultation it became clear that the site was a repository of histories and memories for surrounding communities as well as a green space in the heart of the inner city. 25 policies were agreed. These address site-specific architectural and archaeological issues and the potential impact of neighbouring developments.

In 2006 Dublin City Council sought expressions of interest via tender for the reuse of the church. The successful bidder was the Saint Luke's Partnership who proposed converting the church to office use - using the approach of suspending new floor levels from a steel roof structure. Retaining the church grounds in public ownership the City Council created proposals to restore the Southern graveyard, as well as measures to enhance its biodiversity and educational potential, and a new publicly-accessible pocket park.

Years of economic stagnation and uncertainty meant that neither project was able to start until 2016. Renamed Thomas Burgh House - in honour of the original architect - the adaptive reuse of the church was completed in 2018. Dublin City Council completed the conservation works to the graveyard in 2019 and named the park Páirc Lúcaís Naofa, which it also manages.

[Click here for further information](#)

3 Dublin City Industrial Heritage Record (DCIHR) (Phases: 2006 - 2009, 2018)



Photo: Carrig Conservation International

Industrial Heritage embraces the surviving evidence of society's social, economic and technological development from the onset of industrialisation to the recent past. It shows how people have responded to technological change and to cycles of industrial growth and decline over time. Dublin's built industrial heritage includes flagship historic industrial sites - the Guinness brewery is perhaps the most well-known - but it also includes a much wider range of buildings, sites and infrastructure, related to numerous different historic industries. Despite the inevitable losses that have happened with time, Dublin still retains significant traces of its industrial past. Waterways, transport, docklands and port infrastructure; brewing and distilling complexes; food processing plants and warehouses all form part of the industrial heritage landscape of the city.

The Dublin City Industrial Heritage Record (DCIHR) contains information on a wide range of sites of industrial heritage interest within the Dublin City boundary. It is an important resource for professionals in the archaeological and architectural field and those engaged in local history studies. It was undertaken between 2006 and 2009 to address the fact that the majority of industrial heritage sites in the City had fallen between the two Acts relating to the protection of built heritage - the National Monuments Act and the Planning Act - and that industrial heritage was a critically underused and undervalued aspect of Dublin's built heritage. Of a total of 1218 sites surveyed, 514 sites were found to have some degree of surviving remains, giving a survival rate of 42% across the entire city area. The project also produced a series of recommendations for additions to the Record of Protected Structures (RPS) for Dublin City.

For years the survey (Microsoft Access database and paper-based maps) was only accessible by appointment and in a limited way. In 2018 the dataset was converted to GIS format and published on the Heritage Council's Heritage Map Viewer, making the data freely accessible to all.

[Click here for further information](#)

4 City Walls, Wood Quay Venue, Civic Offices



Photo: Ros Kavanagh

Dublin's city walls and defences are the City's most important civic monument. They define the historic heart of the city. Recognising their importance, Dublin City Council published the *City Walls and Defences Conservation Plan* in 2004 to guide the conservation and future presentation of the surviving above- and below-ground sections of the city walls.

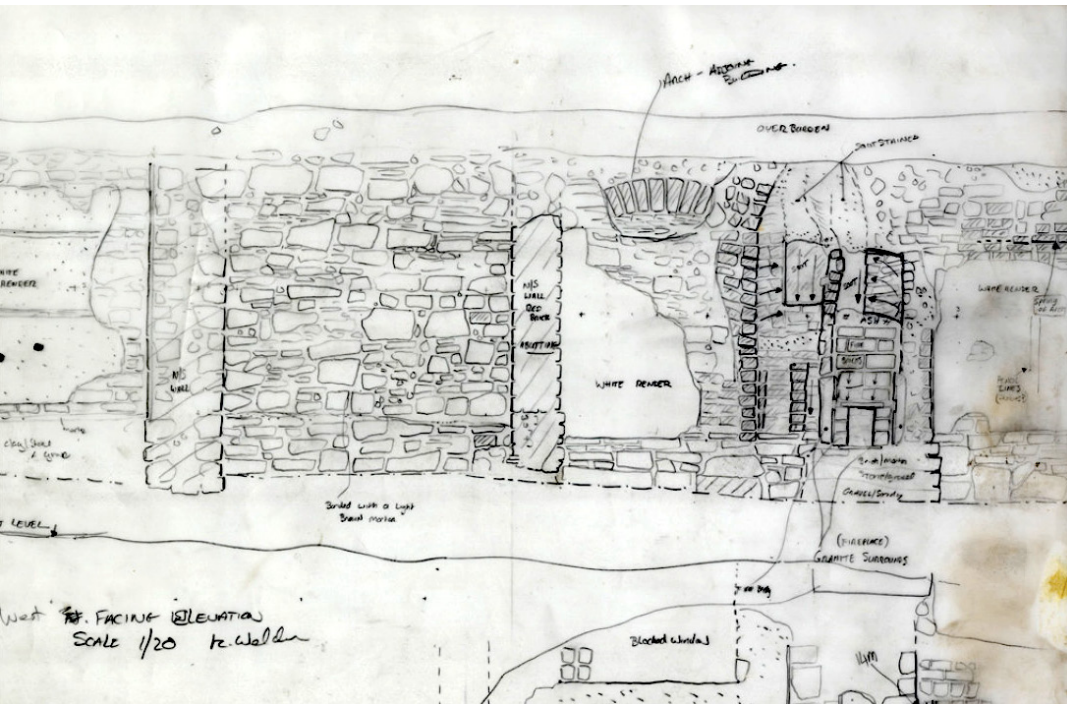
The conservation plan identified the poor presentation and inaccessibility of a surviving section of the city wall beneath block 2 of the Civic Offices at Wood Quay as a key concern. An opportunity was identified to create a new civic venue around the double-height space enclosing the city wall. A feasibility study that investigated the potential for providing a multifunctional training, conference and exhibition centre within the space, with the surviving stretch of the city wall as its centrepiece was completed in 2007 by McCullough Mulvin Architects, who went on to be lead architects of all subsequent stages. Part VIII planning permission was granted in 2008, and the project was delivered between 2008 and 2009. The Wood Quay Venue opened to the public in October 2009.

The Wood Quay Venue has become a popular venue in Dublin for small-scale seminars, conferences, meetings and workshops. Dublin City Council has hosted the Friends of Medieval Dublin's series of annual free lunchtime talks in the Wood Quay Venue, including the Tales of Medieval Dublin and Milestones of Medieval Dublin.

Dr Ruth Johnson, City Archaeologist, is currently overseeing a programme of conservation works to the city wall in the Wood Quay Venue.

[Click here for further information](#)

5 Dublin City Archaeological Archive (2008)



Site drawing from excavations at Smithfield. Post-medieval cellar wall.
Franc Myles 2000. Margaret Gowen & Co. Ltd

In the years from 1980 onward, a huge number of archaeological excavations were carried out by private archaeological companies in the Dublin City area. The creation of an accessible archaeological archive for documents relating to these excavations was identified as a necessity by Dublin City Council.

Policy requires archaeological reports to be submitted to both the National Museum and the City Archaeologists office, but primary paper archives were stored by the commissioned archaeological consultancies or by the individual licensed excavation directors that undertook the excavations. As a result, many archives were inaccessible to scholars for research purposes. On top of this, the archival material was at greater risk of loss, damage or destruction. In some cases, primary records were not fully retained.

With a view to setting up the Dublin City Archaeology Archive at Dublin City Library and Archive a partnership project within Dublin City Council was established in 2006, between the City Archives, City Archaeologist, and the Heritage Office. A Steering Group was also established with representatives of the National Museum of Ireland, National Monuments Service, National Archives, Institute of Archaeologists of Ireland, and the Heritage Council.

Following a feasibility study, guidelines were published to enable the preparation of paper records for accession to the Dublin City Archaeological Archive (DCAA). The DCAA's remit is to preserve records arising from archaeological investigations conducted in Dublin City by archaeologists working in the private sector, with special reference to excavations carried out before 2004. The Archive is based at Dublin City Library and Archive on Pearse Street.

The archive remains open for deposit of all available archaeological archival material and can be accessed online.

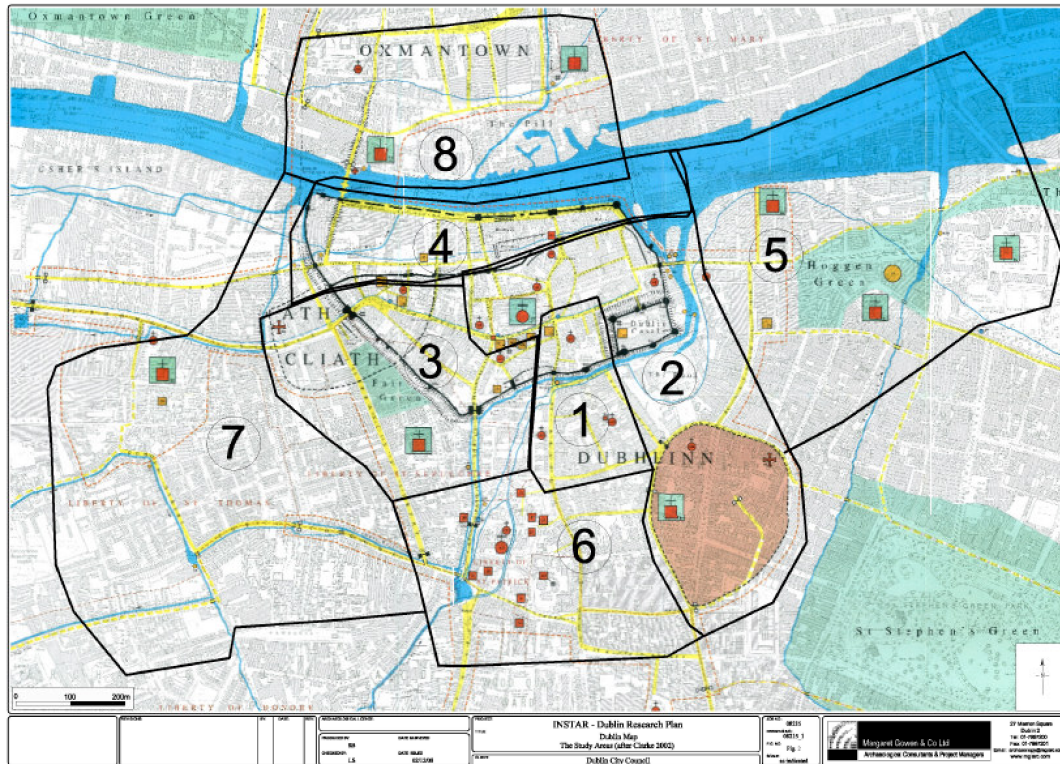
[Click here for further information](#)

6 The Archaeological Remains of Viking and Medieval Dublin: A Research Framework (2010)

This INSTAR-funded project aimed to formulate an archaeological research framework that would be used by relevant stakeholders to inform future decisions, in both planning and research, within the historic city; to promote a consistent approach to archaeological mitigation and best archaeological practice; to provide a framework for future synthesis and research; to recognise and promote the preservation of the historic city; and to improve public awareness and appreciation of the archaeology of the medieval city of Dublin.

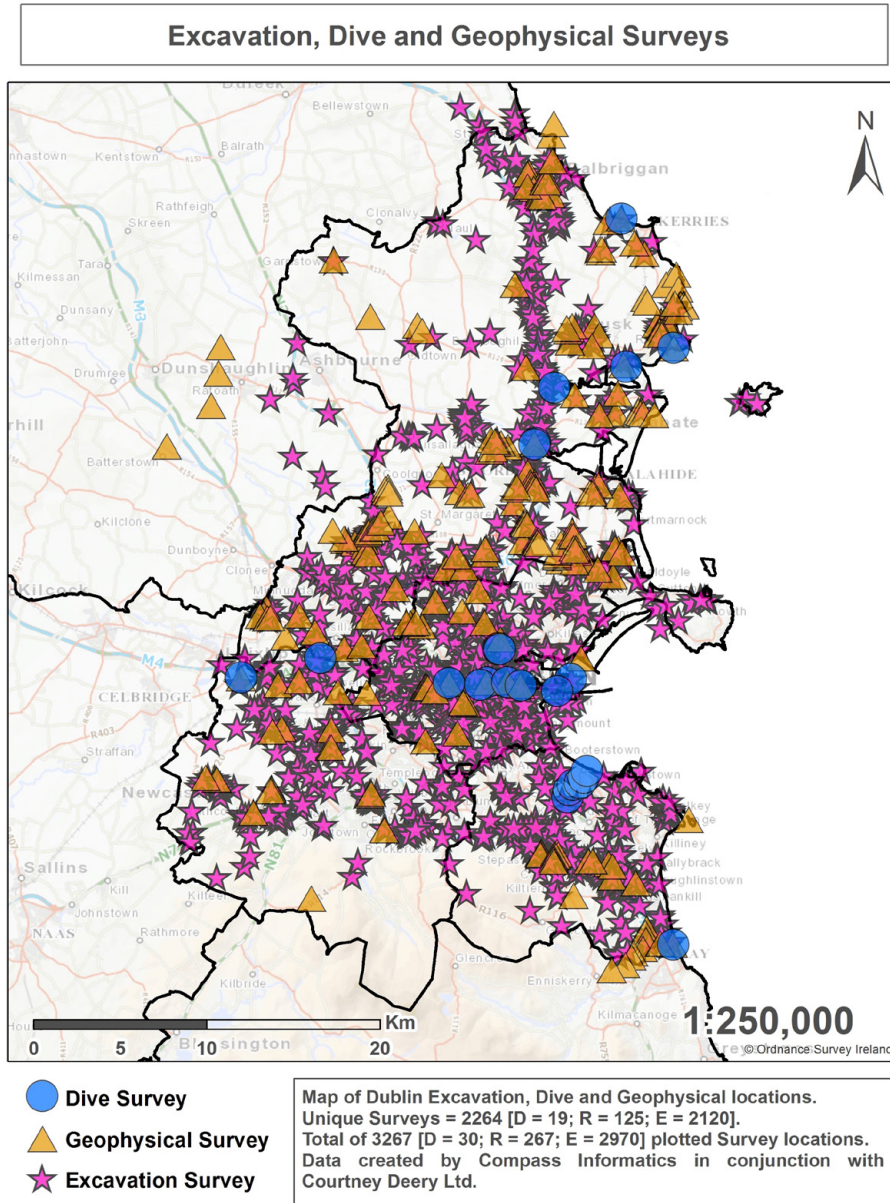
The study includes an archaeological resource assessment examining our current state of knowledge about Viking and Medieval Dublin and a description of the archaeological resource available. It establishes a Research Framework that seeks to identify gaps in current knowledge and pertinent research questions across eight study areas in the medieval city. The study areas include: the southern suburb, the 'historic core' and Temple Bar west, the western end of the Hiberno-Norse town, the Liffey fore-shore and area north of the city wall at Wood Quay, the eastern suburb including College Green and Trinity College, the Poddle Valley area south of the walled town including the precinct of Saint Patrick's Cathedral, the western suburb including the Anglo-Norman abbey of Saint Thomas and finally the settlement of Oxmantown to the north of the Liffey.

The study sets out a range of policies and recommendations to implement the research strategy ranging from physical preservation *in situ* and protection of archaeological deposits, to the promotion of pre-planning consultation and assessment for sites in the study area, and the preparation of conservation plans for vulnerable sites, underwater, intertidal and marine archaeology, and measures to raise public awareness of the historic city of Dublin. A series of other policies and recommendations aim to mitigate the impact that the construction of foundations can have on ground conditions and recommend compiling guidelines and codes for best archaeological practice.



Map of the eight study areas devised by Linzi Simpson overlaid (after Howard Clarke 2001)

7 County Dublin Archaeology GIS Project (2012 – 2016)



Between 2012 and 2016, Dublin City Council worked in partnership with the National Monuments Service and the National Museum of Ireland, the three Dublin County Councils and other key stakeholders including the discovery Programme and Wordwell Ltd. (excavations.ie), to develop the County Dublin Archaeology GIS Project (Phases 1– 4).

This project aimed to create a comprehensive GIS dataset of archaeological information relevant to Dublin City and County Dublin; to improve access to that data by archaeologists and other professionals and by the general public; to raise awareness of the archaeological resource and to facilitate spatial analysis of the archaeological data, through an online platform.

This five-year project which concluded in 2016. 3,267 licensed archaeological activity reports (down to 2012) have been sourced and mapped and 923 of the National Museum of Ireland's Topographical Files (1928 to 1987) were digitised and mapped. This GIS data is accessible for free on the Heritage Council's Heritage Map Viewer, along with a range of historical maps and complementary heritage datasets. Since its release the County Dublin Archaeology GIS has proven to be an invaluable planning and research tool for professionals in the planning and development sector and for researchers at all levels.

At the conclusion of the project a detailed project toolkit was developed to enable other Local Authorities undertake similar projects for their county in a uniform and systematic manner. Led by Dublin City Council, it was the result of a collaboration of the four Dublin County Council Heritage Officers (Dublin City, Fingal, Dún Laoghaire-Rathdown and South Dublin County Council), and the Dublin City Archeologist.

8 Viking and Medieval Dublin Online Educational Resource (Phased 2016, 2017, 2018)

Viking & Medieval Dublin Online is an interactive virtual reality experience and educational resource aimed at primary and secondary schools. It was developed by Dublin City Council in partnership with Dublinia the Medieval Trust, and is available for free on Dublinia's website.

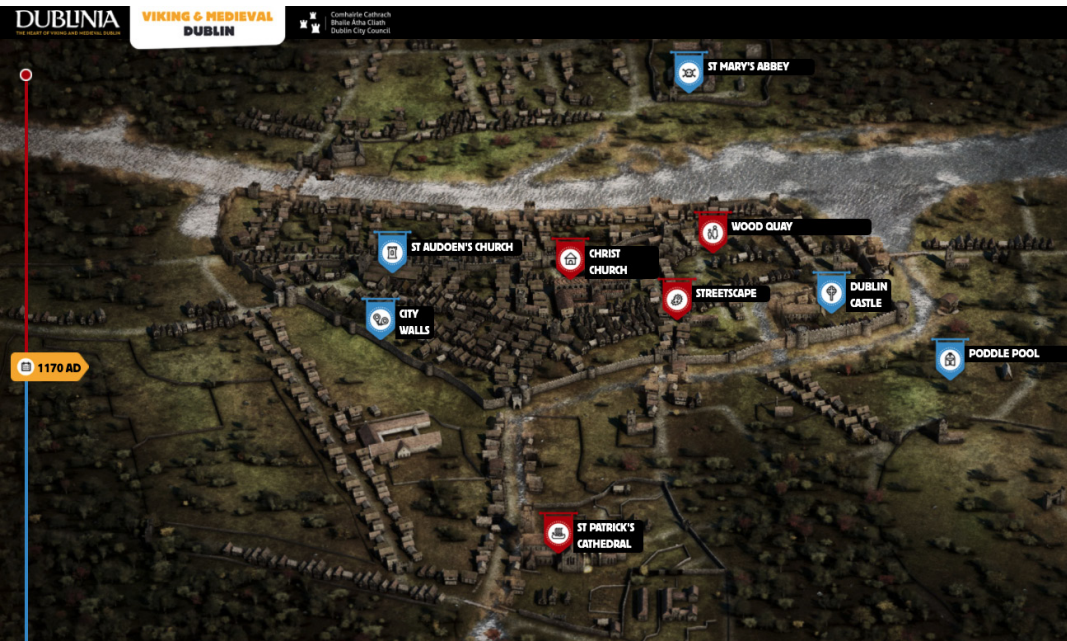
Through animated 3D visualisations, historical characters and engaging narratives, *Viking and Medieval Dublin Online* invites viewers to experience the medieval roots of the city. This free-to-use educational resource was based on the *Medieval Dublin From Vikings to Tudors* DVD (developed by Dublin City Council in two phases between 2006 and 2009) which pioneered the use of 3-D animation to recreate Dublin's lost or much-altered medieval heritage.

Dublinia developed new educational materials for both teachers and students at primary and post-primary levels to complement the online virtual reality experience.

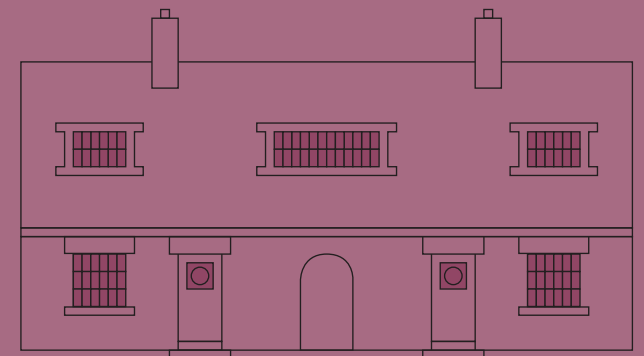
The project was a strategic partnership between Dublin City Council and Dublinia / The Medieval Trust which received grant assistance from the Irish Walled Towns Network. External project partners included the Professional Development Services for Teachers (PDST).

This resource, which received grant support from the Irish Walled Towns Network continues to be developed and enriched by Dublinia.

[Click here for further information](#)



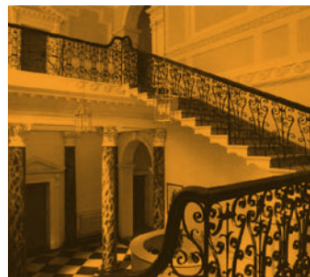
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HENRIETTA STREET CONSERVATION PLAN

Plean Caomhantais Shráid Henrietta

AN ACTION OF THE DUBLIN CITY HERITAGE PLAN
Gníomh de chuid Phlean Oidhreachta Chathair Bhaile Átha Cliath



9 Henrietta Street Conservation Plan (2006)

Henrietta Street is one of the most significant architectural and urban ensembles in Ireland. It is the single most intact and important collection of individual houses in Dublin city and is of unique European significance as a rare surviving example of an early-to-mid 18th century residential street. At the time it was built it was at the forefront of what was to become the Georgian architectural style in Ireland.

The *Henrietta Street Conservation Plan* was prepared in response to mounting concerns for the future of the street. The plan identified the serious condition of Nos. 3 and 14 being a major concern. It identified the importance of the street's custodians and the challenges they face maintaining the houses on it; the ways in which the architectural hierarchy of the street and its environs were being threatened by encroaching urban development; and the potential negative impacts of new building regulations as new uses were found for individual houses. To address these and other issues, 28 policies were agreed for implementation. Since the plan's publication, Dublin City Council has carried out emergency structural works to No.3 and 14. These have culminated in the new *14 Henrietta Street Museum* - which opened to the public in July 2018 - and the adaptive reuse of No.3 (under private ownership) as short-stay accommodation.

In addition: An open ideas design competition was held to investigate the potential reinstatement of No.16, and subsequently granted Part VIII; a façade renewal strategy which included a pointing master class and colloquium was developed for 13 Henrietta Street, which influenced the repointing of No.15 and led to a city-wide investigation of historic pointing techniques; a study of Henrietta Lane to provide guidance on the future development of the coach house sites; a draft ACA (architectural conservation area) character appraisal was prepared.

[Click here for further information](#)



Photo: Paul Tierney Photography

10 14 Henrietta Street Museum (Phases: 2008 – 2009, 2011 – 2012, and 2015 – 2018)

The development of this new social and architectural history museum by Dublin City Council was the culmination of a 10-year process to rescue, conserve, research, curate, and open to the public an endangered mid-18th century townhouse on Dublin's 'first Georgian street'. No. 14 Henrietta Street was built as a townhouse for high-ranking families of the Anglo-Irish ascendancy. By 1878, it had been converted into tenements with 100 people living there by 1911. Its serious condition prompted the City Council to intervene to safeguard the house with a phased programme of work. Each phase of work was informed by the principles and policies of the *Henrietta Street Conservation Plan*. This started with emergency stabilisation works (2008 – 2009), followed by the repair of windows and external joinery (2011 – 2012), and ultimately by the project to create a museum (2015 – 2018). Guided by an Advisory Group, new research was commissioned, as well as an oral history and community engagement project to inform the museum's curatorial strategy. Since 2018 14 Henrietta Street has been managed on behalf of the City Council by the Dublin City Council Culture Company.

The project was recognised by the RIAI in 2018 with two awards: Best Conservation / Restoration project, and Best Overall Project. It received a Special Mention of the Jury at the Europa Nostra Awards in 2018. It was shortlisted for the Mies van der Rohe Awards 2019 (the EU Prize for Contemporary Architecture), the Irish Georgian Society Architecture Conservation Awards, 2019, and was recently shortlisted for European Museum of the Year, 2020.

[Click here for further information](#)

11 Bank Architecture in Dublin: Thematic Survey (2007) and Publication (2011)

Dublin has an important legacy of bank buildings, which began to emerge in the city following the Banking Act of 1824. Banks occupy prominent positions on the city streets and suburbs, and - along with places of worship - came to dominate the streetscape. They are clustered on College Green and Dame Street in the city centre and can often be found on street corners such as those on O'Connell Street, Baggot Street, St Stephen's Green and Grafton Street. Bank buildings also feature prominently in suburban villages such as Finglas, Marino, Ballsbridge, Rathmines, Terenure and Inchicore. In their interiors, many historic banks have large banking halls of exceptional quality and refinement.

This thematic survey was carried out at a time when a large number of Dublin's historic bank buildings were changing ownership and changing use at an unprecedented rate. The aim of the survey was to produce an architectural inventory of purpose-built banks, pre-dating 1960, in order to better understand this building type and to establish principles that would guide adaptive reuse in the future. The project produced three key elements. A historical overview of the social, economic and architectural influences that provided the conditions to produce such a rich and varied architectural legacy; a detailed architectural survey of 78 bank buildings, including their interiors; and four case studies examining best practice approaches to their adaptive reuse. The case studies highlight a variety of issues that must be addressed in any adaptive reuse project.

The research and survey was published in 2011 as *Bank Architecture in Dublin, A History to c.1940*, by Dr Michael O'Neill.

[Click here for further information](#)



Courtesy Irish Architectural Archive



12 Conservation Strategy for the Follies in Saint Anne's Park (2009)

Working in partnership with the Dublin City Parks and Landscapes Services Division a conservation strategy was prepared for ten nineteenth-century garden follies in Saint Anne's Park (Clontarf/Raheny), which were in varying states of repair. The follies were erected between 1838 and the 1860s and formed part of the formal designed landscape of Saint Anne's, primarily developed by Lord Ardilaun.

A steering group was established which included the Parks Department, City Architects and the Planning Department Conservation and Heritage team. Similar to a conservation plan approach, historical research was undertaken to more fully appreciate the design and construction of the follies. The conservation strategy that was produced included historical analysis of the follies and their associated landscapes; an agreed conservation philosophy to guide future interventions; detailed condition assessments and specifications for remedial conservation works to each folly structure and its immediate physical environment; a scheme of priorities for short-term and medium-term conservation measures; a quantity surveyor's report on the potential costs of the conservation programme; and recommendations for up-skilling and appropriate training for grounds staff for the future management and on-going maintenance of the follies. Ortho photography and measured surveys of each folly were also undertaken by Dublin City Council's Survey and Mapping Department.

The Parks and Landscapes Services Division has been implementing the conservation strategy on a phased basis since 2009 and the conservation work is now approaching completion.

13 Historic Pointing Techniques and Façade Finishes in Dublin City (2010)



An example of Irish wiggling that has weathered. Photo: Dublin City Council

This was a study of the range of historic techniques used for pointing brickwork (filling the joints between bricks with mortar) and other façade finishes found in Dublin City. It aimed to challenge the dominance of the English Tuck method of pointing in conservation practice in Dublin and provide an evidence base to support the City Council in its conservation planning role and in providing advice on façade renewal and the repair of brick buildings in Dublin.

The study included the examination and recording of over 70 building façades throughout the city and suburbs. The building periods of particular interest that were examined were the Georgian (1714-1830) and the subsequent Victorian/Edwardian periods (1830-1914).

The report made preliminary conclusions and recommendations based on evidence from academic research and extensive fieldwork. The findings are a practical resource for anyone planning, designing or assessing brick façade repair or renewal in Dublin. To present and discuss the findings of the study a one-day pointing seminar was organised in conjunction with the Building Limes Forum Ireland in 2012.

This study has changed the approach to brick pointing in Dublin by helping to revive the traditional pointing technique called wiggling, which prior to this study had fallen out of use. It also examined other lesser-known and under-appreciated pointing techniques. This successful outcome is a testament to the craftspeople working in Dublin who were collaborative and responsive to the study and its findings.

[Click here for further information](#)



No. 4 Parnell Square, first floor front room ceiling.
Photo: Paul Tierney Photography

14 Decorative Plasterwork in Dublin – The Dublin School (c.1745 – c.1775)

Eighteenth-century decorative plasterwork in Dublin city is a celebrated aspect of its architectural heritage. It can be found in public buildings, places of worship, large urban mansions and – somewhat uniquely – in many of the city's town houses. It encompasses the baroque, rococo and neoclassical, and later eclectic Victorian styles. An ebullient and highly-inventive strand of rococo plasterwork emerged in Dublin during the mid-eighteenth century that is considered unique in European terms. For the purpose of this study it is referred to as the Dublin School. Building on important research by C.P. Curran and Joseph McDonnell and prompted by the preliminary description of Dublin's Outstanding Universal Value on the Tentative List of World Heritage Sites, a research project and comprehensive survey of plasterwork interiors of the period was carried out. The aim of the survey was to document the physical condition of the interiors and to compile a single record of archival data and published sources for each interior.

The survey identified 309 interiors that are documented as containing plasterwork from the period. Of this number, 65 interiors have been lost, and 17 interiors have been salvaged and re-erected in other buildings. A building record was compiled for each interior. It includes all relevant primary and secondary documentary sources, fieldwork analysis, condition assessment, and new architectural photography.

Following the completion of this survey a guidance document was commissioned to inform best-practice approaches to the conservation and repair of decorative plasterwork of all styles and types and to support building owners in their duty of care. The survey and the guidance document will be published in due course.

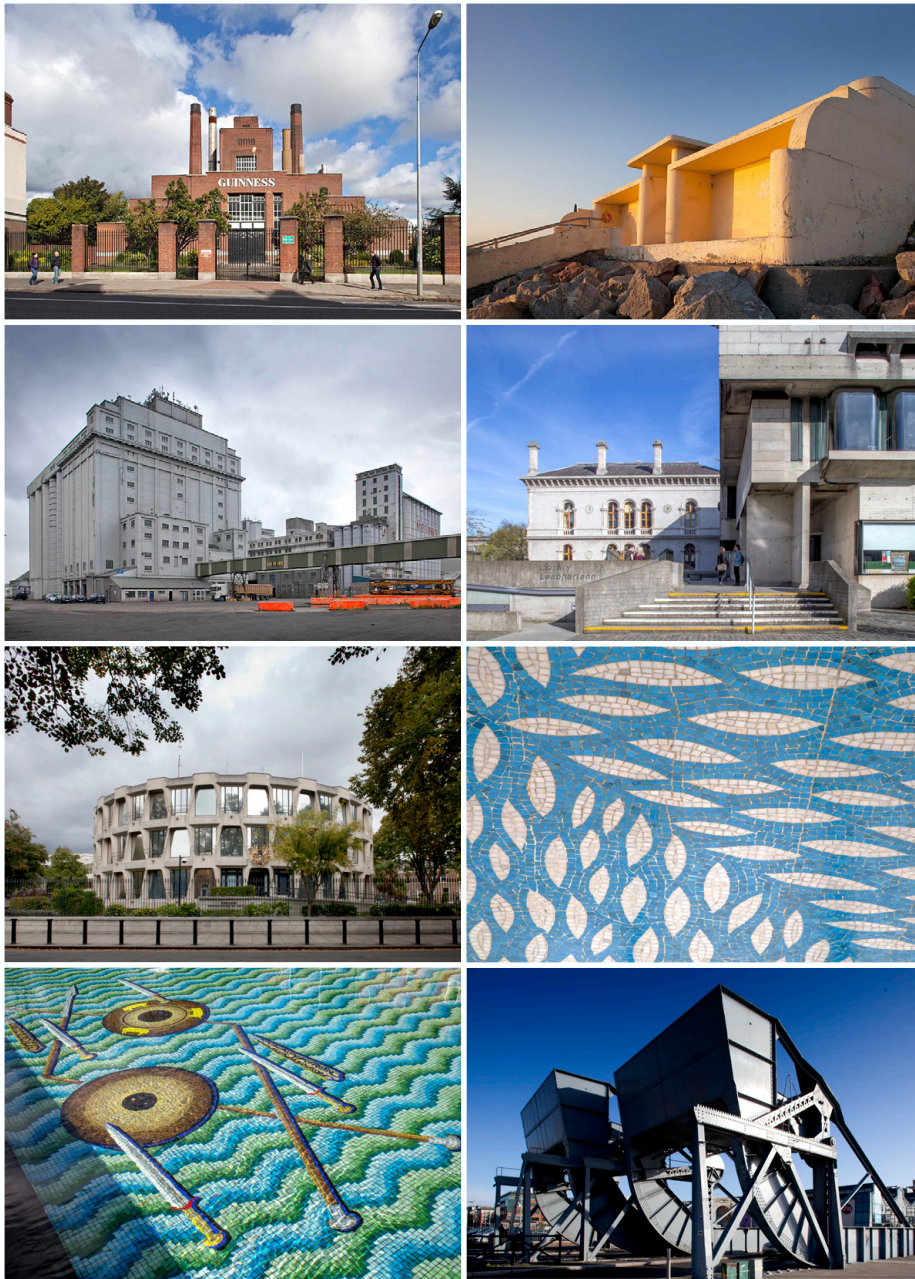
15 Dublin's Twentieth-century Architecture Research Project (2011 - 2020)

In 2011 Dublin City Council assembled an exemplary research team to carry out this multi-phased project, which has pioneered an evidence-based approach to the identification and research of Ireland's twentieth-century architecture. The first task was to produce a working list of 300 structures representative of building types and the progression of architectural style and technologies in Dublin from 1900 to 1999. These have been analysed on a decade by decade basis, with an emphasis on the misunderstood and little appreciated decades of the 1950s and 1960s.

Between 2011 and 2020 the project produced over 100 building *fiches* or case studies gathering information in terms of each site's historical, social, architectural, technological contexts, as well as recording the site's condition and physical alterations. Each case study consists of identifying information; rationale for inclusion; original brief; context; significant alterations; current use; current condition; client name; protagonists; general description; context; construction; technical evaluation; cultural and aesthetic evaluation; social evaluation; historical evaluation; general assessment.

A series of critical assessment essays provide a commentary on the social, political and cultural climate in which these buildings emerged at key milestones in the century.

Dissemination of the research through various means is a core part of the project. The City Council has published two volumes of a three-volume series or architectural history books, edited by Dr Ellen Rowley, called *More Than Concrete Blocks, Dublin City's twentieth-century buildings and their stories*.



Photos: Paul Tierney Photography



16 More Than Concrete Blocks Vols. 1 (1900 – 1940); Vol.2 (1940 – 1973); Vol.3 (1974 - 1999) edited by Dr Ellen Rowley

This pioneering series of popular architectural and social history books stems from the *Twentieth Century Architecture Research Project* - the first in-depth survey and research project on Dublin's twentieth-century architecture, begun in 2011. The books are edited by Dr Ellen Rowley and designed by Peter Maybury.

Volume 1 in the series (1900-1940) was published in 2016, coinciding with a two-day international conference called *Conflict + The City*. *Conflict + The City* considered the destruction and reconstruction of cities after conflict, through the lens of Dublin's revolutionary period. Volume 2 (1940-1973) was published in 2019 and Volume 1 was reprinted in the same year. Volume 3 (1973-2000) will be published in 2022.

Each book charts the development of a selection of buildings that tell us not just about architectural styles and technologies, but also about the social, economic and cultural context in which they were built. It includes studies of public buildings (housing, education and health) as well as private housing, churches, office blocks, and sites of remembrance, culture, industry, the arts, recreation and sport. Each book includes a 'guide book' of c. 100 sites giving key information on the buildings, its commissioner, architect, contractor, and dates.

More Than Concrete Blocks is published by Dublin City Council and distributed by Four Courts Press.

[Click here for further information](#)



17 Conserve Your Dublin Period House (annual lecture series)

For 10 years Dublin City Council has partnered with the Irish Georgian Society to programme an annual 12-week conservation course aimed at homeowners and professionals working in the historic built environment. The series provides an overview of the historical development of domestic architecture in the city and suburbs, the planning context for owners of protected structures, and grant schemes available. There is a lecture on sensitively extending historic homes and others focused on the conservation of important elements such as roofs, windows, brick and façade finishes, ironwork, plasterwork and joinery. Lecturers on this series are leading professionals in their field.

The series is normally held in the Knight of Glin Exhibition Room of the City Assembly House but was converted to an online lecture series in 2020 in response to Covid-19 restrictions. The series is CPD-accredited with a number of professional institutes including the Royal Institute of Architects of Ireland, the Institute of Engineers of Ireland, the Irish Planning Institute and the Construction Industry Federation's Register of Heritage Contractors.

To date almost 1000 people have participated in this annual lecture series.

Conserving your Dublin Period House: Online Talks 2021

CULTURAL HERITAGE



*Inspired by People's Island (1988-2017) by Rachel Joynt,
South of O'Connell Bridge, Reproduced with kind permission of the artist.*



Riverheads, Courtesy Dublin City Library and Archive

18 Civic Museum Collection Cataloguing and Evaluation Report (2008)

The Civic Museum was a small but popular and idiosyncratic museum located in the City Assembly House on South William Street along with the City Archives. In 2003, following a 50 year history of collecting, the museum closed its doors and its collection was relocated to secure storage. During its time the museum acquired a large amount of material, much of it relating to the heritage of Dublin. The core of the collection was put together by the Old Dublin Society (ODS). In 2007 the Council and the Old Dublin Society agreed to the formal transfer of the collection to Dublin City Council, thus safeguarding its future within the public domain.

Discussions on the future of the City Assembly House, now the Head Quarters of the Irish Georgian Society, prompted the initiative to catalogue and evaluate the Civic Museum collection, with the goal of making it accessible to all via a digital catalogue. Working in partnership with the Dublin City Library and Archive the project resulted in the production of a Microsoft Access catalogue database, which contains 1838 Civic Museum Collection (CMC) items. This is accessible in the City Archives reading room and online in the Library and Archives Digital Repository.

A companion report was commissioned to assess and evaluate the collections held at the Dublin Civic Museum in the context of County Museum collections (there are 12 in Ireland) and in the context of a collection representative of the capital city. The study found that the collections, while not extensive or comprehensive, range from art to archaeology, social history, decorative arts and municipal artefacts. Taken together the collections could provide the basis for a display about the history of the city approached from the perspective of social history.



O'Connell Monument. Photo: Ripley Photography

19 Public Sculpture/Monuments Survey (2004) And Conservation Programme (2006 – 2010)

Survey

A research project called the History of Monuments in the O'Connell Street Area was commissioned in 2003. It was followed in 2006 by a comprehensive survey of public sculpture in Dublin city. This was the first step in addressing and improving the maintenance and condition of the public sculpture in the city. Approximately 200 sculptures were identified in the survey and a GIS database created capturing key information including condition and maintenance requirements. A project report included guidelines and policies for existing sculptures and monuments. This data is currently being amalgamated with other data into a professional cataloguing system of City Council owned public art by the Arts Office.

Conservation Programme

Following the completion of the survey and the opening of the newly design public realm for O'Connell Street, Dublin City Council commissioned a condition report on each of the O'Connell Street monuments and subsequently embarked on a Conservation Works Programme of the following monuments: The O'Connell Monument (John Henry Foley, 1882); Parnell Monument (Augustus Saint-Gaudens, 1911); Fr. Theobald Mathew (Mary Redmond, 1891); James Joyce (Margorie Fitzgibbon, 1990); James Larkin (Oisin Kelly, 1971); Sir John Gray (Thomas Farrell, 1879) William Smith O'Brien, (Thomas Farrell, 1870); The Sheehan Memorial, (WP O'Neill, 1906). In 2007, the programme was extended to College Green to include Henry Grattan (John Henry Foley, 1876) and (Thomas Moore, 1857). The Battle of Mount Street monument, the Coombe Portico, and the Seamen's Memorial (City Quay) were also conserved.

[Click here for further information](#)

Creative Artistic Responses



Creating work where heritage and the arts intersect has been an important achievement of the City Heritage Plan. Supported by historical research, artistic interpretation can provide an intense, immediate and compelling experience of complex and often challenging histories. Through the Heritage Plan and with the support and guidance of the City Public Art Manager Ruairí Ó Cuiv and others a number of site-specific theatrical productions as well as poetry, prose and photography were commissioned in response to place and social history - particularly at Henrietta Street and the Dublin Electricity Generating Station, Poolbeg. The text below describes two pieces of site-specific theatre by ANU Productions, commissioned by the City Council, that were rooted in the street's chequered history. More recently we published *Museum*, a poetic and photographic artistic response to 14 Henrietta Street.

20 Living the Lockout: The Dublin Tenement Experience



To mark the centenary of The 1913 Lockout, and to provide public access to No.14 Henrietta Street after its first two phases of conservation works, we wanted to examine the living and working experiences of families in Henrietta Street's tenements set against the backdrop of the Lockout through a number of means. A website was developed which explored the social and cultural backdrop to the street and this centenary year with contributions from academia, former residents of Dublin's tenements and local historians. A nine-week theatrical production, created by ANU, was staged on the ground floor of No.14 in July and August 2013 which explored the struggle of working class families at the time and the impact the strike had on domestic life. It was a joint initiative of the City Council, the Irish Heritage Trust and the Irish Congress of Trade Unions. It was highly acclaimed and set the standard for future commemoration activities.

Dublin City Council
opens the
Tenement Museum Dublin
with

HENTOWN

by ANU Productions

24 August – 1 October 2017

tickets: www.tenementmuseumdublin.ie



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council

HENTOWN

To activate No.14 after the final phase of work to create the museum was completed but before the museum opened we staged HENTOWN, a Dublin City Council co-production with ANU, which explored the immediate aftermath of the collapse of two tenement houses on Bolton Street in 1963. This tragic event prompted the condemning, and ultimately the destruction, of hundreds of tenement buildings across Dublin, which resulted in the displacement of many hundreds of families into emergency accommodation. The play focuses on three close-knit families living in No.14 and the end of their community when they were moved to the outer suburbs of Dublin. HENTOWN was staged between August and October 2017. It won the Audience Choice Award at the Irish Times Theatre Awards, 2018.

[Click here for further information](#)

21 MUSEUM, Paula Meehan and Dragana Jurišić



In July 2015, at the very start of the development of the 14 Henrietta Street museum, Dublin City Council organised a research colloquium, which was opened by Paula Meehan reading *The Pattern* from her 2013 collection *Mysteries of the Home*.

Later, as one of four artists selected to create new artistic works in response to the house and its history Paula wrote *Museum*, a poetic sequence of nine sonnets that explore the nature of the museum itself, as well as navigating the social histories played out in the house over three centuries.

It was an important part of the curatorial approach taken in developing the museum that the creative responses of artists be included in creating narratives to be experienced by the visiting public.

The photographer Dragana Jurišić was selected to respond artistically to *Museum* and to 14 Henrietta Street itself, creating works that captures the surface textures of the walls, ephemera, and most importantly the warm evening light and the shadows it casts in the rear rooms of the house. The poetry and photography book was designed by Design HQ, Oonagh Young Gallery.

Museum was published by Dublin City Council and the Dublin City Council Culture Company in 2019.

[Click here for further information](#)

Historical Research and Publication



The sharing of new scholarship and artistic responses that add to our understanding and appreciation of Dublin's archaeological, architectural, and social history is an important aspect of the Dublin City Heritage Plan. The following are some of the publications commissioned by the City Council under the Heritage Plan. In each case the publications are part of bigger complex or long-term research projects and initiatives.

Left: Anthony Lee, Lieutenant-General, Lord Richard Molesworth, c. 1740. Right: Photograph of John Brogan, France, c. 1915, posted to his mother in 14 Henrietta Street. Courtesy Geraldine Deacon



The Best Address in Town

Henrietta Street, Dublin and Its First Residents, 1720–80

MELANIE HAYES



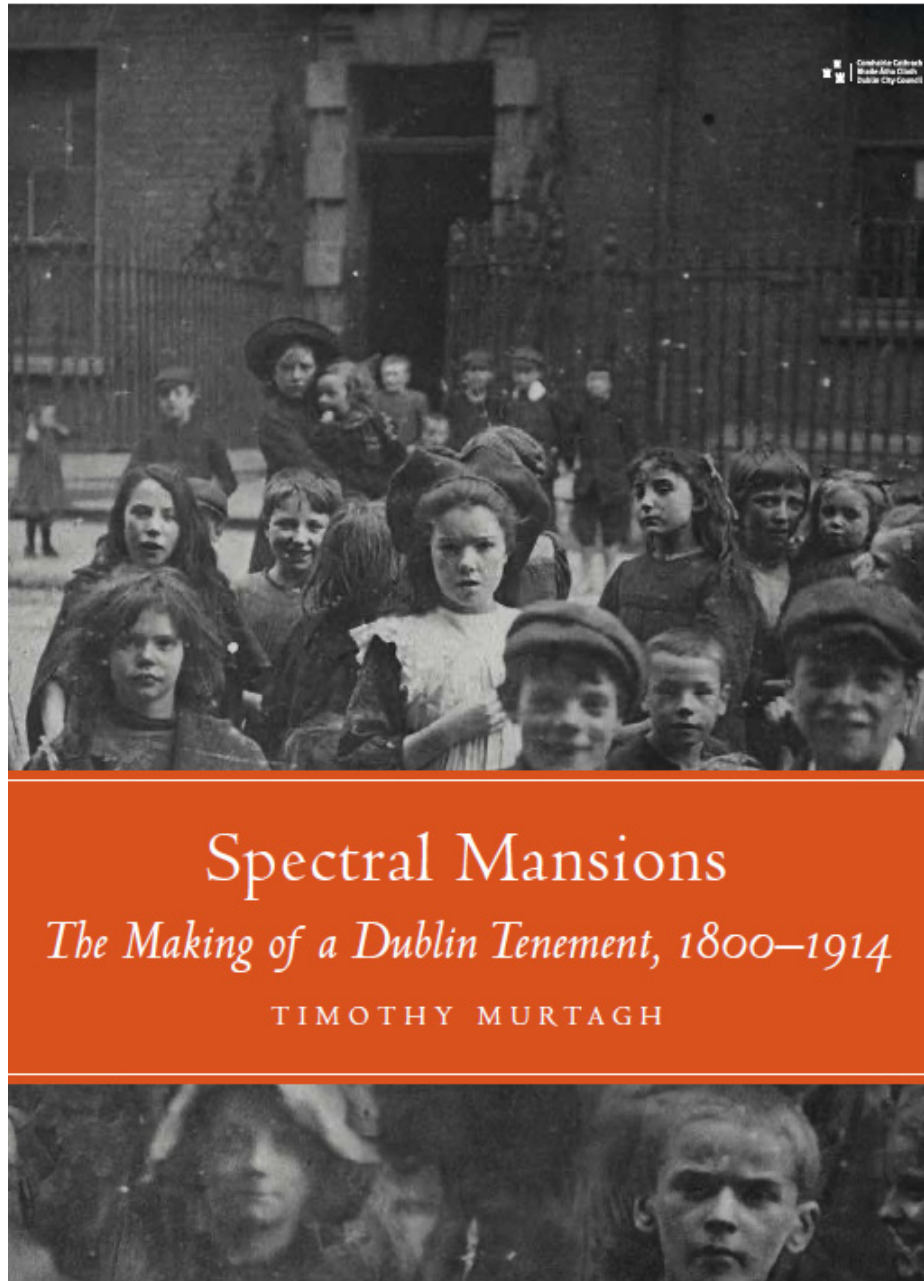
22 Publication: The Best Address in Town, Henrietta Street, Dublin and its first residents, 1720 – 1780, by Dr Melanie Hayes

The *Henrietta Street Conservation Plan* contains the policies: “that a series of research and recording projects be implemented to consolidate and add to existing documented information on the street” (Policy 24) and “to facilitate better public access to and mediation of the cultural heritage of Henrietta Street” (Policy 25).

This piece of work was originally commissioned as a research project in conjunction with the development of the 14 Henrietta Street Museum and quickly grew into book form. It is the first systematic account of this seminal street and its residents since the early twentieth century. The author combines first-rate, international archival research with close observation of the built fabric of the street. What results is a closely-integrated study of both buildings and biographies.

The Best Address in Town was published by Four Courts Press in December 2020.

[Click here for further information](#)



23 Publication: Spectral Mansions, Henrietta Street and the Making of a Dublin tenement, 1800 – 1914, by Dr Timothy Murtagh

This is another publication that was originally commissioned as a research project in conjunction with the development of the 14 Henrietta Street Museum. Again, it fulfils policies 24-25 of the Henrietta Street Conservation Plan.

Spectral Mansions was commissioned by Dublin City Council in conjunction with the 14 Henrietta Street museum. It charts the little known or understood transformation of Henrietta Street from an elite eighteenth-century residential enclave, to a hub of legal activity and learning, and ultimately to shockingly-overcrowded tenements. In doing so, it provides an insight into Dublin City in the period between the Act of Union and the First World War. During that period Dublin had been transformed from the playground of the elite into a city renowned for its deprivation and vast slums. Despite once being 'the best address in town', by 1900 almost every house on Henrietta Street was in use as tenements, some shockingly overcrowded. The book seeks to address how this transformation happened and to examine what life was like for those who lived there.

Spectral Mansions is due to be published by Four Courts Press in 2021.

[Click here for further information](#)

Appendix

Heritage Plan Projects - Acknowledgements

Archaeology Projects

City Walls and Defences Conservation Plan

Steering Group: Donncha Ó Dúlaing (Heritage Office, DCC), Dr Ruth Johnson, City Archaeologist, DCC), Nicki Matthews (Conservation Office, DCC), Rob Goodbody (Planning Department, DCC), John Heagney (City Architect's, DCC), Professor Séan Duffy, Dept. Medieval History, TCD), Professor Howard Clarke, Dept. of History, (UCD), Dr Patrick Wallace, (Director, NMI), Dr Andy Halpin, Irish Antiquities, NMI), Conleth Manning, (National Monuments Service), Charles Mount and Ian Doyle (The Heritage Council).

Consultants: The Integrated Conservation Group and RPS McHugh: Margaret Gowen, Linzi Simpson (Margaret Gowen & Co. Ltd), Christopher McGarry (RPS McHugh), Lisa Edden (Structural Engineer), Sharon Greene (Carrig Conservation International), Úna Ní Mhearáin (Consarc).

Saint Luke's Conservation Plan and Graveyard Conservation Scheme

• Conservation Plan

Steering Group: Donncha Ó Dúlaing (Heritage Office, DCC), Dr Ruth Johnson (City Archaeologist, DCC), Mary Conway, (Planning Department, DCC), Nicki Matthews (Conservation Office, DCC), John Flynn (City Architects, DCC), Seán Purcell (Liberties Coombe IAP (DCC)); Kieran Rose (Planning Department, DCC) and Mary Hanna (The Heritage Council).

Consultants: Grainne Shaffrey (Shaffrey Architects), Dr John Montague (Architectural Historian), Claire Walshe (Archaeological Projects Ltd.), Dr Daphne Lvinge-Shackleton (Landscape Consultant), Roger Goodwillie Associates (Ecology).

• Graveyard Conservation Scheme

Design team: Bernard Seymour, Annette Kastka, Colin Torpay (Bernard

Seymour Landscape Architects), Grainne Shaffrey, Eamonn Kehoe, Tomás O'Connor (Shaffrey Architects); Norman Irvine (Lee McCullough Engineers); Maurice Ramsey (Ramsey Cox Engineers); O'Connor (Carron Walsh QS); Egan Safety Solutions; Mary Tubridy (Ecologist); Claire Walshe (Archaeological Projects Ltd).

Contractor: Rowland's Civil and Construction Services, SAP Landscapes.

Dublin City Industrial Heritage Record

Steering Group: Dr Ruth Johnson (City Archaeologist, DCC), Donncha Ó Dúlaing, Charles Duggan (Heritage Office, DCC).

Consultants: Mary McMahon (Archaeologist and Industrial Heritage Consultant), Eimear O'Connell, Mary-Liz McCarthy, Cora Coleman, Andrzej Czaplicki, Helena Power (Carrig Conservation International).

Viking and Medieval Dublin Online Educational Heritage Resource

Original Steering Group (2005 – 2009): Donncha Ó Dúlaing, Charles Duggan (Heritage Office, DCC), Dr Ruth Johnson (City Archaeologist, DCC), Dr Patrick Wallace (National Museum of Ireland), Sheila Dooley (Dublinia), Mary-Therese Byrne (Dublinia), Scott Hayes (St. Patrick's Cathedral), Michael Denton (Christ Church Cathedral), Tom Prendergast (OPW), Jacqueline McHale (OPW), Catherine O'Connor (OPW), Claudia Koehler (Kerry County Museum).

Online project steering Group (2016 – 2018): Charles Duggan (Heritage Office, DCC), Dr Ruth Johnson (City Archaeologist, DCC), Denise Brophy (Dublinia), Sheila Dooley (Dublinia), Dr Danielle O'Donovan (Irish Heritage Trust), Patrick Coffey (Professional Development Services for Teachers).

Consultant: NOHO Ltd and Silver City Media (VR DVD, web resource and App Developer)

Historical and archaeological consultants (2005 – 2009): Professor Howard B. Clarke and Linzi Simpson. Additional subject matter experts were also consulted: Mary McMahon (Archaeologist, St. Audeon's Church), Paul McGeough (music), Dr Michael O'Neill (St. Patrick's Cathedral) and Dr Stuart Kinsella (Christ Church Cathedral).

Dublin City Archaeological Archive (Feasibility Study, Guidance Document)

Steering Group: Dr Mary Clarke (City Archivist, DCC), Dr Ruth Johnson (City Archaeologist, DCC), Charles Duggan, Donncha Ó Dúlaing (Heritage Officer, DCC), Ed Bourke (National Monuments Service), Chris Corlett (IAI), Dr Andy Halpin (National Museum of Ireland), Aideen Ireland (National Archives), Ian Doyle, Dr Hugh Maguire (The Heritage Council).

Consultants: Edmond O'Donovan, Katherina Becker (Margaret Gowan and Company Ltd), Orna Somerville (member Society of Archivists).

Wood Quay Venue

Steering Group (Feasibility Study, 2006-2007): Donncha Ó Dúlaing (Heritage Office, DCC), Dr Ruth Johnson (City Archaeologist, DCC); John Heagney (City Architects, DCC); Peter Finnegan (City Architects, DCC); Martin Kavanagh (Development Department, DCC); Mick Ryan (Development Department, DCC); Martin O' Halloran (Corporate Services, DCC); Bríd Kelliher (Archaeology, Conservation and Heritage Office, DCC); Ian Doyle (Heritage Council).

Construction phase (2008 – 2009): Charles Duggan (Project Manager), Brian McConnell, (Quantity Surveyor, DCC), Kieran Kavanagh (City Architects), Peter Finnegan (Structural Engineer, DCC), Aidan Maher (Facilities Management, DCC).

Consultant: Niall McCullough, Coran O'Connor, Leona Roche (McCullough Mulvin Architects). Linzi Simpson (Margaret Gowen & Company Ltd), Peter Cox, John Beattie (Carrig Conservation International), Liam Kavanagh (Delap and Waller), Moylan Consulting Engineers.

Contractor: Bowen Construction, Irish Natural Stone.

Viking and Medieval Dublin Archaeological Research Framework (2010)

Principal Investigator: Linzi Simpson (Margaret Gowen and Co. Ltd)

Associate Investigators: Dr Ruth Johnson (City Archaeologist, DCC), Donncha Ó Dúlaing replaced by Charles Duggan (Heritage Office, DCC), Professor Seán Duffy (Department of Medieval History, TCD).

Dublin City and County Archaeology GIS Project

Steering Group: Charles Duggan (Heritage Office, DCC), Dr Ruth Johnson

(Principal Investigator, City Archaeologist, DCC), Paul Walsh and Ed Bourke (National Monuments Service), Dr Andy Halpin (Irish Antiquities, National Museum of Ireland), Nick Maxwell, (Wordwell/Excavations. ie), Anthony Corns (Discovery Programme), Catherine Becker, also Christine Baker (IAI), Gerry Clabby (Heritage Office, Fingal), Dr Rosaleen Dwyer (Heritage Office, South Dublin), Tim Carey (Heritage Office, Dún Laoghaire).

Consultants: Siobhán Deery, Lisa Courtney, Pdraig Clancy, (Courtney Deery). Gearóid Ó Riain, Rob O'Loughin (Compass Informatics). Steve Hickey, Damien Maguire, Susan Curran, Joseph Cully and Niall Garahy (Archaeology Interns, DCC) Nicolas Vedelago / Guillaume Gaillard (Heritage Office Interns, DCC).

Architectural Heritage Projects

Henrietta Street Conservation Plan

Steering Group: Jim Keogan (Chair), Donncha Ó Dúlaing, Aine Doyle, (Planning Department, DCC), Sr Cathy Prendergast (Henrietta Street Owners Group), Frank Donnelly (Department of the Environment Heritage and Local Government), Ian Lumley (An Taisce), Mary Bryan (Irish Georgian Society), Mary Hanna (The Heritage Council), Geraldine Walsh (Dublin Civic Trust).

Consultants: Grainne Shaffrey (Shaffrey Architects), Dr John Montague (Architectural Historian), Sharon Greene (Carrig Conservation International), Dr Tracy Pickerill (School of Surveying and Construction Management, TU Dublin), Lorcan O'Flannery (Lee McCullough Engineers), Liam Boylan (Boylan Farrelly, QS).

Bank architecture in Dublin, a thematic survey and publication (2007, 2011)

Steering Group: Charles Duggan (Heritage Office, DCC), Carl Raftery (Conservation Office, DCC).

Consultants: Richard McLoughlin, Des Byrne (Lotts Architecture and Urbanism – Lead Consultant), with Dr Michael O'Neill and Mariam Allawerdi, Stephen Farrell, Agata Galczynska.

Conservation Strategies for the Follies in Saint Anne's Park

Steering Group: Charles Duggan (Heritage Office, DCC), Aine Doyle, (Conservation Office, DCC), Maryann Harris, Noel McEvoy and Mick Harford (Parks and Landscape Services Division, DCC), Oisean Kelly (City Architects, DCC).

Consultants: Grainne Shaffrey, Eamonn Kehoe, Mariam Allawerdi (Shaffrey Architects), Lorcan O'Flannery (Lee McCullough Engineers), Liam Boylan (Boylan Farrelly QS), Clare Walsh (Archaeological Projects Ltd.), Finola Reid (Historic Landscapes specialist), John Kelly (Lithan Ltd).

Laser scanning and Ortho Photography: Andrea Acinelli, Owen Lloyd (Surveying and Mapping Dept, DCC).

Historic Pointing techniques and Facade Finishes in Dublin City

Steering Group: Charles Duggan (DCC, Heritage Office), Carl Raftery (Conservation Office, DCC), Susan Roundtree (City Architects, DCC).

Consultants: Grainne Shaffrey, Eamonn Kehoe (Shaffrey Associates Architects); Dr Gerard Lynch; Dr John Montague.

Dublin's Twentieth-century Architecture Research Project

Steering Group: Charles Duggan (Heritage Office, DCC), Carl Raftery, Sarah Halpin (Conservation, DCC), Clare Hogan (Assistant Conservation Officer, DCC), Paraic Fallon, Patricia Hyde (Planning Department, DCC), and Colum O'Riordan (Irish Architectural Archive). Consultation at draft stage with Jacqui Donnelly and Marc Ritchie, (Department of Arts Heritage and the Gaeltacht).

Consultants: Dr Ellen Rowley, Shane O'Toole, Paul Tierney, Natalie De Roiste, Merlo Kelly, Carole Pollard, Aoibheann Ní Mhearáin.

14 Henrietta Street Museum Project (2015 – 2018)

Advisory Group: Paul Clegg (Executive Manager, DCC, Chair) Catriona Crowe (Archivist and Historian), Dr Edward McParland (Architectural Historian), Roise Goan (Cultural Producer), Professor Hugh Campbell (UCD, School of Architecture, Planning and Environmental Policy), Paraic Fallon (Senior Planner, DCC), Dr Jacinta Prunty (Maynooth University), Brian Crowley (OPW), Sheila Dooley (Dublinia), Seán Alyward (King's Inns)

Dr Mike Cronin (Boston College), Peter Brannigan (former resident), Francis Divine (Labour Historian).

Curatorial Team: Charles Duggan (Project Manager), Dr Ellen Rowley (Irish Research Council Post-Doctoral Fellowship). Padraig Clancy (Interim General Manager) and Catherine McGuinness.

Conservation Consultants: Grainne Shaffrey Eamonn Kehoe, Tomas O'Connor, Kevin McKevitt (Shaffrey Architects), Richard Ireland, Stephen O'Connor, Darragh O'Rourke (Barrett Mahony Consulting Engineers), Edith Blennerhasset, Chris Dolan, Darren Walsh, Brian O'Reilly (ARUP), Richard Mossop (DLMP), Luke Fagan (Maurice Johnson & Partners), Rubicon Heritage.

Researchers/Artists/Makers: Dr Melanie Hayes, Dr Timothy Murtagh, Dr Brian Hanley, Dr Kelly Fitzgerald, Dr Susan Galavan (Historians); Roise Goan (Cultural Producer); Paula Meehan (Poet); Sonya Kelly (writer); Shaun Dunne (Playwright); Niall Ó hOisín, Breffni O'Malley (Noho Ltd); Kilian Waters, Dan Keane (Arcade Film); Vanessa Lawrenson, Ricky Harris, Eleonora Bigi (bigO); Carl Kennedy (Sound Artist); Red Hare Media; Peter Maybury (Graphic Designer); Fuel and David Donoghue (Web Design); Ronan Costello (Model Maker); Shirley Henderson (Scene Creator); Christopher Moore (Furniture Advisor).

City Council Support: Fiona Meade, Margaret Mooney, Liam Kennedy.

Contractor: Gem Construction; Oldstone Conservation; Smith & Henderson; Gem Joinery; Bushy Park Ironwork.

Publication: More Than Concrete Blocks, Dublin city's twentieth-century buildings and their stories Volume I-II

Commissioner/Publisher: Heritage Office, DCC

Writers: Editor/Writer: Dr Ellen Rowley. Writers: Shane O'Toole, Natalie De Roiste (and archival image management), Merlo Kelly, Carole Pollard, Michael Ann Bevivino, Neill Ardiffe (Copyeditors).

Photography: Paul Tierney

Designer: Peter Maybury

Distribution: Four Courts Press

Conserve Your Period Dublin House annual lecture series

Partner: Irish Georgian Society

Steering Group: Charles Duggan, (Heritage Office, DCC), Emmeline Henderson (IGS), Mary McDonald, Niamh Kiernan, Sarah Halpin, Carl Raftery, (Conservation Office, DCC).

Speakers: Charles Duggan, (Heritage Officer, DCC), Jacqui Donnelly (Dept. HLGH), Frank Keohane (Chartered Building Surveyor), Mary McDonald, Niamh Kiernan, (Architectural Conservation Officers, DCC), Nicki Matthews (former Conservation Officer, DCC), Dr Nessa Roche (Dept. HLGH), Susan Roundtree (Conservation Architect), Ali Davey (Historic Environment Scotland); Grainne Shaffrey (Shaffrey Architects); Carl Raftery, Sarah Halpin (Conservation Office, DCC), Lisa Edden (Cora Engineers), Peter Clarke, (TU Dublin, Retired), Andrew Smith (Smith and Henderson).

Cultural Heritage Projects

Cataloguing and Audit of the Civic Museum Collection

Steering Group: Charles Duggan (Heritage Office, DCC), Dr Mary Clarke (City Archivist, DCC), Alistair Smeaton (Dublin City Library, DCC).

Consultants: Eneclann Irish Genealogy and Research Services, Aidan Walsh (Cultural Consultant), Aquaship, Dave Meehan, Photographer.

Public Sculpture Survey and Conservation Programme

Public Sculpture Survey

Steering Group: Donncha Ó Dúlaing (Heritage Office, DCC), Katriona Byrne, (Conservation Office, DCC), Jim Keogan (Planning Department, DCC), Jack Gilligan (Arts Officer).

Consultants: Peter Cox, Sharon Greene, Elayne Greene, John Kelly, Helene Plower (Carrig Conservation International)/Hugh Brady (Brady Shipman Martin). Research by Deirdre Conroy (Archive Consulting).

Conservation Programme (O'Connell Street only)

Steering Group: Donncha Ó Dúlaing (Heritage, DCC), Aine Doyle (Conservation Office), John Heagney, Killian Skay (City Architects, DCC), Planning Department, Jack Gilligan (Arts Officer, DCC).

Consultants: Jason Ellis (Lead Consultant), Andrew Naylor, Brian Hall.

Contractors: Brendan Waters, Alexi Iliev, Saul Jones, Cathal Cregg, David Sweeney, Joey Dervan, Gerry Fanning.

Living the Lockout: The Dublin Tenement Experience / HENTOWN

Living the Lockout: The Dublin Tenement Experience

Management Team: Jim Keogan, Charles Duggan (DCC), Kevin Baird (Irish Heritage Trust), Sally-Anne Kinahan, Mick Halpenny, Charlotte Wray (Irish Congress of Trade Unions).

Advisors: Catriona Crowe (Archivist, Historian), Padraig Yeates (Historian), Dr Kelly Fitzgerald (UCD), Gertie Keane (Internship, DCC).

Project Management, Research: Jennifer McCrea, Dr Danielle O'Donovan, Valeria Gorner (Irish Heritage Trust).

ANU: Louise Lowe (Director), Owen Boss (Visual Artist).

Cast: Lloyd Cooney, Barbara Ni hAodha, Laura Murray, Eric O'Brien.

Front of House: Lorraine Scanlon, Tracey Bardon, Dee Burke.

HENTOWN

Steering Group: Charles Duggan (Heritage Office, DCC), Dr Ellen Rowley (Curator, IRC), Dr Kelly Fitzgerald (Advisor, UCD).

ANU: Louise Lowe (Director), Owen Boss (Visual Artist), Carl Kennedy (Sound Design), Niamh Lunny (Costume).

Cast: Robbie O'Connor, Gillian O'Brien, John Cronin, Thomas Reilly, Daniel Monaghan, Leanne Cuttle, Lily Rose Boss.

Producers: Lynette Moran, Matt Smyth.

Museum

Poetry Commission: Paula Meehan's *Museum* was commissioned in 2017 by Dublin City Council as part of a creative development that was led by Róise Goan, Charles Duggan and Dr Ellen Rowley.

Photography Commission: Dragana Jurišić was commissioned in 2019 by selection panel comprising Charles Duggan (Heritage, DCC), Ruairí Ó Cuiv (Public Art Manager, DCC), Paula Meehan (Poet), Valerie Connor (Curator), Iseult Byrne (CEO), Gemma Sexton (Dublin City Council Culture Company).

Artists: Paula Meehan, and Dragana Jurišić.

Designer: Design HQ, Oonagh Young Gallery.

Best Address in Town, Henrietta Street and its first residents, 1720 – 1780

Author: Dr Melanie Hayes

Archival Images/Illustrations: Charles Duggan (Heritage Office, DCC), Marcus Lynam (Illustrations).

Research advisor: Dr Christine Casey, Peer Review: Dr Edward McParland.

Publisher: Martin Fanning, Martin Healy, Sam Trantum (editor), Anthony Tierney, Four Courts Press.

Designer: ANU-design

Publication: Spectral Mansions, Henrietta Street and the Making of a Dublin tenement, 1800 – 1814) – publication pending

Author: Dr Timothy Murtagh

Archival Images/Illustrations: Charles Duggan (Heritage Office, DCC), Philip Marron (Architecture student, TU Dublin).

Research Advisor: Professor David Dickson.

Publisher: Martin Fanning, Martin Healy, Sam Trantum (editor), Anthony Tierney, Four Courts Press.

Designer: ANU-design

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