

# CORKCITY CULTURAL HERITAGE ECONOMY & PUBLIC SPACE FOUREM ARCHITECTS

Economic Recovery  
& Social Benefit  
in The Heritage Environment  
& Public Realm  
Submission to Cork City Council  
October 2021  
July 2021



This draft study has been prepared for the Development Plan Submission for Cork City October 2021 by Fourem Architects. The purpose of the report is to identify the significant nature of Cork and the form and material quality of the public realm of the city to better reflect the status and economic potential of regeneration.

# Cork City

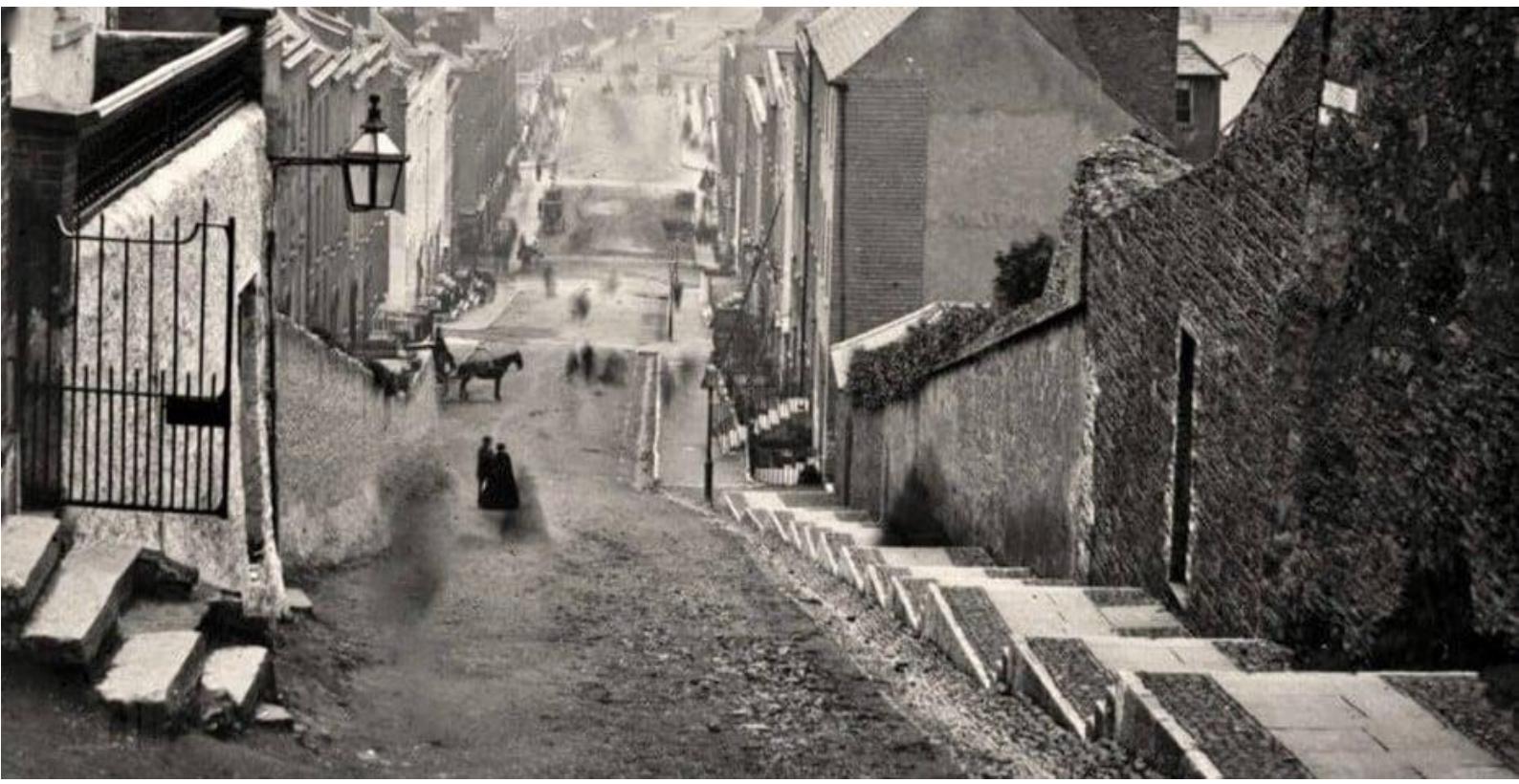
## Heritage Protection Cork

*“The benefits of investing in heritage for liveability, job creation, and local economic development have been increasingly studied and debated over the last few decades..”*

*“Heritage anchors people to their roots, builds self-esteem and restores dignity. ”*

*“A conserved historic core can differentiate that place from competing locations – branding it nationally and internationally, thus helping to attract investment and talented people. ”*

- from 'Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development' (The World Bank)



# Introduction

## Ireland & the New Architecture

### Establishing Cultural Significance



View of the Golden Bend in the Herengracht, Amsterdam, Gerrit Berckheyde, 1671 1672



John Soane Image c 1790

A new architectural expression arrived in Ireland in the 18th century. Clean simple lines were combined with classical proportion and detail inspired by the architecture of Andrea Palladio from the Venetian State of the 17th Century. Irish towns and cities began to represent a built form of the philosophy of the new Age of Enlightenment that was sweeping across Europe and Palladio's work greatly influenced Ireland. This was the 'Irish Age of Reason' in architecture and formed the greatest part of the distinctive built heritage of our country. It was a period of growth and optimism, brought about by peace and trade. In the period between 1750 and 1840, the population more than doubled from three million to eight million people and in that period many of our villages, towns and cities were almost entirely rebuilt and, in some cases, redesigned in classical urban form. Cork is such a town.

Serious problems in Ireland which led to famine, population decline and a lack of industrialisation in many parts after the 1840s meant that the architecture of the period was greatly preserved until late in the 20th century.

In the period of growth, economy of thought and ingenious consideration of design produced great beauty effortlessly. The examination of any one element of this architecture clearly demonstrates the classical simplicity and practicality of the age.

In Cork, the town was greatly enriched by significant and monumental architecture and planning. The Market house, now Library is a notable monument in the town centre. Following from an earlier town of 18<sup>th</sup> and 19<sup>th</sup>



Century plan part of the seafront and Casement Square were re planned by Decimus Burton who studied under John Nash and John Soane. All were highly accomplished and significant architects of their day. The redesign was promoted by Lord Middleton.

The town has many notable buildings and terraces of the mid-19<sup>th</sup> Century of considerable architectural impact and rarity. The final major intervention being St Colman's Cathedral designed by Edward Welby Pugin and George Ashlin in 1868.

## Why Heritage is so Important for Cork City



To promote heritage as a driver of economic success, social wellbeing and care for the environment.

Heritage protection and use is central to our ambition for a prosperous Cork. Heritage can underpin our economic and social success. The role of heritage in the economy and in social wellbeing is well documented. We hope to further understand the role of heritage as a catalyst for investment value and more broadly as a defining factor of a successful city. Cork City is and was a highly specific place at the forefront of history. Our heritage is an asset that can do great things to attract a creative workforce and new investment and development.

The historic built heritage and natural heritage of Cork is now a rare and significant heritage and stands as testament to the growth of the City and the past achievements of the people. In many cases heritage defines the identity of the citizens. Today following years of planning of roads, demolitions, poor architecture and neglected maintenance the once great Cork City is looking tired and runs the risk of being *all things to all persons and nothing special to any*, not achieving our potential due to lack of expertise and lack of a balanced approach to the environment, heritage and new design and construction. We can do better to market our City as an advantageous place to be but it requires a rethink of how we protect and present our historic urban city core in line with the beauty and restraint of our Continental neighbours.



## The Economic Imperative



Our City has become unattractive to live in and is not reaching its true potential. When a location is not attractive to investors it means there is no confidence in the market. Confidence has been eroded and we haven't reacted in time to create policy to protect those that have invested and to attract those new and creative interests that would invest. We have allowed our Historic Centre to become a risky environment for investment and we haven't protected the interests of those that already own property and have invested in a reduced community. We have failed to protect the authenticity of Cork City making it lacking in special nature or interest. A lack of care for the built environment and heritage is greatly contributing to the reduced environment in Cork both in

attracting investment and caring for existing value. Economic thinking has become more complex on the issue of investment and growth and the authentic and historic environment has an advantage over places not cared for in attracting investment and an educated workforce and retaining a sense of purpose and identity.

## Cultural Built Heritage and the City of Cork

In design terms the city is a built environment of architecture set in a landscape where the construction of the architecture and the objects and traditions that represent the works of mankind are considered evidence of Cultural Heritage. A town, city or settlement by its nature is a place of rich, varied cultural heritage that forms a great part of our identity as citizens and as individuals. The built heritage of a place is specific to that location and is often what is recognised and defined as the greatest heritage asset of the area. This is due to the intrinsic nature of what a settlement physically is as architecture set within a specific landscape; the form of which bears testament to the values and identity of the society and the place. The loss of built heritage is often felt as a great loss in the minds of the people of that place and the effect mentally and financially should not be underestimated by policymakers.

## Public Realm Repair Economic and Social Benefit

The economic benefits of new public realm works are difficult to define. In County Cork, particularly in coastal places, tourism potential goes unrealised and liveability is a new concept to help repair and restore our towns. It is important to maintain and strengthen identity in our individual towns and improve wellbeing through an improved environment. In Cork with such a significant history and an important collection of protected architecture and landscapes the opportunity to benefit from a carefully repaired and restored townscape is underestimated. The benefit of good design in the town can reveal the assets of the built architecture and public spaces of an important and significant place, in the history of County Cork, Cork Harbour and the World.

## Opportunity for Cork

Cork has untapped resources routed in the story told by the physical architecture and public space of the town. The setting of the buildings that create the streets and spaces physically represent the historic authenticity of a significant setting and streetscape. We may greatly add to the important asset that is Cork through informed and restrained public realm design. Improvement of the streetscapes is a great opportunity for Cork that can reap rewards for



Grand Parade Cork, Late 19<sup>th</sup> C

the town as quickly as it might fail to impress and become dated by contrast if approached in the wrong way. Success is in the presentation of the authentic character of the place without dilution of its best assets. Cork in its essence will not fail to impress and enrich people's sense of identity and wellbeing. Repair and restoration of the physical environment of such an important historic place can attract investment and creativity to drive the local economy while greatly improving the amenity value of the town for the people who live there. There is so much of value from the public buildings and spaces to the seafront landscape all of which are authentic and rare historically. The opportunity for Cork is to create much needed authenticity with an enduring approach to the value of existing historic assets.

## History of Public Space

### Establishing Cultural Significance in Cork

Many Irish towns began a new life in the 17th Century or early 18th Century with the adaptation of classical architecture to Ireland, also referred to broadly as Palladian architecture. Most of our buildings in the country and coastal towns were built between 1700 and 1850 in a period of great Georgian trade and industry supported by the expansion of travel and opportunity throughout the World. Cork has greater significance due to its place in the trade routes of Northern Europe and as a final port of call before an Atlantic crossing. It is also a strategic port for defence in an important harbour setting. Designed and laid out in part with highly accomplished architecture of the Italianate revival, the city defines the Irish Renaissance in architecture of the late Georgian period. There is much to reveal in the layered significance of Cork.



Grand Parade Cork, Late 19<sup>th</sup> C

## Early Public Space

Early townscapes were defined by plain streets and squares finished in rough cobble or gravel and sand mixes to create firm ground. They had almost no street furniture. Surfaces became more significant over time, but the simplicity always related to the architecture of the buildings which defined the public spaces.

## Development of the Public Realm

The dramatic setting of Cork and the planned nature of the architecture and public spaces create a uniquely rare and historic landscape. As streets became occupied and trade became prosperous many houses became shops in the centre of the city, where the more major streets and squares could afford to be paved to a better standard to increase the experience of customers and visitors. This created a hierarchy in the expression of surfaces which exists in many historic cities today. Materials in a city like Cork were used to reference a language in Europe of banding and highlighting of contrasting stone finishes. White limestone contrasted sand and gravel finishes (Hoggin) and dark flag stones and designs were practical but always related to the architecture of the city. The earlier the spaces the more random the materials. For instance the Medieval City was defined by clay paving and random flags, especially in the laneways, Shandon area and Barrack Street Area while finer flagstones and kerbstones dominated the wealthier later streets of the historic city.

## Economy of Design

Economy of thought defined the design of the historic public realm. Forms of paving or cobbles were used due to an availability of local materials. These were used in a careful manner to avoid waste. There was a desire to use all of a material and this led to different lengths of kerbstones or different widths of slabs subtly defining the character of a place. The route of the design was based in a respectful use of resources and an evolved technical ability in a time when labour was cheaper than material costs in today's terms.

## Finishes & Materials

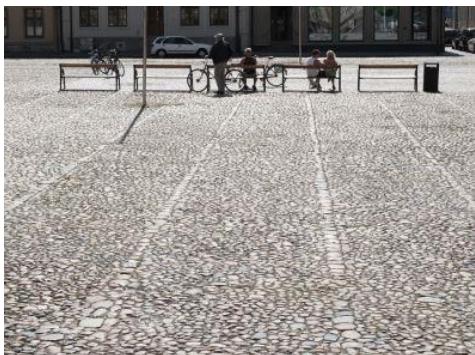
### Gravel and Hoggin

Gravel mixed with sand was often used for paving streets in the 17<sup>th</sup> and 18<sup>th</sup> Century. This followed a tradition of the continent for hoggin (sand and gravel mixed) used on pathways and often seen today reserved for larger urban parks and play areas in towns and cities. It is also found in historic gardens. Much of this widespread surface treatment was covered in either tar McAdam or concrete screed from the early 20<sup>th</sup> century.

Gravel, sand and clay bound to create a durable surface.

### Cobbles

From the 17<sup>th</sup> Century cobbles, which were of various sized stones were used to pave public streets and places of industry like mill yards and farmyards. Using more regular river stones these cobbles were often used to create paved areas (early footpaths) in front of buildings and particularly used also in open drainage



New cobbles and setts, Kalmar, Sweden 2003  
Caruso St John Architects

channels. The technique is ancient, economical and highly antique for use in the historic city especially the Medieval City for recreating a

Textured, dark, small stone surface often laid for good drainage. Greys, browns and purples.

## Kerbstones



New setts and paving Cork

The first footpaths were created for designated walkways in front of buildings. The placement of kerbstones was always parallel or related to building facades and formed part of the architectural expression of the city. Raised kerbs created a defined raised walkway that made for safe uninterrupted walking routes which facilitated walking or browsing of shop windows and entering buildings. This removed pedestrians from traffic, which became more prevalent in the 19<sup>th</sup> Century. Kerbstones were always light in colour in County Cork and Cork City, following the classical tradition of contrasting colours and banding of light stone within a darker landscape seen throughout Europe. Banding always related to the architecture of the buildings or a pattern within a public space. Kerbstones were always a visual and light band defining the change in level of the edge of the footpath. Kerbing formed a platform of a footpath which was perceived as a base for the architecture of the streetscape and for significant public buildings. Traditionally of Limestone or fine Granite, kerbstones were always pointed. On plan they varied from 175mm width on major or wide streets to as little as 75mm in width on minor streets and lanes. The depth varied.

Very light-coloured kerb stone in various lengths forming and defining the edge of a change in level. Often larger in wider streets.

## Flagstones



Historic paving slabs and kerbstone

Streets that were busier and often with commercial activity, particularly in the city centre began to use regular flagstone paving on footpaths in the mid-18<sup>th</sup> Century. Shopping streets in the 19<sup>th</sup> Century would have flag against light kerbstones to better improve safety, cleanliness and the experience of the citizens. The presentation was always of a classical language of contrasting stone colour with white kerbstones. Some footpaths in gravel were upgraded to flagstones, laid in lines, which meant no onsite cutting. These often-represented routes. Flagstones were used randomly in laneways and often down a central route with random cobbles filling in the space. They were used in bands on streets to create safer and cleaner forms of crossing. Flagstones in Cork City generally came from County Tipperary quarries, where the stone flag was a strong paving material and had a suitable dark contrast desired to define the almost white kerbstones.

Flagstones were dark grey, came in different sizes and were almost always laid in bands of different widths stretching from the kerb edge to the buildings to make best economical use of the surface. Joints were always narrow.

## Setts

Setts are more regularly shaped cobbles and became popular in the 18<sup>th</sup> Century and 19<sup>th</sup> Century especially in larger towns. They were usually square or of a later 19<sup>th</sup> Century rectangular form. They were often laid in a fan pattern which reflected the shape of the reach of the arm of those laying them. Square



Historic setts and kerbstone



Setts on Patricks Bridge, looking towards the Opera House. Lawrence Collection

setts were of a varying size but did come in flat topped forms for a regular, flat street finish. Setts were laid in streets that would have been active and prosperous in the 19<sup>th</sup> Century including the quaysides of the city. Historically setts were used to form small ramps and changes in level to crossing areas as well as for paving entire streetscapes or the entrance to a large property. In Cork many finishes of setts can be seen at the Port of Cork / Custom House Quays still remaining.

Textured small regular stone blocks for paving laid by hand close together and without joints. Usually part of the palette of dark materials contrasting with lighter kerbs or banding.

### Furniture

The character of historic spaces in our towns was that of an uncluttered and empty landscape defined and enclosed by the facades of the buildings. Elements of seating were in stone or were of cast or wrought iron in more leafy places similar to those used in historic gardens. Some seating was made of timber or a combination of timber, cast iron or steel.

Bollards in historic places were often used to define the edges of a space, separate traffic or form a protective item at the water's edge. Bollards were of stone and in County Cork, were usually octagonal and tapering. Historic bollards were also created using discarded small canons and classical forms which became a cast norm in the 19<sup>th</sup> Century. In more early landscapes or more rural landscapes timber bollards were used.

The historic landscape had significant kerbstones or guardstones within the landscape as well as stone bollards that defined the character of the space. 19<sup>th</sup> Century cast elements such as bollards and railings as well as manhole covers became prevalent later and were often cast by local foundries in simple classical designs. Cork city and Cork share some notable examples.

In the 18<sup>th</sup> and 19<sup>th</sup> Century, lighting came from oil or gas lamps sparsely placed in the streetscape, often located at intersections. Later in the 20<sup>th</sup> Century letter boxes and telephone boxes entered the streetscape supported by telegraph and electricity wiring and poles

## Characteristics of the Historic Environment

### Burra Charter Principles (see Appendix)

It is the intention of this document to establish longstanding principles that may be applied for the benefit of the town using the guidance of the International Council on Monuments and Sites ICOMOS. Briefly outlined here:

*2.2 The aim of conservation is to retain the cultural significance of a place.*



White kerbstones of different lengths define the environment of historic County Cork

*3.1 Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.*

*22.1 New work such as additions or other changes to the place may be acceptable where it respects and does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation.*

*22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of the place.*

Combined surface textures and finishes



Crossing Cork City, Grand Parade NLI



## Simplicity



North Street Skibbereen Simplicity of Planting  
Lawrence Collection NLI

The historic landscape contained a restricted and defined number of materials and design devices that reflected the local materials and classical traditions of the day. Maintain materials without waste or excess but designed for longevity and endurance. Space was often almost empty and defined by changes in texture and material changes punctuated by the contrast between dark grey surfaces and lively contrasting white banding and kerbing. The modern designer must step back from needing visually impactful design intervention, except where great skill is exercised within a framework and consultation.

## Hierarchy

Towns had centres that were paved in the best manner available. The finishes used reduced in type moving out from the centre. Hierarchy defined the character of our towns and informed us when we were in relation to the town centre or places of a significant character or function.

Setts on streets or cobbles occurred in the centre of towns and flagstones occurred on footpaths in busy streets, defining their importance. Every street had the basic framework of light kerbstones but the surface of footpaths was often a gravel or hoggin mix outside the centre of the town or nearer to green areas. This reinforced the hierarchy.



Popes Quay Cork, Lawrence Collection NLI  
Simplicity and shared space

In the system of hierarchy, the entire character of a town was defined by the consistent elements like kerbstones or cobbled drainage channels or gravel streets. The hierarchy was created by the addition of special materials like flagstones or setts in the more populated or defined central streets, market spaces or quaysides. A framework was used in the entire town and added to in the more central areas with additional layers, creating an all important hierarchy and reinforcing identity.

## Local Materials

Local materials can define a sense of place and often define the time a place was flourishing. They can create a sense of time and place that captures the imagination and tells a story about local distinctiveness. In County Cork gravel streets and pavements defined our towns and villages with cobbles and white kerbstones adding to the scene, all sourced locally. Flagstones and kerbstones were often sourced from within the county or just outside and were the most imported element in the 18<sup>th</sup> Century urban landscape.

## Local Identity

Identity in the streetscape is rooted in the architecture. Many Irish towns and streets present themselves through the architecture from the 18<sup>th</sup> and early 19<sup>th</sup> Century. Some of our towns have a medieval form of architecture and many are far older than they seem to present to be. The form and quality of the townscapes defines a sense of continuity and identity that makes a place significant and individual and protecting this and enhancing this quality is greatly beneficial to happiness and wellbeing and thus often to economic opportunity.

## Sense of Place

Every Village, Town or City had locally available materials and particular ways of doing things defined by their location and local knowledge and skills. Towns in the County of Cork were often presented in similar ways but defined by choices that were made by the towns relating to factors like prosperity or function. Some busy and successful towns had streets that were paved and yet sense of place is defined by things like the time the works were carried out which retains a variation even within what seemed a limited palette of materials. All this combined with the fortunes of good architecture, topography and river landscape created unique characteristics for each place. The towns of County Cork were defined by simple spaces, contrasting light kerbstones with darker surfaces and a handmade or artisan quality driven by what were very practical choices, made in a time greatly influenced by classicism. Each place had its own unique characteristics following a similarity that defined County Cork.

## Architecture & Space

The heights and widths of buildings as well as their layout which defines the enclosed nature of a street or place should inform the layout of key elements of design. Footpaths form the historic the base of buildings. Kerbstones are larger in larger streets. Public spaces are addressed by public buildings. There are many constants that define the character and identity of County Cork towns. The architecture defines and encloses public space and the landscaping is how we inhabit the space with materials and furniture.



North Mall Hoggan and White Kerbstones  
Lawrence Collection NLI

# Local Finishes in Cork

## Gravel and Hoggin

Cork streets were defined by bound gravel and hoggin finishes or cobbled and included the same street gravel surfaces on the footpaths creating a simple aesthetic.

## Cobbles

Streets were presented with cobbles made of regular size but irregular form of stone shapes that were tightly packed together and easy to repair. The textured, natural finish was often also used in farmyards of the time and in drainage channels also.

## Kerbstones

Kerbstones were of white Cork limestone and of varying lengths. Sometimes they were of white granite but always presented a strong contrast in colour with surrounding surfaces in the classical manner, particularly in Cork and Cork City where classical norms were understood. Kerbstones varied in width in different streets and were narrower in less important and wider in more impressive spaces.

## Flagstones

Flagstones were laid in rows of different widths and of a dark grey surface in the 19<sup>th</sup> C. City and were randomly placed in the earlier Medieval City. Hand formed, they had rectangular fine finished edges and were laid with minimal joints and in consistent colours. While they were pointed with white lime joints they were laid to appear as one single surface from a distance.

## Setts

As a relatively prosperous place dark setts were used in Cork and were placed on busier streets or at the entrance to larger buildings or in more industrial places like the quaysides. By the late 19<sup>th</sup> Century dark clay setts were sometimes used and of a consistent and regular form, overfired for strength, producing a dark colour. Joints between all setts were as narrow as could be achieved.

## Furniture

Street furniture in Cork was confined to lighting and stone kerbs and guard stones with railings around churches and some larger homes. Significant stone bollards were used in Cork at the water's edge as were cast railings in classical and rare forms of significant interest. In the historic city bollards were first formed using discarded canons and the shape predominated in 19<sup>th</sup> C. Cork. The Medieval City would have seen timber bollards. Timber cobbles were used between the tramlines of the 19th Century.

## Maritime Structures

The quaysides of Cork are constructed in impressive maritime or naval architecture and display a strong sense of practicality, a knowledge of classicism and maritime construction. Quaysides such as at Georges quay and Sullivans Quay had steps and access to the water including slipways and railings which are highly significant. The area displays a significant and important rarity instantly recognisable as of a national monument status. The slipways which also appear on the North Chanel of the river have highly rare and significant cobbles and surfaces. Many of the quays have rare quay stones and railings with a rare type of historic parapet predominant in the North Channel. The setting maritime use and tradition warrant care, protection, informed conservation, and restoration for economic and social benefit.

## General Recommendations

### Public Realm

#### Define where you are

Cork is a maritime city that prospered well in the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> Century. This defines the character of the lanes, quays streets and spaces which were formed in the classical manner with planned significant spaces and covered waterways giving urban form to the earlier Georgian city in the 18<sup>th</sup> Century. The early squares are of classical form and are defined by significant simple Palladian architecture. They are highly significant in form and proportion. Most notable being the Grand Parade though it has suffered much damage to the enclosure of the space and poor architecture it could be repaired. The opportunity for the public realm is as is a conservation project to reinforce the value of the Historic City and by definition all additions should be quiet and respectful to the historic townscape which in many cases just needs to be repaired sensitively or to have sensitive architecture placed within the historic fabric.

#### Define what you want to achieve. To be special.

Cork could be vibrant city of restored, repaired and authentic streetscape and landscape revealing the great assets of architecture while restoring the simplicity and crafted material nature of the place. It is vitally important to respect the spartan Irish classical nature of Cork. It is crucial to protect the setting and landscape to the River Lee and from the many vantage points within the town due to the hilly landscape.

The historic nature of Cork is rooted in the placement of the city in a hilly valley of low lying centre and multipole river branches. Economic and social benefit can be achieved from repair and reinstatement of the intrinsic character of the place which could include restoration, repair and sensible, quiet addition of modern intervention in a process of much needed decluttering of the landscape. The process should reveal further some of the greatest and most significant and rare assets of built and urban space, structures and setting in the country by reference to early historic images. Most cities are now using simple



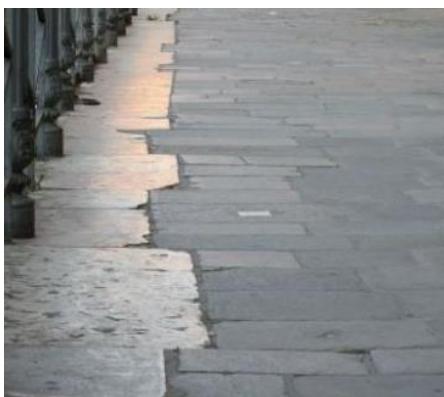
Town Square Kalmar, Sweden Caruso St John



Town Square Kalmar, Sweden 2003 Caruso St John

markings, slow speeds and shared surfaces in their historic centres to support communities and character which makes a place special and interesting.

### Keep it simple



White Limestone and paving flags contrast Venice  
Still seen on Wellington Road

The streetscapes of Cork require de-cluttering in an informed manner. Any and all pre mid 20<sup>th</sup> Century items and structures, no matter how small, should be cared for and retained with sensitive restoration of the landscape character. The city requires highly sensitive adaptation that creates an historic referenced simplicity that is long lasting and sympathetic to setting but of second place to the architecture of the town which defines the urban space.

### Keep it traditional

Define the limited palette of materials you will use in the townscape and let them be traditional in form. In Cork there are hierarchies of place defined by the 18<sup>th</sup> Century streets and squares, the 19<sup>th</sup> Century terraces and rows, the maritime quaysides and slipways and the early 19<sup>th</sup> Century promenade set in a quayside location of great significance.

### Repair the classical identity

Use contrasting colours of dark paving, setts or cobbles or hoggin with contrasting white kerbstones

Remember a classical identity was always employed in all County Cork Towns. Relate any banding to the architecture and street form particularly in Cork where fine spaces and fine architecture is present.

### Keep the identity

Use local materials and keep all existing items of paving or furniture that are pre 1914 or significant by their rarity or historical significance.

### Establish Hierarchy in Materials

Decide on different widths of kerbstones for more major and more minor spaces. Choose soft materials and avoid machine cut or manufactured materials if possible, particularly on large surfaces.

### Use visual contrast

Decide on a white stone kerbstone and vary the length of it into at least 8 different lengths.

Decide on a general contrasting paving material for the footpaths. Outside the centre, either asphalt or exposed aggregate concrete and close to the centre flagstones, setts and cobbles of minimal joints.

### Relate the paving to the architecture

All footpaths should follow the line of the architecture and be parallel to the original paving line if possible. Any banding or kerbing should be located to address the design of the architecture, particularly the planned terraces and public buildings and places.



Classical identity at Basilica St Paul, Medina, Malta



Urban Space Project, La Placa Del Pallol, Girona

Museo Archeological Nazionale di Aquileia, Italy

Could this material quality and contrast be the promenade quayside or the squares in Cork? Material quality on the ground defines the historic environment.



Piazza XXIV Maggio, Cormons, Italy, Boris Podrecca

## Relate the paving to the historic setting

In Cork there are hierarchies of place defined by the 17<sup>th</sup> and 18<sup>th</sup> Century streets and squares, the 19<sup>th</sup> Century terraces and rows like Langford Terrace, Devonshire Street etc, the maritime quaysides and slipways and steps to the Shandon and Barrack Street areas. Hierarchy informs the choice of materials and surfaces that appropriately relate to the historic form and quality of the places maintaining the subtle differences between the distinctive characteristics of the spaces of different times.

Setts could also be used to define shared surfaces in earlier Medieval and 18<sup>th</sup> C spaces.

## Hierarchy of Finishes in Cork Locations

MEDIEVAL TOWN CENTRE & HISTORIC SPINE

18<sup>th</sup> and 19<sup>th</sup> C TOWN CENTRE SPACES

QUAYSIDE LANDSCAPE

SURROUNDING STREETS 19<sup>th</sup> C CITY



Cut out parking from footpaths takes priority from all who use the footpath and removes the idea of promenading so important in historic towns. Vehicles

## Make the footpaths then make the Islands

Wider footpaths are welcome and should be continuous without cut-outs for parking. Additions to the footpaths for crossing, parking, planting or furniture should be separate added linear spaces.

Accept the challenge of marking parking and set down spaces read separately from the footpath. Let parking space be flexible (traditional white paint can be fine) and avoid cutting spaces out of footpaths or adding incongruous projections to footpaths. Footpaths can be widened with reference to architecture of the street and not carriageways. DMURS is a very good source of what can be achieved for shared surfaces in historic spaces. Cut outs and additions to simple paving affect the visual and physical connection between

architecture, footpaths and larger public spaces. Kerbs and banding should be seen as the linear base of the architecture.

There is no celebration or practical use in wide footpaths if they are narrowed by parking cut outs. Avoid this model completely if you can and let flexible parking and set down be on the streets as part of a zone for other functions as it was traditionally. Flexible parking can mean increased or reduced numbers and should be defined by signage not landscape that cannot adapt. For instance quaysides could have much parking placed on cobbled surfaces that is reduced in future if preferred with no change to the built surfaces. Its time to stop making car parking part of the architecture of our streets and to design it for flexibility as part of the existing street or quayside landscape. The more cars must navigate varied streets the more slowly they travel. We need to give pedestrians the uninterrupted footpaths and car parking a flexibility defined. This is a significant change not easy to do.



Parking should not be the defining force for streetscape. Let that be the architecture. Use ground markers for parking places and know they can change and adapt in future and if removed, the urban landscape should not be left scarred by todays parking allocations.

## Maintain the Strongest Features

Let modern functions integrate and be subservient to the historic landscape and material quality. If we don't we dilute the special nature of our city and we effect economic potential. Too often we dilute special character in form of aesthetics that then become the language of out of town places.

Functions always change and adapt. The design of paving should relate to the architecture of the historic space being created. Time and again this has shown to be the most flexible and sustainable approach. Open space sympathetically finished creates the best flexible and liveable landscapes.

There is no place for stainless steel, planar glass or plastic in the environment of the Historic City. To maintain character we should be rigorous on this exclusion. Greater creativity results in a limited palette of materials. The palette of materials used in paving and landscape should be enduring and of the time with reference to historic images. No items should be catalogue or generic.

## Use timber and cast-iron street furniture.

Use simple steel railings based on wrought iron precedent in the town from the 18<sup>th</sup> and 19<sup>th</sup> Century.



Vartov Square, Copenhagen. Hall McKnight

Never use stainless steel or planar glass in the historic town. Avoid any material that is manufactured or used in predominantly out of town locations. If a material or form of material could be found in a generic form in a car park, garage forecourt or commercial high street it will date and erode the identity of the town from the day it is installed.

Landscapes, like all things are damaged by too much confusion or addition of conflicting items. Refer to historic imagery, plans and maps at all times. Use a stone kerb throughout the town but don't use expensive stone paving in a secondary street when a simpler finish is preferable or expensive stone paving in a parkland when a hoggin or lawned finish may be preferable. Save resources for special items like a stone bollard, flagstones or repair and restoration of



Seating Verona

historic fabric. Artwork should be of national status or not at all in the public realm.



19<sup>th</sup> Century Street Light County Cork

## Strengthen the Character of the Medieval Spine

The Medieval City has great potential for liveability and tourism and identity benefit for the City to tell the story of a time and city origin historically. The area forms part of the character of the city that should not be diluted but should be enhanced to prevent the loss of significance and the Historic City becoming nothing special to anyone. Dilution of character elements of paving, landscape, relationship to the river must be counteracted if significance and economic and social advantage are to be maintained.

## Apply Economic Principles

Economy of design balances the need for long term sustainable investment of the existing landscape and setting. Resources should be maintained for repairs and the restoration of the landscape qualities that connect us to the past. In changing times an environment that retains continuity and heritage protection leads to health and well-being. Special nature makes an environment that is special to everyone. Hierarchy of finish should reflect the hierarchy of the City spaces and the different times of development. Maintaining hierarchy helps to maintain clarity and special character in a city.

## Lighting, History and Liveable Areas

In narrow busy streets like in the background streets of Cork, lighting is best placed hung from wires between buildings or attached to the buildings. Road guidance for light levels must be reduced and adapted in the historic environment for streets and shared spaces that are not roads. Light pollution should be reduced dramatically especially in a historic environment. Lighting for road guidance is guidance and lighting should be comfortable and, in the background in the historic environment, as if relating to a quiet residential area. Lighting in historic places should be like moonlight and not advertising.

Fittings should be of simple, modern, quiet form. They should be made to disappear into the landscape or be of accurate and relevant historic form to address a restoration of a known original, particularly in the setting of an architectural landmark like a bridge or public building. The adding of fittings should never damage historic material. Simple lighting with historic repair and restoration should define the approach.

Lighting should display warm light only in the historic city and any lighting of buildings should be soft and subtle to increase natural moonlight-based modelling. Light sources should be hidden where possible and not irritate those inside buildings in the town.

Where the streets widen to larger spaces a separate lighting approach may be needed. In all cases light fittings should be quiet, unidentifiable and have no discernible style at all other than trying to be quiet and formal or hidden. Creativity and subtlety is central to good lighting. Avoid shining light upwards as it creates pollution and a grotesque nature of building lighting.



Fernando Savoia Square Verona CLAB Architects

The encouragement of a living inhabited town should always consider the needs of its residents in terms of lighting and keep light levels low and fittings unobtrusive.

## Guidance and Regulations

Shared surfaces, slow traffic, and level changes can be supported and informed by the guidance for landscaping in modern housing developments and DMURS. Guidance documents present shared surfaces and slow traffic giving access priority to residents and not traffic movement in new neighbourhoods. The guidance is primarily influenced by knowledge of successful historic environments. Slavish interpretation of guidance will damage historic environments. Interpretation of guidance in the historic environment requires a creative approach and a knowledge beyond the creation of painted road markings and traffic movement in neighbourhoods. Especially in historic spaces. Cork City please stop painting road marking lines on the roads, facilitating fast moving traffic and excluding pedestrians in our historic quays, streets and spaces.

## Safety

Create overlooked spaces that are open and avoid walls or enclosures that could become antisocial spaces. Avoid designs that create unsafe circumstances. Public spaces must be overlooked by occupied buildings to be safe.



## Access and Use

Access for all is centrally important in the public realm. Adequate provision must be made for access. In conservation areas the use of natural materials must maintain a fully accessible environment. Setts and cobbles particularly must be chosen to be flat enough to form no impediment to walking or assistance vehicles. It is usual now for setts to be of varied size but with one side flat enough for easy use. White minimal painted markings are considered best for indicating parking or other functions onto traditional surfaces as they are clear, sit well in the historic environment and are easily altered and changed as needs change without involving another construction project. Some places use small white crosses on cobbled surfaces to indicate parking. Infrastructure for access can be invasive and limit choice. Steps and ramps may often be avoided with ingenious consideration of context.

## Landscape Conservation and Tree Planting

Trees in the Historic City should be from pre 1900 available varieties. Significant trees should be located in locations suggested by historic images and researched local species. The more native the tree variety, the more it will support wildlife. Hardy oaks and hawthorns can be used extensively when standardised. Limes are traditional in rows where there is space. Elms are hardy and appropriate for Cork. Historic images should inform the identity and the approach to planting as often significant trees and varieties defined a townscape. Specimen trees were often planted and became part of the character of a place having been imported in the 19<sup>th</sup> Century. Open space or parkland can support specimen trees from the 19<sup>th</sup> Century.

Hedging may line roads approaching a town or city with mixed or hawthorn varieties. The aim is to recreate a parkland and countryside approach to the

town and use planting to define the great spaces in the town and increase biodiversity. Woodlands support biodiversity and wellbeing and create shelter but also anchor the City in the landscape and improve air quality.

## Colour

Colour in historic cities was always more subtle than we see within the modern environment. It was used sparingly as paint was an expensive resource and used to highlight only significant things like shopfronts. The general environment was defined by natural finishes of plaster, slate and paving materials in the landscape.

Most buildings were painted in different tones of white, if painted at all. Some public buildings were painted in berry red, ochre or umber colours which are based on browns, yellows, oranges and red colours from clay soils. In Victorian times we also saw very pale blue used on some buildings externally. Wall paints were made by mixing pigments with lime wash and fat. For pale blue, copper sulphate was used, for yellow, ferrous sulphate was used and to brighten or grey a white colour, charcoal was used sparingly.

Joinery was painted in browns to emulate timber, greens and even berry reds in Georgian times as well as in the most predictable off white. Doors and windows were often coloured but the colours were muted and often dark, if not white. There were no blues. They couldn't be made in oil paint. Cast iron was of a dark bronze-brown colour and required no decoration. The predominant colour for local streetscape iron work was green in Cork. It was a practical colour and blended well with planting. Originating in the 18<sup>th</sup> Century, the colour eventually became a symbol of Ireland as it was replaced with red in Britain, but not here. Ironwork was painted a number of the very dark muted colours or in a vibrant, but dark green (Ral 6005, 6009, 6012 or 7026) or later black (Ral 7021) in the late 19<sup>th</sup> Century.

When it comes to modern intervention such as light fittings, neutral dark finishes that are not glossy have proved most quiet and enduring.

## New Intervention. Avoiding the Generic.

New design intervention in historic places can be exciting as much as it can be highly destructive. It should never be generic. It is always interesting to see new aesthetic and forms introduced into an historic space skilfully and quietly. Cork is such an important historic and tourism landscape with much untapped potential that it requires quiet repair and quiet intervention. In all cases the sympathetic character and authenticity of the materials used is of great importance in modern additions.

## Prospect and Aspect Views and Landscape

Cork is viewed from the sea and has many important established views within the town. Modern intervention and additions need to be examined from many different vantage points as they can alter a personal view or heritage view that is historically important to the character and potential of the town. Examination of views relating to landscape additions is particularly important in an historic City on a tiered landscape. Roofscapes and material and formal relationships should all be understood in terms of impact before any change is made.



Querini Stampalia Foundation Venice Carlo Scarpa

## Apply Economic Principles

Economy of design balances the need for long term sustainable investment. An enduring finish to the historic landscape is needed that is durable. The simple character of paving in the historic environment is based on white kerbing and contrasting paving. More durable long-term materials are appropriate to the paving in Historic Cork. Save resources with stone setts and flags for the Historic City areas. When overused it diminishes the value and special nature of the Historic City. Cork has much precedent for random slabs on footpaths, always contrasting in colour with light kerbstones. Modern concrete screeds with exposed pebbles are often used as a durable finish where the character of hoggin or gravel is desirable. The pebbles that become exposed can be from the local area or even have variety of content including seashells.

## Achieve Your Goal in Good Time

The goal to raise the standard of long-term public realm in Cork and prevent the city from becoming *nothing special to anyone*, can be achieved in good time. What is needed is to identify what makes the Historic City special and then learn from this. Doing less is what's required in conservation. In streetscapes its about doing what's appropriate to a particular location and keeping it simple and flexible.

## Hierarchy & Character of Streets & Spaces



### MEDIEVAL TOWN CENTRE

#### 17<sup>th</sup>, 18<sup>th</sup> and Early 19<sup>th</sup> Century Landscape

#### Early Historic Spine and Stepped Routes

Locations: The Medieval City

Materials: White Kerbing, Dark Setts, Random Flagstones (white mortar)

Random Cobbles in ancient places like steps, squares and laneways (white mortar)

Timber and Wrought Iron Furniture

### 18<sup>th</sup> & 19<sup>th</sup> CENTURY STREETS & SPACES

Locations: Includes Pre 1840s Historic City

Materials: White Kerbing Dark Flagstones (white mortar)

Dark Setts on the Street surface (white Mortar)

Random Cobbles in drainage

Cast Iron Furniture



## QUAYSIDE LANDSCAPE

Locations: South Quays area and North Quays Promenade

Materials: Random cobbles around early antique elements (white mortar).  
Stone, Wrought Iron and Cast Iron Furniture

## SURROUNDING STREETS 19th C CITY

Locations: Pre 1840s Historic City outside the retail centre Friars Walk, Sundays Well, Wellington Road, Summerhill South and North, Watercourse Road, College Road etc

Materials: White Kerbing  
Dark Gravel / Hoggin Aggregate Screed or Tarmac on paths and surfaces  
Dark Cobbles or Tarmac on the Street surface (white mortar)  
Cast Iron Furniture



## HISTORIC PARKLAND

### Late 19th Century landscape

Example: Fitzgerald Park, Mardyke Walk

Materials: White kerbing  
Hoggin and dark setts with dark flagstone slabs used sparingly (white mortar for paving, setts and cobbles)  
Lawn  
Brick, Masonry, Wrought Iron and Cast Iron Furniture

# Summary

## Potential for Historic Centres

### Paving and Landscape



Urban Design Cerea Verona, Italy CZ Architects

Cork is an historic town of significant importance in the history of Ireland. As a trading port the town has always been constructed to a high quality of design and finish. The townscape is largely intact outside the commercial development schemes of the 1990s and beyond. In presentation the historic streetscapes of Cork were simple and befitting the architecture.

The prosperity of the historic town has always meant that the architecture has been of a high quality. It is rare to have a designed urban landscape reflecting the European tradition. Cork has significant public buildings set in a dramatic riverside landscape and yet it has lost some of its special nature becoming diluted and no longer special.

In what is an almost fully intact 18th and 19th Century City it is important that intervention is very carefully considered. In significant historic cores, of international importance, like Cork, the most desirable landscape solutions are repair and restoration of the public realm. Having the historic town intact is a rare and significant asset alone, that may drive tourism, the economy and attract investment. The asset of an intact town where vistas and views are still as they were, should be carefully guarded as it provides a great advantage to the economic and social potential of the city. Interest in a city is enhanced by its beauty and authenticity. Such places attract investment and people as they retain identity and foster self-esteem and liveability. This is well recognised in economic theory.

In the late 20th Century, many new materials were introduced to the public realm of Cork that have reduced the clarity of this great place by failing to capture the material essence of the town and the significant nature of the architecture. While many cities have been rebuilding character, we have been diluting it. There is a strong case for repair of the material form and quality of the historic squares and spaces of the Historic Centre with reference to early historic images. There is no doubt that a restoration approach would be an incredible sight and asset to the place which would brand Cork nationally and internationally.

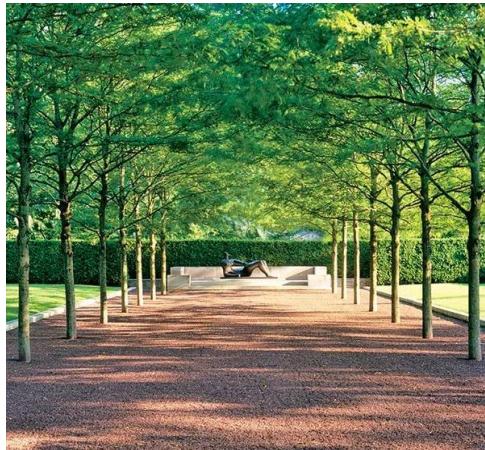
Restoration of such a heritage environment often involves removing the surplus or alien additions of past recent times, like catalogue furniture or paving, to reveal the essence of the historic environment laying beneath. The historic environment was a place of quality materials and minimal finishes at the same time and though lost in many cities is often seen in countries like Italy or Northern European cities where change either didn't happen or repair was mandated after WW2. The historic square or urban landscape allowed for flexible use and provided a setting for significant architecture of which Cork has fine examples such as the Grand Parade or Emmett Place. Cork has also highly significant and important maritime structures, not least the historic quaysides.



Restoring Cobbles, Cork City, 2017

The opportunity for Cork is to reveal the historic environment and to put repair of the historic landscape and the material quality of the spaces ahead of any addition either as restoration or sensitive modern addition of surfaces.

## Streets and Public Space Recommendations for Cork



Parkland Columbus Eero Saarinen  
Inspiration for Promenade

Design of public spaces in Cork should be primarily influenced by historic maps of the town to inform the ages and significance of historic plans. Start by aiming to conserve, repair and reintroduce the pared down concept of the plans to achieve an authentic setting.

Leave behind all modern high street aesthetic, out of town, generic, currently fashionable, or imported aesthetics or materials that would date in time. Enduring finishes linked to a place create the most authentic finish. There is no place for planar glass or stainless steel in an historic classical town as it dilutes the special nature of the place and that dilutes economic potential.

Save skilful modern intervention for specific locations and areas. Keep it quiet in material terms with no new introductions of materials. Having little or no new intervention may often be desirable, and efforts may only be required to repair historic context carefully. The contrast between historic design and new intervention can be welcome if it is restrained, and skilfully done and of exceptional consideration of the historic setting. If the historic setting is well presented that is of primary importance in informing intervention. Starting the process of regeneration with newbuild intervention can lead to a confused solution that is difficult to disentangle.

Designers can start creating a brief by careful analysis of context and historic evidence which includes clearing a space to reveal an historic landscape and virtually repairing the context of the architecture. We need to analyse what was there and what is left now and approach the study of context in a scientific and analytical manner. Part of this is achieved within an Architecture Plan such as that for Copenhagen.

Reference historic landscapes and reference restored landscapes and works by using 19th Century images and photographs and intact historic classical spaces that exist in Cork.

Study of highly skilful contemporary intervention to historic landscapes such as at Castelvecchio in Verona or Stortorget paving by Caruso St John in Sweden should inform design if modern intervention is necessary and the designer is confident on interpretation to the area.

Design with restraint and respect as if designing within an archaeological monument. Be led by creating less intervention and spending less on

intervention and more on repair to historic landscape, doing only what's necessary and being respectful enough to reveal the beauty of the place. Change as much as necessary but as little as possible. It must be asked when adding new elements if they detract from the setting or even if they add any benefit. Could they be more restrained to retain authenticity of the landscape? Subtle, low-key intervention or simply the design of detail, like a simple bollard may be enough intervention for any historic landscape.

Let the budget inform the design. Finishes that reinforce hierarchy of the town especially on the outskirts were simpler and this is highly appropriate when maintaining local character.

An historic town is as important as an historic garden, or structure in terms of landscape. Get support and help and welcome public criticism as part of the brief. Use the consultation process as a time to learn and be flexible while creating a brief. The environment must be pared back to its original urban intent and understood before design can built. Rarely can a good design build from the confusion of the modern environment without understanding the original. In Ireland that original landscape was always simple, enduring and restrained.

Pressure to buy available or catalogue products must be resisted along with a desire to renew too much or create modern intervention. Quiet design based on repair and reinstatement of antique character can reveal the true nature of the city to great economic and social advantage. Setting and views must be taken seriously as they are often intact and although some detail is not appropriate on building facades the overall formal shape and form of the city's historic landscapes is intact.

We can discard generic forms of road layouts and surfaces completely. The town is a series of spaces with paved surfaces and shared surfaces. For instance, cycling lanes are needed on routes but they aren't needed in the historic centre shared spaces of the city where spaces are shared, and traffic must be kept slow. In spaces of historic importance that must be shared by many users, designs may be shared spaces with access for residents prioritised. We have to start avoiding out of town roadside markings or delineations. Guidance on road layouts is merely guidance that may be interpreted to the Historic Environment of spaces and streets very few of which are roads.

Closely examine the shape of all footpaths to avoid cut outs for parking. Historic Streets that require parking often have enough room for a line of continuous paving either side of the street and for an additional line of parking/planting/furniture/crossing area that may be presented as a separate space. This is important as footpaths and kerbs should be continuous for pedestrians. The footpath is the base of the building and should be linear.

# FURTHER READING

Architecture Policy Copenhagen

[file:///C:/Users/post/Downloads/architecture-policy-for-copenhagen-2017-2025- 1904%20\(8\).pdf](file:///C:/Users/post/Downloads/architecture-policy-for-copenhagen-2017-2025- 1904%20(8).pdf)

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Murray, Peter, *Maritime Paintings of Cork, 1700 – 2000*, Kinsale 2005

Architectural Heritage Protection: Guidelines for Planning Authorities. The Stationery Office, 2011.

Bath and Northeast Somerset Council, *Creating The Canvas for Public Life in Bath*, Bath, July 2020

The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 1999. Australia ICOMOS, 2000.

Cork County Council, *Shopfronts of County Cork*, Fourem, 2017

Cork County Council Streetscapes, Fourem

English Heritage. *Enabling Development and the Conservation of Heritage Assets*. English Heritage, 2001.

The Nara Document on Authenticity. ICOMOS, 1994.

National Inventory of Architectural Heritage. Department of Arts, Heritage and the Gaeltacht, n.d. Web. <<http://www.buildingsofireland.ie>>

The Venice Charter 1964: The International Charter for the Conservation and Restoration of Monuments and Sites. ICOMOS, 1964.

<https://t2m.org/hand-made-streets-the-role-of-labor-in-making-installing-and-maintaining-street-pavement-prior-to-the-dominance-of-asphalt> by Robin B. Williams, Savannah College of Art and Design

# APPENDIX

## The Burra Charter 2013

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance.

### Article 2. Conservation and management

2.1 Places of cultural significance should be conserved.

2.2 The aim of conservation is to retain the cultural significance of a place.

2.3 Conservation is an integral part of good management of places of cultural significance.

2.4 Places of cultural significance should be safeguarded and not put at risk or left in a vulnerable state.

### Article 3. Cautious approach

3.1 Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.

## Article 5. Values

5.1 Conservation of a place should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others

## Article 6. Burra Charter Process

6.1 The cultural significance of a place and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.

6.2 Policy for managing a place must be based on an understanding of its cultural significance.

## Article 8. Setting

Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the cultural significance of the place. New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

## Article 11. Related places and objects

The contribution which related places and related objects make to the cultural significance of the place should be retained.

**Article 12. Participation Conservation**, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

## Article 15. Change

15.4 The contributions of all aspects of cultural significance of a place should be respected. If a place includes fabric, uses, associations or meanings of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

## Article 22. New work

22.1 New work such as additions or other changes to the place may be acceptable where it respects and does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation.

22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of the place.

## Article 29. Responsibility

The organisations and individuals responsible for management and decisions should be named and specific responsibility taken for each decision.

# Sources of Information

## Websites

Cork City Council	<a href="http://www.corkcity.ie">www.corkcity.ie</a>
Cork County Council	<a href="http://www.corkcoco.ie">www.corkcoco.ie</a>
The Heritage Council	<a href="http://www.heritagecouncil.ie">www.heritagecouncil.ie</a>
The Irish Georgian Society	<a href="http://www.igs.ie">www.igs.ie</a>
The National Monuments Service	<a href="http://www.archaeology.ie">www.archaeology.ie</a>
The Royal Institute for the Architects of Ireland	<a href="http://www.riai.ie">www.riai.ie</a>
Irish Landmark Trust	<a href="http://www.irishlandmark.com">www.irishlandmark.com</a>
Cork City and County Archives	<a href="http://www.corkarchives.ie">www.corkarchives.ie</a>
Irish Architectural Archive	<a href="http://www.iarc.ie">www.iarc.ie</a>
Dictionary of Irish Architects	<a href="http://www.dia.ie">www.dia.ie</a>
National Inventory of Architectural Heritage	<a href="http://www.buildingsofireland.ie">www.buildingsofireland.ie</a>
Ordnance Survey Ireland	<a href="http://www.osi.ie">www.osi.ie</a>
National Library of Ireland Online Catalogue	<a href="http://www.catalogue.nli.ie">www.catalogue.nli.ie</a>
The International Council on Monuments and Sites	<a href="http://www.icomos.ie">www.icomos.ie</a>
Historic Environment Scotland	<a href="http://www.historicenvironment.scot">www.historicenvironment.scot</a>
The Society for the Protection of Ancient Buildings	<a href="http://www.spab.org.uk">www.spab.org.uk</a>
The Georgian Group	<a href="http://www.georgiangroup.org.uk">www.georgiangroup.org.uk</a>
Europa Nostra	<a href="http://www.europanostra.org">www.europanostra.org</a>

## Guidance Documents

**Guidelines for the Management and Development of Architectural Conservation Areas**  
Available from Cork County Council.

**Architectural Heritage Protection Guidelines for Planning Authorities (2011)**  
Available from the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs.

## Archives & Databases

**The Cork Archaeological (UCC) Post-medieval Archive**  
The archive is available to view in digital format at Cork County Library.

**Cork City and County Archives**  
The collection is available to view at the Seamus Murphy Building, 32 Great William O'Brien Street, Cork.

**Cork City Central Library Local Studies Department**  
The collection is available to view at the Central Library, Grand Parade, Cork

**The Lawrence Collection of Photographs**  
The collection is available to view at the National Library of Ireland and is largely accessible online at [www.catalogue.nli.ie](http://www.catalogue.nli.ie)



Woodview Innishannon. Regeneration of 18<sup>th</sup> C buildings to domestic use and new homes at Innishannon, Co Cork 2021