

The Country Houses and Designed Landscapes of Fingal

Terence Reeves-Smyth

Environment and Heritage Service (DOENI)

Until the 19th century the only sure basis of wealth and power in Ireland lay in the possession of land. Country houses and their demesnes, being the homes of the ruling classes, were the physical manifestation of this wealth and power and much more. For centuries they were the centres from which land was administered and organised and the focus of social and political life. Inevitably, their impact on the landscape has been profound and their surviving legacy of architecture, furnishings and ornamental landscaping constitutes a key component of Ireland's post-medieval heritage.

In Fingal this heritage has sadly diminished over the past half century with the loss of many houses including Santry Court, Kenure Park and Turvey. Nonetheless, Fingal can still boast the nationally important properties of Malahide, Luttrellstown and Howth and a whole host of other significant houses, such as Newbridge, Ardgillan, Seafield, Farmleigh and Rathbeale. These and other houses provide us with ample data to examine the development of Fingal's country houses and designed landscapes.

The Emergence of the Country House

Country houses first appeared in Ireland during the 17th century, not as a response to some prevailing fashion, but to satisfy new social values, relationships and attitudes. A new class consciousness was entering the country replacing the mutually supportive close-kin and carefully graduated households of the medieval era. Privacy was not a major consideration of these medieval households and rooms tended to be few in number, inclusive and multifunctional. Now there was a growing separation of family from servants with corresponding demands for privacy and exclusiveness. Rooms became more specialist in function and more numerous, whilst buildings expanded horizontally using different plans to meet different demands.

Although Fingal was close to the 'civilizing' influence of Dublin and long enjoyed a degree of stability from being within the Pale, the area was slow to engage in new country house building. Continuity of land ownership meant the Old English families, such as the Talbots and the Barnewalls, retained their position, but as they had deep roots in the medieval era, may have been reluctant to rapidly change their old lifestyles. It was certainly true that instead of erecting new country houses, they preferred to add wings or extensions to their existing manors or castles. This remained the general pattern within Fingal throughout the 17th century.

A striking example of this kind of piecemeal architectural evolution is Malahide Castle, home of the Talbot family from 1174 until 1976. Here the late 12th century keep survives at the core of the residence, its first floor now containing the oak room, famous for its finely carved ebony-coloured panelling of largely 17th century date. The adjacent Great Hall, added around 1475, also survives, complete with its undercroft, though its roof, windows and gallery were all added in the 19th century. The manor's transformation into a country house during the early 17th century was accompanied by the building of a substantial range on the west side and the addition of further rooms on the north-east. The four tapestry-hung chambers of this west range were replaced by a pair of fine drawing rooms after a fire in 1760. Around this time the round corner turrets were also added to this range, giving the house its present romantic castle-like character.

A number of *de novo* country houses were also built in the Fingal area during the early 17th century, but none have survived. However, we do have some information on the most remarkable of these buildings – Brazeel at Knocksedan. This had been built around 1635 by Sir Richard Bolton, Lord Chancellor of Ireland, and remained in the hands of his descendants until burnt in 1810. It survived as a wonderful ruin until it was inexplicably demolished in 1978. Fortunately, prior to this date, it had been surveyed by Maurice Craig, so we know it had two storeys over a raised basement, and had an unusual double pile plan, with gables on each façade and tall projecting stacks on the sides, the latter being decorated with brick arcading and plaster pendants.

Houses and Designed Landscapes 1660-1750

Fingal had to wait until the start of the 18th century before it witnessed a significant degree of country house building. Reflecting traditions established in the previous century, these new houses invariably had panelled rooms,

axially aligned in enfilades, with one room leading through into another in a sequence of chambers, usually arranged in order of importance. Externally, these houses tended to have tall symmetrical elevations, with raised basements, steep roofs and dormered attics. Devices, such as rustications, balustrading, niches, lugged surrounds and deep-set quoins, were all typically employed to enhance the buildings, especially the front façades, sometimes giving them an almost bucolic quality.

Front elevations were the main focus of decorative display at this time, mainly because they were normally the only face of the building that was visible to visitors as they travelled down the straight tree-lined approach. Rigidly formal landscaping was of course an integral part of country house design until the 1740s, and aside from controlled tree-lined vistas and avenues, which emphasised the centrality of the house in the landscape, geometric layouts also commonly included the straight lines of water ‘canals’, terraces, elaborately arranged borders, parterres, bowling greens, orchards and bosquets or ‘Wildernesses’ (ornamental groves pierced by walks), all typically arranged axially around the house.

Undoubtedly, the most splendid example of an early 18th century house in the Fingal area was Santry Court (Figure 1). Built in 1708 by the third Lord Barry of Santry, this was a large nine-bay red brick mansion of two storeys over a high basement, with a pedimented breakfront and a dormered attic behind a roof parapet. Curved sweeps and wings were added later, most likely in the 1740s. Internally, the building had grand, high-ceilinged rooms arranged in enfilades, many with fine ornamented ceilings, some richly gilded, incorporating armorial bears and engravings. Its tall and magnificent ashlar front door surround, which had been approached by a monumental flight of steps, was salvaged and moved to Dublin Castle, after the house was gutted in an accidental fire towards the end of the last war.

The ruin of Santry Court was demolished in 1959, but its impressive formal landscape died a rather slower death. In its original form it contained walled gardens, plantations, a large wilderness and an elaborate web of avenues and vistas, including a long avenue known as ‘The Slopes’ aligned on the north-east façade and a water canal on the corresponding south-west axis. The avenue vista was closed by a monumental column surmounted by a carved stone phoenix – contemporary with a very similar column erected in the Phoenix Park in 1745. Also in the park was a distinctive domed hexagonal temple of c.1730, which had been brought here from Templeogue

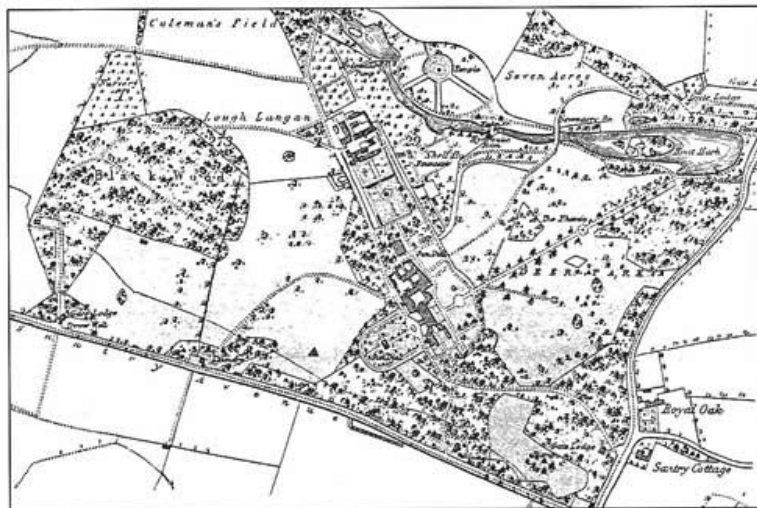


Figure 1 OS map of Santry Demesne 1906

Demesne by the Domville family after they inherited the property in 1751; it was moved again in the late 1940s to Luggala in County Wicklow after falling into ruin.

Later in the 18th century the park at Santry was naturalised and a lake was added, but in 1857-63 the prominent garden designer, Ninian Niven, was engaged to reinstate many of the old formal features. Sadly, Dublin Corporation allowed everything to fall into decay after they acquired the property in the 1930s. A large stadium was built in the eastern sector of the park, where it caused serious damage, particularly to 'The Slopes', which Niven had replanted with *Wellingtonias* around 1860. As the trees and woodlands of the park ceased to be managed, they eventually started to disappear, while piecemeal housing development has eaten into the landscape. Today, only a sorry rump of the old layout now survives, notably the walled garden, which Fingal County Council is currently restoring.

Santry Court was not the only great house of the 1660-1740 period in Fingal to have disappeared. Some others include Mantua, near Swords (c.1740), Westown at The Naul (c.1710) and Turvey, near Donabate (c.1680-1710); the latter, similar in size to Santry, was demolished as recently as 1987. However, a

number of good houses have also survived, notably Rathbeale Hall (1710-50), Kinsaley House (1730s), Newbridge (1747-52) and Seafield (1740s).

Rathbeale Hall, near Swords, which was built around 1710, incorporates an earlier house called Rickanhore and still retains some 17th century features. It has a five bay front with three storeys over a raised basement, and like Santry was originally faced in brick, but this was rendered in the 1750s when wings and curved sweeps were added for the Hamilton Gorges family, possibly to a design by John Ensor. It has some excellent interior features, including an early 18th century staircase similar to one in Leixlip Castle, and superb plasterwork in the manner of the Francini brothers. Little of the early garden layout survives and this is also true of Newbridge, where the early formal landscape was completely swept away in the 1770s to be replaced with the present naturalistic parkland. Although some of the interior rooms were modified in the 1770s and again in 1828, the original house at Newbridge survives remarkably intact and is of much higher quality than Rathbeale. It was built in 1747-52 for Dr. Charles Cobbe, later Archbishop of Dublin, and has a six bay front façade of two storeys over a raised basement, made particularly attractive by a pink ashlar facing, which gives the building its wonderfully warm glow. For many years the house was thought to be the work of Richard Castle or George Semple, but a convincing argument has recently been proposed that it is by the Scottish architect James Gibbs.

Palladianism, which made its introduction from the 1720s, was perhaps best represented in the area by Lovett Pearce's Woodlands in Clinchough, but this has now been demolished. However, at Seafield near Donabate, there still stands a very good Palladian house in the style of Pearce's school. It was built around 1740 for Benedict Arthur and has a seven bay front of three storeys over a raised basement, dominated by a massive pedimented Doric portico *in antis*. This is approached by a broad temple-like flight of steps, which leads into an impressive two storey hall that occupies the full depth of the house, with windows at each end, a communicating balcony and walls decorated with Classical grisaille paintings added around 1780. The formal grounds were once equally impressive, with axial avenues, water canals, a viewing mound and elaborate gardens, but few relics of this layout now remain.

At Howth Castle, where substantial additions were made to the building in 1738, there are still some extant features of its former geometric landscape. However, a remarkable bosquet flanking the house, noted for the impressively tall beech hedging lining its intersecting angular walks, was

removed in the 1970s. A bird's eye perspective of the gardens, painted around 1740, still hangs in the house; this depicts in wonderful detail the forecourt, terracing, canal (with swans) and flanking gardens that once surrounded the house.

Regrettably, perspective garden paintings are very rare in Ireland and where formal garden or landscape schemes of the 1660-1740 period have now vanished, one has to rely on maps, contemporary accounts and archaeological evidence to discover their original form. This is well demonstrated at Breckdenstown (Breckdenston or Brackenstown), to the west of Swords, where only earthwork traces now survive of what was undoubtedly the most elaborate formal landscape in County Dublin. Created between 1704 and 1723 by Robert, first Viscount Molesworth, this layout contained two long canals, a great round basin, cascades, wildernesses and bosquets, orchards, a walled garden, a belvedere, terracing, parterres, a bowling green, cut grass plats with statues and topiary, flower borders and a series of dramatic avenues and vistas, notably a *patte-d'oie* on the south side of the house. These remarkable gardens had become very denuded by 1912 when the large three storey early 18th century house was burnt as the result of a family feud. However, from the evidence on Rocque's 1760 map, the 1843 and 1874 Ordnance Survey maps, plus unusually detailed accounts in the Molesworth papers, we can reconstruct its former design with a good degree of accuracy.

Houses and Designed Landscapes 1750-1845

Neo-classicism became the dominant style for country houses in the later 18th century and by 1770, if not before, the Rococo style had been driven from fashionable interiors. New social demands led to more compact houses, with reception rooms being distributed in circuits rather than enfilades, usually focussed upon a central grand staircase or hall. Ground floor rooms ceased to be placed on a raised basement, bedrooms were moved upstairs and a range of contrasting decorative schemes replaced the old uniformity in room appearance. Externally, larger windows, bows, shallower roofs and fanlights all became standard features. Front façades started to lose their dominance, whilst surrounding formal landscapes were being replaced by 'naturalised' parklands, whose planting and layout reflected a growing appreciation of the pastoral beauty of woods, meadows, streams and hills.

One of the great practitioners of neo-classicism in Ireland was the English architect James Gandon. He moved to Dublin in 1781 on the invitation of the

newly appointed First Commissioner of the Revenue, the Hon. John Beresford, to superintend the construction of new docks and a Customs House. Ten years later he was commissioned to remodel and extend Beresford's own house at Abbeville near Malahide. Gandon transformed the old c.1700-40 block, adding wide curved bays to flank its seven bay front and providing a large drawing room with an Adamesque plasterwork ceiling and walls decorated with husks incorporating painted medallions.

Nearby, Gandon also designed a neat pedimented classical villa called Emsworth (1794) for J. Woodmason, a Dublin wholesale stationer. This is a rare surviving example of one of the many compact villas built for the merchant classes around the capital during the late 18th and early 19th centuries. Another example of such a villa, Casino (c.1800), also in Malahide, is in the rustic cottage ornée style. It is a decorative one-storey thatched residence that incorporates a number of curved bows, including a three-bay two-storey entrance bow. Until recently it was set in an ornamental miniature parkland, specially designed to enhance the picturesque quality of the building, but unfortunately this setting has now been engulfed in housing developments.

The classical idiom was adopted for the grandest Early Victorian mansion in Fingal – the remodelling in 1842 of Kenure Park, by the architect George Papworth for Sir Robert Palmer. Before its demolition in 1978 this great stucco-faced pile had the air of a grand London house in the style of Nash's, Carlton House Terrace. It contained some of the county's most magnificently appointed chambers, including a vast top-lit staircase hall with scagliola walls and imperial staircase in the house centre. Around were arranged a series of reception rooms, some of which retained exceptionally high quality Rococo plasterwork, the work of Robert West, from the earlier building known as Rush House (1730 with additions of c.1755-60 and 1827-8). All is now gone, save only for a huge granite Corinthian portico, which forlornly survives today amidst a housing estate that covers what had once been a beautifully landscaped park, boasting fine woodlands, a lake, superb walled gardens and a pleasure ground with many rare trees and shrubs.

An emerging spirit of romanticism in architecture during the later 18th century was reflected in the use of gothic in country houses. The remodelling of Malahide Castle around 1760 is probably the earliest example of this in Fingal. One of the great exponents of the style, Richard Morrison, who was also one of Gandon's pupils, used a form of Gothic for his idiosyncratic entrance gates to Howth Castle (c.1810). His Tudor-style remodelling of the castle's south-west

wing and the stable yard are much later and are believed to date to the early 1840s. Ardgillan Castle, near Balbriggan, originally a symmetrical neo-classical building of c.1738 called Prospect House, was enlarged in a Gothic style towards the end of the Napoleonic War. Embellishments included Irish style battlements, crow-stepped gabling, hood mouldings, gothic arches and the transformation of the central bow into a round tower by the addition of an extra floor. The dining room retains some rather good panelling, incorporating the Taylour family crest, carved in 1889 by the Italian Guardaci brothers.

The finest gothic battlemented country house in Fingal, indeed in the whole of County Dublin, is Luttrellstown, near Clonsilla (Figure 2). It was built around 1787-94 for Henry Luttrell, the second Earl of Carhampton and the architect may have been Thomas Sandby, a friend of Gandon. In plan it comprises two principal ranges at acute angles to one another, joined by a shorter range on the east. The south range, which faces across parkland and the site of a parterre designed by Niven (c.1860), is a symmetrical composition of large square-headed and pointed windows, surmounting battlements and an array of round and polygonal turrets. The north range occupies the site of the earlier house – a



Figure 2 Ice-skating on Luttrellstown lake c.1900

medieval manor and large Tudor-Jacobean pile. It contains the entrance, which was rebuilt in the 1860s with an ugly out-of-scale Tudor-style porch and tower.

Internally, several of the Luttrellstown's rooms were remodelled and redecorated by Henry White, first Baron Annaly, whose father Luke White had acquired the property in 1799, which he renamed Woodlands. Further remodelling took place in the 1950s and early 1960s when the London decorator Felix Harbord carried out work for Aileen Plunket, the owner from 1930-83. However, many 1790s features survive, notably the plasterwork in the ballroom, library, inner hall and staircases. Some of this has a martial overtone, such as the incorporation of lances in the pilasters of the ballroom; no doubt these were intended to reflect the second Earl of Carhampton's military career and his position as lieutenant-general of the Irish Ordnance.

Like other country houses of the late 18th and early 19th centuries, Luttrellstown was designed to stand free of associated yards and walled gardens and be admired from multiple perspectives across rolling parkland. Eulogised by 18th and 19th century visitors, this 600 acre 'Brownian' parkscape has long been recognised as one of the best examples of large-scale 18th century landscaping in Ireland. It achieved its present form during the years 1785-1810, though retains many elements of an earlier Rococo 'naturalistic' landscape, created in 1737-44, which itself replaced a geometric late 17th century layout. The encircling woodlands, belts and screens enclose a series of open meadows dotted with trees and clumps, a sweeping serpentine lake (c.1740) and a series of follies. Among these are a cold bath disguised as a Doric temple (c.1740), where Mrs Delany dined on several occasions, and a remarkable sham ruin known as the Rustic Arch (c.1750), which spans a romantic glen in the extensive woodlands of the demesne's southern perimeter.

Luttrellstown's importance lay not just in the quality of its parkland design, but in the fact that it remained unaltered over a period of more than two centuries, save only for a few minor changes and modifications. Notwithstanding this, permission was granted in 2002 for the construction of a massive golf course, a large hotel, house clusters and other facilities, all of which will result in irreparable damage to the physical fabric and character of this historic landscape. It's a sad fact that heritage still has such a low priority in the planning process, though fortunately, Fingal retains three very well preserved 18th century informal landscape parks – Ardgillan, Malahide and Newbridge. None of these would have survived today had they not been acquired and carefully maintained by the local council.

Later Developments

In the decades following the Great Famine (1845-9) the economy of Ireland's landed estates went into a serious recession. Many hundreds of country houses had to be sold through the Encumbered Estates Courts, established in 1849, after rental incomes declined and labour costs rose. The number of country houses and parklands being created in Ireland consequently fell dramatically. In Fingal, as in other parts of Ireland, most new country house building and associated landscaping projects tended to be confined to the new mercantile rich, though many existing demesnes did see modifications to their existing layout, combined with horticultural improvements.

The Guinness family, among the richest in late Victorian and Edwardian Ireland, dramatically altered a number of major properties in the Fingal area during this time. At Farmleigh, a modest early 19th century villa was transformed by Edward Cecil Guinness, afterwards the first Earl of Iveagh, following his acquisition of the property in 1873. He engaged James Frankly Fuller to extend the house and build the famous Clock Tower in the park; later in 1892, William Young was employed to embellish the house further. For all its lively baroque interiors and sumptuousness, this cannot be counted as one of Fingal's more important houses, though in the 1990s it was acquired and restored by the Irish Government at great expense. Nearby, at Knockmaroon, a plain late Georgian villa was extended in 1905 by the first Lord Moyle, whose father Walter E. Guinness had bought the property in 1884. Moyne engaged the architect Laurence McDonnell, who used the Queen Anne style for the main house and a Tudor style for the lodges and stable yard. McDonnell also used the Tudor style for the adjacent Glenmaroon House, built for Ernest Guinness at the same time.

Another family that owed its wealth to drink, the Jameson family, lavished sums on a Victorian Tudor pile at Sutton. Designed in the early 1890s by the Manchester architect Alfred Darbyshire, this forbidding red brick house boasts a multitude of gables, mullions and tall chimneys. At the same time, Willie Jameson, a brother of the builder of Sutton House, engaged Sir Robert Lorimer to transform a late Georgian villa at Portmarnock, noted for its lavish interiors. It is now a Country Club.

A few old established families in Fingal were able to afford substantial country house and parkland improvements in the late Victorian and Edwardian eras. Among these was Sir George Frederick Brooke, who lavishly enlarged and embellished the family house of Somerton (Summerton) in 1904-5

to designs of Orpen and Dickenson. His lifestyle was extravagant, so much so that the place had to be sold in 1911 to Mr. R. Laidlaw, the last Privy Councillor appointed for Ireland. Another surviving Orpen and Dickenson house in Fingal is Brackenstown, built in 1915 for the O'Callaghan family after the early 18th century house had been burnt.

At Milverton near Skerries, the Woods family demolished their old family house in 1880 and erected in its place a rather grim Italianate-French chateau style mansion to the design of J. Rawson Carroll. The Dublin landscape gardener, William Sheppard, was consulted about creating a new landscape park, but after his elaborate proposals were rejected, the family engaged the famous English garden designer, Edward Milner and his son Henry Ernest Milner. Plans were prepared in 1882 for the new park, much of which was later implemented and still survives, though the mansion was replaced with another smaller house in the 1960s.

The oldest continuously occupied family house in Fingal, indeed in Ireland, Howth Castle, was also subject to modifications at this time. Edwin Lutyens, the best known country house architect of the era, was engaged in 1910 by Julian Gaisford-St. Lawrence to add a tower with a library, a connecting corridor with corbelled oriels, a Roman Catholic chapel, a garden loggia and to alter the dining room. Earlier in 1905, Lutyens had been commissioned by Cecil Baring, later the third Baron Revelstoke, to remodel a 16th century fort on Lambay Island as a modest house. With its attached yard and enclosing circular wall, this was really designed as a retreat rather than a country house. It survives in superb condition, complete with all its original furnishings.

Both Howth and Lambay must be seen as the very tail end of country house building in Ireland. Profound revolutionary change followed the Wyndham Act of 1903, when agricultural tenants were able to buy out their farms using funds provided by the Treasury. By the start of the Great War no less than three-quarters of the whole country's former tenants had acquired their holdings. Initially, following these estate sales, many landed families had a good deal of money, some of whom like the Brookes of Somerton, foolishly spent it on house improvements and entertaining.

Ultimately the loss of estate incomes meant that most big houses and their demesnes could no longer survive. Sales began in the 1920s and over the next sixty years most of Fingal's larger country houses and demesnes changed hands. Many have been subsequently demolished (Santry Court, Turvey, Hampton, Weston (The Naul), Mantua, Kenure Park, Milverton, Woodlands),

others have become government research centres (Abbotstown), hospitals (Glenmaroon, Portrane) and hotels (Luttrellstown), while a handful remain in private hands (Howth Castle, Seafield, Knockmaroon, Rathbeale).

Despite the enormous losses of historic houses and parks that Fingal has sustained over the years, it can boast three major properties that have been preserved for posterity, namely Malahide, Ardgillan and Newbridge, all acquired by the county council in 1976, 1982 and 1985 respectively. Fingal County Council should be congratulated on the excellent work it has undertaken here, not only in maintaining these buildings and their furnishings, but in restoring their gardens and parkland. These properties survive as a splendid surviving testament to an enormously important and unique legacy of Fingal's past.

REFERENCES

ANON, (1995) *Ardgillan Castle and the Taylour Family* Dublin, Ardgillan Castle.

BENCE-JONES, M. (1978) *Burke's Guide to Irish Country Houses* London: Burkes. Second Edition 1988. London: Constable.

CORNFORTH, JOHN (1972) *Rathbeale Hall, Co. Dublin* Country Life, CLII (No.3923), 24th August, pp450-454.

CORNFORTH, JOHN (1984) *Luttrellstown, Co. Dublin I & II* Country Life, CLXXV (No.4518), 22 March, pp762-5; (No.4519), 29th March, pp822-6.

CORNFORTH, JOHN (1985) *Newbridge, Co. Dublin I & II* Country Life, CLXVII (No.4583), 20th June, pp1732-7; (No.4584), 27th June, pp1808-13.

CRAIG, MAURICE (1976) *Classic Irish Houses of the Middle Size* New York Edition, 1977.

CRAIG, MAURICE (1978) *Architecture in Ireland* Dublin: Eason and Son & London: B.T. Batsford.

DUCHAS. THE HERITAGE SERVICE (2002) *An Introduction to the Architectural Heritage of Fingal* Dublin, Department of the Environment and Local Government. Fingal County Council. Parks Department. Undated. Guides. Malahide, Ardgillan and Newbridge.

GLIN, KNIGHT OF (1983) *Luttrellstown*. London, Christies Sales Catalogue, 26-28th September.

GUINNESS, D. AND RYAN, W. (1971) *Irish Houses and Castles* London.

HUSSEY, CHRISTOPHER (1929) *Lambay Island – I, II*. Country Life, lxvi (No.1696), 20th July, pp86-94; lxvi (No.1697), 27th July, pp120-126.

HUSSEY, CHRISTOPHER (1930) *Howth Castle, Co. Dublin – I, II*. Country Life, lxviii (No.1755), 6th September, pp286-292; lxviii (No.1756), 13th September, pp316-321.

HUSSEY, CHRISTOPHER (1947) *Malahide Castle – I, II*. Country Life, ci (No. 2622), 18th April, pp710-13; ci (No. 2623), 25th April, pp760-63.

MALINS, E. AND GLIN, The Knight of (1976) *Lost Demesnes: Irish Landscape Gardening 1660 – 1845*. London, Barrie and Jenkins.

MALINS, E. AND BOWE, P. (1980) *Irish Gardens and Demesnes from 1830*. London, Barrie and Jenkins.

MILNER, HENRY ERNEST (1890) *The Art and Practice of Landscape Gardening* London, Simpkin, Marshall, Hamilton, Kent and Co, Ltd.

REEVES-SMYTH, TERENCE (2001) *Luttrellstown, County Dublin. Historic Landscape Survey*. Dublin, An Taisce (Unpublished Report)

ROPER, LANNING (1976) *Garden of a collector and plantsman: Malahide Castle, Co. Dublin*. Country Life, clix, (No.4114), 6th May, pp1172-3.

SADLEIR, THOMAS ULICK AND DICKINSON (1915) Page L. *Georgian Mansions in Ireland* Dublin: Irish Georgian Society.

WEAVER, LAWRENCE (1916) *Howth Castle, Ireland* Country Life, 40, (No.1017), 1st July, pp650-658.



The Built Heritage of Fingal

Preserving the Past - Exploring the Present

Edited by Sheila Flanagan and Kieran Coghlan



Published by

SKERRIES PATRICIAN MILLENNIUM GROUP

First published 2005

© Copyright 2005 SKERRIES PATRICIAN MILLENNIUM GROUP

ISBN 0-9549690-0-6

No part of this publication may be reproduced in any form
or by any means without prior consent of the publisher.

Designed by Steven Hope

Typeset by Patricia Hope

Printed by

Betaprint

Unit D1A

Bluebell Industrial Estate

Dublin 12

The Built Heritage of Fingal

Preserving the Past - Exploring the Present



941.83
FLAN

Edited by Sheila Flanagan and Kieran Coghlan

The Built Heritage of Fingal

This publication explores how the built heritage of Fingal has been forged from a variety of influences at national, regional and local level.

The built heritage of the local landscape is of great interest to a wide variety of people but first and foremost it comprises the heritage of the local community in Fingal whose environment it enriches. Much of our sense of identity, our sense of place and belonging in Fingal, is rooted in the urban and rural heritage of our particular local landscape.

The conference from which these proceedings are drawn provided a useful bridge between the academic, policy and local community interests in Fingal. The lessons learned from our deliberations will have national and even global relevance. Looking to the future it is clear that management of the built environment for sustainability is not easily achievable. This book will inspire and animate our local community and will shape local sentiment in relation to our built heritage so that Fingal remains a place where the concerns for our future are part of what we are and inform the decisions we make.



ISBN 0-9549690-0-6



9 780954 969004