

A bi-annual newsletter from the Office of Public Works



OBAIR

Issue 7 June 2002





Eileen Gray Exhibition



EC Food and Veterinary Office



Millennium Wing, National Gallery

Welcome to issue 7 of Obair



Over the past six months many interesting developments have taken place in the Office of Public Works, some of which are featured in this issue. The first half of 2002 has seen the completion of the EC Food and Veterinary Office, the signing of the contracts for the new State and Agriculture Laboratories at Backweston, as well as the opening of the magnificent Eileen Gray Exhibition in the National Museum at Collins Barracks.

Congratulations go to Martin Cullen, TD, on his appointment as Minister for Environment and Local Government. I'm sure you will all agree that he is to be commended on a very successful term as Minister of State at the Department of Finance with special responsibility for the Office of Public Works. A warm welcome is extended to his successor in this office, our new Minister, Tom Parlon, TD.

I would like to extend my thanks to the Obair team and to all those who have contributed to this issue and again ask that you keep the articles coming.

Lynda Hendley
Press Officer

If anyone has any comments or suggestions they wish to make in relation to this magazine I would be delighted to hear them. Please email any comments or suggestions to lynda.hendley@opw.ie

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EUROPEAN COMMISSION FOOD AND VETERINARY OFFICE, **CO. MEATH**



Conference Room

The European Commission Food and Veterinary Office in County Meath represents the decentralisation of a major European Union Office from Brussels to Ireland. Its completion was announced by Martin Cullen, TD, Minister of State with responsibility for the Office of Public Works, in February 2002.

The complex integrates both landscape and building design elements, while also endeavouring to incorporate bioclimatic and sustainable design into the project in so far as conventional budgets allowed. Extensive woodlands and specimen planting coupled with ground contouring help to create a sense of place for the new buildings. 'A place where architecture and landscaping overlap', as one EC Veterinary Officer said on a recent visit.

The main components of the building are:

- (a) A full conference facility with translation and back-up facilities
- (b) Cellular office accommodation for up to 250 staff with library and computer facilities
- (c) Kitchen and dining facilities to Commission standards
- (d) Archive storage
- (e) Service compound adjacent to, but separated from, the main building
- (f) A crèche
- (g) Staff recreational facilities.

The Commission expressed a need for:

- Building to be designed to allow for expansion
- A building of approximately 1,200 square metres plus car parking for 150 cars

- A building with its own identity as an institution representing the European Union
- Preference for a single-storey or low-rise building
- Easy vehicular access

OPW DESIGN RESPONSE

In response to the European Commission building requirements the OPW design team set itself the following design goals:

- an archetypal building concept to accommodate change yet maintain its integrity over time
- a unity of building and landscape to reduce the scale and impact of a large building on a rural location
- 'genius loci' – a sense of place not just space
- value for money not just in terms of capital cost but life cycle costs

- a sustainable design approach.

BUILDING AND LANDSCAPE DESIGN

The OPW design attempts to acknowledge the building's European Union institutional and functional role while at the same time achieve a synthesis with its landscape setting in County Meath. Natural materials from sustainable resources are used throughout the building. The extensive landscape design incorporates native Irish and European tree species in both formal and informal layouts. The proportioning system for the building is carried out into the landscape design, thereby ensuring an overlap between architecture and landscape.

Staff recreational requirements have been incorporated into the landscape plan. Seating areas are provided

need to accommodate change over time yet maintain design integrity so as to avoid the usual haphazard and ad hoc extensions that disfigure so many offices and institutional buildings. A courtyard type approach, which answers this problem, was chosen because it permits flexibility yet maintains identity. The courtyard approach is also rooted in the Irish built tradition of important country houses such as Dunsany, education buildings such as Trinity College, and Government buildings such as Dublin Castle and Merrion Street. It is a design archetype adapted to the specifics of this particular site and the special functional brief for what is a European Commission headquarters.

This approach proved its worth when the office element of the project almost doubled in size and an extension was added late in the contract document stage of the job.

were capable of individual design without interfering with the cellular office area of the building.

There are two conference halls. The larger hall has translation facilities for thirteen languages, while the smaller hall caters for three languages. All modern audiovisual facilities are provided.

Disabled access and facilities meet all existing standards.

A crèche for the children of staff members is provided, with an external play area with a special safety surface.

CIARAN O'CONNOR
Architectural Services



Staff Canteen



Interior Courtyard

adjacent to the dining area and the landscaped inner courtyard. A south-facing informal courtyard to the rear of the building provides a private staff area while also allowing the building ground to adjust to the existing site contours and underlying rock levels.

Site services are routed underground. Sewerage will undergo phosphate and nitrate removal and an advanced tertiary treatment prior to discharge to a specially constructed percolation area. The resultant discharge will meet the standards laid down by the World Health Organisation, which are more strict than Irish or European standards. A management maintenance programme has been put into effect for the operation of the plant.

ACCOMMODATING CHANGE

A key component in the development of the building design concept was the

BUILDING ENTRANCE

The entrance forecourt accommodates visitor arrival and formal occasions while at the same time it facilitates the graduating of the building's scale and massing appropriate to its landscape setting. The paved and landscaped forecourt leads to the security entrance lobby. The entrance area provides access and a foyer to the conference rooms. A reception desk, cloakroom, toilets and an information area are adjacent to the conference areas.

FACILITIES

The interior courtyard or quadrangle provides a semi-private space around which the key buildings are located. All the public facilities and communal staff spaces such as library, conference rooms, dining and cloakrooms, are adjacent to the entrance. These spaces are single storey and due to their disposition round the courtyard and

Project Head:
Commissioner Sean Benton, OPW

Project Manager:
Una Redmond,
Project Management Services, OPW

Assistant Principal Architect:
Ciaran O'Connor, OPW



AAI Awards

Another award for the OPW Architectural Services

The OPW Architectural Services received yet another award for the National Museum of Country Life in Co. Mayo at the opening of the AAI 17th Annual Awards for Excellence in Architectural Design in the Atrium on 19 April 2002. This Museum has already received the Royal Institute of Architects Regional Award and the Gulbenkian 'Museum of the Year' Award.

Des Byrne, OPW Senior Architect ensured that the design was sympathetic to the surrounding environment and has taken account of the needs of exhibitors and, equally importantly, the needs of visitors to the Museum.



Europa Nostra Heritage Awards

For the first time in five years Ireland, in the form of the Office of Public Works, has won a Europa Nostra Heritage Award. Europa Nostra is the pan-European federation of non-governmental and non-profit heritage organisation.

Europa Nostra is a key player in shaping and implementing heritage policies at European level. The OPW shares the aims of Europa Nostra in encouraging the protection and enhancement of our built heritage and promoting high standards of quality in the field of architecture. These standards have been proven time and time again with the OPW continuing to win awards for its work across the country and abroad.

This year three Irish restoration projects received diplomas. These were:

- Leinster House, Dublin for restoration and extension works carried out by the OPW
- Kylemore Abbey, Co. Galway for the reinstatement of a large, abandoned nineteenth century walled garden by Buchan Kane Foley architects, Dublin
- Lyons Estate, Co. Kildare for its restoration by Dr Tony Ryan.



Winners receiving their diplomas from Mr J. Wynford Evans, CBE



Minister of State Martin Cullen, TD and Commissioner Sean Benton

Competition was challenging with more than ninety projects submitted by applicants from across Europe. Although Ireland annually proposes restoration schemes for consideration, no awards have been won here since 1997, when the Office of Public Works received a medal for its work in the National Botanic Gardens and a diploma for its work on the Ceide Fields visitor centre.

Martin Cullen, TD, Minister of State with responsibility for the OPW received the award from Mr J Wynford Evans, CBE, Chairman of the Heritage Jury in the presence of Ms Conseulo O'Connor, Irish Representative of Europa Nostra, at a ceremony in Dublin Castle on 17 April 2002. Also present was Commissioner Sean Benton

Tom Parlon, TD, Minister of State at the Department of Finance, with special responsibility for the Office of Public Works



Tom Parlon, TD, was appointed as Minister of State at the Department of Finance, with special responsibility for the Office of Public Works with effect from 19 June 2002.

Minister Parlon is a TD in the Laois/Offaly constituency. He was elected to the Dáil on 17 May 2002 and is a member of the Progressive Democrats.

Prior to joining the PD's Minister Parlon was President of the Irish Farmers Association from 1997 to 2001.

He lives in Offaly and runs a 200-acre farm.

President McAleese Reopens



FotaHouse

On 30 April 2002, President McAleese formally reopened Fota House, in Co. Cork. Present at the opening were Brian (Barry) Murphy, OPW Chairman; Klaus Unger, Assistant Principal Architect; John Cahill, Senior Architect and Susan Seager, Clerk of Works.



The restoration of Fota House commenced in 1999. Extensive works have been carried out since then under the expert eye of John Cahill, Senior Architect. The house reopened to the public in May and is well worth a visit. (See issue 6 of Obar for further details of the restoration).



The role of the Office of Public Works (OPW) in relation to flooding in Ireland is to deliver on the Government's policies in the priority flood relief programme and arterial drainage maintenance.

Flooding in Ireland



The OPW's activities in this area are carried out under the Arterial Drainage Act, 1945, and the Arterial Drainage (Amendment) Act, 1995. Following the passing of the 1945 Act, a national drainage programme was initiated. The purpose of arterial drainage is to relieve chronically waterlogged and flooded agricultural land and make it capable of production. Some forty separate schemes, which benefitted over 650,000 acres of flood damaged or waterlogged lands, have been carried out to date under the 1945 Act and these schemes continue to be maintained by the OPW. The 1995 Act, which empowered the Commissioners to carry out drainage schemes for the alleviation of localised flooding, was enacted following the widespread flooding which occurred in 1995. The winter of 1994/5 was one of the wettest on record in many parts of the country. Rainfall in the period from late December 1994 to end of February 1995, in the West of Ireland in particular, was up to 250% of normal, resulting in extensive flooding and damages in many urban and rural locations. An initial priority programme of flood relief schemes was drawn up for nine areas around the country which suffered localised flooding on a regular basis. Other areas have been added to the list in the intervening years. Details of the OPW's programme of flood relief works are set out in a later part of this article. The

estimated capital cost of projects currently in the OPW's Flood Relief Programme is €240 million.

Identifying areas in Ireland which are prone to flooding.

The reality is that flooding is a national problem, which can occur in virtually any area, given a combination of different factors occurring simultaneously. Flooding generally occurs where watercourses have not sufficient capacity to convey the water without overtopping the banks. The most common cause of flooding is, of course, excessive volume of rainfall. However, excessive and prolonged rainfall can combine with other factors to produce serious flood events. An example would be the case of flooding in December 1995/January 1996 in Clonmel, Carrick-on-Suir and the South and South East, which resulted from an unfortunate combination of natural climatic conditions. Essentially, these conditions comprised exceptional heavy and prolonged rainfall over the period from 29 December 1995 to 14 January 1996 (the Meteorological Service provisionally estimated this rainfall having a return period of over one in 250 years), which led to high and in some areas unprecedented water levels in rivers (the OPW's own Hydrometric Service confirmed that water levels measured in Clonmel were the highest since records began in 1953), which, combined



the role of the Office of Public Works

with high winds and raised tide levels due to a severe low pressure system centred in the area, caused extensive flooding in a number of locations. While this particular event was limited to the South and South East in 1996, it may be recalled that in 1995 other parts of the country suffered extensive flooding as a result of extremely heavy rainfall.

A more recent example of serious flooding caused by the simultaneous combination of a number of severe weather advents was the serious flooding which occurred in various locations around the country on 1 and 2 February 2002, particularly in the densely populated East Wall/ Ringsend/Irishtown areas of Dublin City. The almost freakish combination of the highest spring tide since the 1920s, excessive and prolonged rainfall, gale force southerly winds and a drop in atmospheric pressure resulted in serious flood damage to hundreds of homes in the affected areas.

Numerous flood events have occurred throughout the country in the last decade, causing extensive damage, including major floods on the Shannon, Suir, Munster Blackwater, Slaney, Barrow, Nore and many other rivers. It

is fair to say that in recent years flooding has taken place in locations which never experienced flooding before. It is not possible to predict where flooding might occur again given extreme circumstances.

Causes of Flooding

It is important to be aware of the causes of flooding. It is evident that when the volume of rainfall is high the pressure on channel/watercourse conveying capacity is greatest, thus giving rise to the potential for flooding. However, conditions can be exacerbated where the channels are obstructed or narrowed. This may often occur through towns and built up areas, where, because of development close to or, indeed, right up to the riverbanks, there is little or no capacity for flood plains to take the excess water. Indeed, the widespread development of urban areas such as for housing and industrial development, which necessitates many hard surfaces, also leads to increases in run-off of water. Rainfall reaches the rivers much more quickly from developed areas than agricultural land areas, thereby increasing the flooding potential.

Human development throughout

history has brought pressure to construct towns and to undertake other developments which encroach on the flood plains of rivers. With the recent increased value of these riverside developments, there is subsequent pressure to safeguard them by means of engineering protection measures such as embankments or levees. Indeed, the failure of such protection measures has led to several major flood disasters in modern times.

Obstructions in rivers can also be caused by the gradual, or in some cases the dramatic, siltation of the river channels. Overgrazing of agricultural lands, afforestation, peat development, etc. can lead to quicker run-off and erosion of lands with resultant transport of sedimentary materials / silt into rivers, which can accumulate, if not cleaned regularly, thereby reducing channel capacity and causing blockages leading to flooding.

Dublin Flooding Studies

Following the severe flooding in Dublin in February 2002, Dublin City Council and the Office of Public Works are liaising with a view to the urgent progressing of essential studies and reports relating to the exact causes of



the flooding in each location and the identification of interim and longer term measures necessary to prevent a recurrence of tidal flooding in the future. An interim assessment of the tidal stretch of the Dodder River has already been carried out and the necessary remedial works identified. A Coastal Flooding Risk Assessment Study covering areas in both Dublin City and County vulnerable to tidal flooding particularly in the context of global warming is also being commissioned.

- Maam Valley, Co. Galway
- Hazelhatch, Co. Kildare, Shinkeen Stream Catchment
- Dunmanway, Co. Cork, Bandon River Catchment
- Belclare, Co. Galway, Clare River Catchment
- Bridgend, Co. Donegal

- Ennis, Co. Clare (the OPW part-funded a study commissioned by Ennis UDC - a flood relief feasibility report in conjunction with the UDC's main drainage study for Ennis. This report is now being examined by the OPW).

- South Galway. A specific provision of €3.17 million (IR£2.5 million) was provided in the 2000 Budget for works in South Galway. Minister of State, Martin Cullen, TD, appointed a steering group to oversee these works. A number of possible schemes are currently being examined: Cregaclare (Aggard Stream) (Public Exhibition of the Cregaclare Scheme completed March 2002; observations now being considered); Mannin Cross, Kilchreest and Termon (final technical and environmental reports due by summer 2002); Kinvara - culvert (Galway County Council have carried out this work with funding from the OPW)

OPW FLOOD RELIEF PROGRAMME

The OPW is committed to its national priority programme of drainage schemes to alleviate localised flooding problems as described in the opening paragraph on page 8. The first localised flood relief scheme carried out by the OPW on behalf of the Government under the Arterial Drainage (Amendment) Act 1995 began in 1996. Listed below are the schemes which have been undertaken since then:

a) Completed Schemes

Flood relief schemes have been completed at the following locations:

- Mulkear River Catchment at Cappamore, Co. Limerick and at Newport, Co. Tipperary
- Nanny River, Duleek, Co. Meath
- Sixmilebridge, Co. Clare
- Gort Town, Bridge Street, Co. Galway
- Lacken (Ardrahan), Co. Galway

Flood relief schemes are currently at construction stage at the following locations:

- Carrick-on-Suir, Co. Tipperary, Suir River Catchment (work due for completion summer 2002)
- Kilkenny City, Nore River catchment (commenced on site September 2001 and due for completion in 2004)

c) Schemes at Design or Feasibility Study Stage

Flood relief schemes are at design or feasibility study stage for the following locations:

- Clonmel, Co. Tipperary, Suir River Catchment (Public Exhibition Stage completed January 2002)
- Carlow Town, Barrow River Catchment (Scheme exhibited June/July 2001; observations being considered)
- John's River, Waterford City (Public Exhibition Stage completed 2002. Observations being considered)

- Mallow and Fermoy, Blackwater River Catchment (investigation of the flooding problems in these two towns is being undertaken by the OPW in conjunction with Cork County Council and Mallow and Fermoy UDCs to develop schemes for their resolution. Following an EU wide tendering competition, engineering consultants were appointed in May 2002)
- Co. Wexford Flooding (the OPW are participating in a Steering Committee with Enniscorthy UDC and Wexford County Council. Initially concentrating on Enniscorthy - feasibility report to be commissioned)
- Arklow, Co. Wicklow (the OPW has



agreed to fund a technical report on flooding in Arklow. Preliminary report expected early summer 2002)

- Tolka River (a major study of flooding in the Tolka River Catchment has been commissioned in conjunction with Dublin City Council, Fingal and Meath County Councils. Study to be funded by the OPW). See also note on 'Dublin Flooding Studies' on page 9.
- Nanny River, Tuam, Co. Galway (the OPW considering options for proceeding with works)
- Mornington, Co. Meath (the OPW co-funding with Meath County Council technical report on flooding)

d) Funded Schemes

In addition to the above schemes, other schemes have been investigated and are being implemented either by the OPW or in co-operation with local authorities:

- Freemount, Co. Cork (the OPW and Cork County Council investigated the flooding problem here and the County Council agreed to do work funded by OPW)
- Drumcollogher, Co. Limerick, Deel River Catchment (the OPW and Limerick County Council agreed to do work funded by the OPW)
- Scotch Quay, Waterford City (Waterford City Council doing work funded by the OPW)
- Belhavel, Co Leitrim (County Council doing work funded by the OPW)

- Co. Wicklow Flooding (the OPW has agreed to fund works at a number of locations - Avoca, Aughrim, Baltinglass)
- Templemore, Co. Tipperary (the OPW is currently examining proposals from UDC for carrying out minor works in the town. Specific programme of minor works to be agreed. The OPW will consider funding this work which will be done by the UDC or the County Council. Also, a draft feasibility study to be discussed and agreed with UDC/County Council)
- Griffeen River, Lucan, Co. Dublin (proposal for part-funding of works submitted by South Dublin County Council being considered)
- Co. Kildare Flooding - Maynooth, Kilcock, Clane, Straffan, Celbridge, Kill, Johnstown: (programme of minor works and additional technical studies being developed with Kildare County Council)
- Co. Carlow - Tullow, Clonagal (preliminary discussions being held with Carlow County Council to consider their proposals for flood alleviation)

HUMANITARIAN AID SCHEMES

The OPW has been involved in setting up and funding a number of humanitarian aid schemes (administered by the Irish Red Cross) in recent years for the relief of those who have suffered hardship as a result of severe flooding. Funding for the schemes was provided through the OPW' Vote 44 (Flood Relief) and transferred to the Irish Red Cross special flood relief bank account. The

most recent scheme was set up following the severe flooding in February 2002.

Humanitarian Aid Scheme - February 2002

On 5 February 2002, following the serious flooding which occurred on 1 and 2 February in various locations around the country, caused by severe weather and tidal conditions, the Government approved a humanitarian aid scheme which would assist those most severely affected by the flooding. Once again, the Irish Red Cross is administering the scheme. The Government approved €8.5 million funding for this latest scheme. The closing date for receipt of applications for assistance under the scheme was 1 March 2002.

A total of 715 applications were received, 80% from the Dublin area and 20% from the rest of the country. Approximately 93 % of the applications were from households and 7% from small businesses. Of the households, 81% were from the Dublin area and 19% from the rest of the country. All the applications from small businesses were from the Dublin area. All assessments have been completed except for ten which are special cases and are awaiting more information. Payments were issued in the Dublin area before Easter 2002 and the cheques for the areas outside Dublin were issued during the first few weeks of April 2002.

JOE PAT O'DONNELL
Project Management services

Returning to Education

Refund of Fees Scheme Success Story



Dermot McElwaine

My name is Dermot McElwaine and I'm a Constable in Dublin Castle. The academic year 2001- 2002 has been a great year for me as this was the year I eventually managed to return to education and successfully complete a Science Access National Certificate Course in University College Dublin (UCD), the first course of its kind to be offered by UCD.

I had always wanted to continue my education but circumstances had not previously permitted this. However, the expansion last year of the Office's Refund of Fees Scheme (Office Notice 19/01) provided me with both the incentive and necessary financial backing to apply to UCD. Once I had spoken to the Training Officer, John Crimmins, and he had explained the Scheme to me, I made my application and it was accepted. Under the Scheme not only did the Office pay all my tuition fees, but I also received a grant towards textbooks and additional study leave entitlements.

As the course involved me attending classes two nights a week and a half-day on Saturday, and I work on a shift basis, I had to approach my line managers to gain their support and approval before proceeding with the application. In this regard I am eternally grateful to Mr. Tommy O'Shaughnessy, General Manager, Dublin Castle,

the Operations Manager, the late Mr. Danny Keogh, who died suddenly last November, and his successor, Mr. John Kelleher, who all gave me every assistance and made it possible for me to proceed.

While undeniably the Refund of Fees Scheme had provided me with the boost to apply to UCD, progressing my application through my line managers in Dublin Castle and through the Training Unit proved to be the easy part ... the real work started when the course commenced.

The course itself was totally geared towards the mature student, as it took into account the fact that almost everyone on the course had not been in a classroom for some considerable time. In my case I was brought from Group Certificate mathematics to first year college mathematics in just twenty weeks. Achieving this gave me the confidence to tackle the other subjects which I was not so familiar with, i.e. physics, chemistry, biology, study skills, I.T. studies. Working around shifts and getting to the library as much as possible was hard at times but extremely rewarding in the end. I now have my National University of Ireland Certificate and this has enabled me to apply for the Safety & Health at Work Diploma Course in UCD 2002-2004 - that will be the next stage of my education experience.

I knew when I set out on this education experience it was going to be difficult as I have three teenagers at home all currently studying for exams, but all I can say is roll on September 2002!

DERMOT McELWAINÉ
Dublin Castle

PMDS Update

The Performance Management and Development System (PMDS) aims to provide a framework which enables the organisation to advance towards improved performance, greater job satisfaction and better service delivery to customers, while developing skills and increasing knowledge-base. The system provides the link between the strategic goals of the Office as outlined in its Statement of Strategy, the Business Plans of each Business Unit and the day-to-day work of each section within the Office.



The three phases of PMDS are:

- the creation of a personal performance plan
- ongoing management of performance
- annual performance and development review.

Training is being provided in each of these phases in modules of two days, one day and two days respectively.

Phase 1 training in the PMDS has now been completed with 580 staff members attending the two-day course. The courses were held at two centres in Dublin and in a number of centres across the country in Kilkenny, Waterford, Cork, Limerick, Galway, Sligo and Meath. In all, forty courses were held, facilitated by five trainers from Carr Communications.

The reaction of staff to the PMDS training so far has been very positive and all participants are greatly to be commended for their cooperation and open-minded approach to the training and to the implementation of the PMDS in general.

The system is being introduced into the Office of Public Works this year and it is therefore necessary for the training, initial meeting, review meeting and end-of-year review meeting all to take place within 2002. Everyone is consequently encouraged to learn about the process and to treat this year as an opportunity to familiarise themselves with the PMDS with a view to its successful full implementation in 2003.

Phase 2 training (one day) is nearing completion. This phase gives all staff the opportunity to deal with issues arising from Phase 1 and to learn about the interim review meeting and the ongoing implementation of PMDS in each respective section.

Phase 3 training (two days) is scheduled to begin in September with a view to completion by December 2002.

Eileen Gray

National Museum of Ireland, Collins Barracks

EILEEN GRAY 1878-1

076



Small informational text label on the wall.



The Eileen Gray Exhibition, which opened on 21 March 2002, is located on the third floor of the west block at Collins Barracks, and occupies approximately 192 square metres of exhibition space, together with a further 40 square metre for a resource area.



The Eileen Gray Exhibition, which opened on 21 March 2002, is located at the National Museum of Ireland (NMI) on the third floor of the west block at Collins Barracks, and occupies approximately 192 square metres of exhibition space, together with a further 40 square metres for a resource area.

It is impossible to convey in one exhibition the scope and diversity of Eileen Gray's work: the elegance, wit, and humanity of her designs; her ability to absorb and distil ideas from a wide range of sources; and her character - independent, tenacious, yet reserved.

The exhibition therefore aims to give an overview of her life and career, based on the collection purchased by the National Museum of Ireland in 2000 and consisting of Gray's personal belongings and papers, original designs and drawings, and a number of experimental pieces. The collection is supplemented by a

number of long term loans from the Centre Pompidou, Paris, the Victoria & Albert Museum and RIBA Drawings Collection, London.

While there have been comments that the items in the Collection are not top quality pieces, it must be remembered that the best pieces were commissioned or purchased by wealthy clients, or destroyed during the Second World War. However, their unique value and interest to the visitor lies in the fact that they are all artefacts which Gray retained in her Rue Bonaparte apartment up to the time of her death, and clearly represent each stage of her development, from Slade School art student to mature architect.

With the close collaboration of the exhibition team: museum curators, conservators, interpretative planners, graphic designer and exhibition designer, a narrative was developed using the Collection as 'stepping stones'. Supplementary information and images provide background

information on the milieu in which Gray lived.

The task of the designers then was to develop a spatial concept to complement and elaborate this narrative. To do this, Gray's work and likely influences were studied, and aspects of these informed the development of the design.

These references include Gray's fascination with the surface quality of materials, her integration of furniture and architecture, her use of planes - horizontal or vertical - to define space, her manipulation of light, and her playful use of graphics.

In following Gray's career development, the exhibition is inevitably chronological, and visitors are directed to commence their visit at the lift lobby, from where the entry space focuses on a 'still life' of what is probably the most iconic piece associated with Eileen Gray: the E1027 table (the original prototype), juxtaposed against a copy of a 1920s photo of Gray, taken by Bernice



Abbot, silk-screened onto stainless steel (see cover image). Beyond the table, through a screen of fine stainless steel mesh, a modern copy of the E1027 table is glimpsed, indicating the contemporary relevance of her work and hinting at the presence of the resource area.

Beyond the entry area, the next space focuses on Gray's early family life and first forays into the artistic life in London and Paris. Here the visitor has a choice: to turn left into the resource area, or right, and enter the main exhibition space which is revealed beyond a series of folded partitions. This in a sense reflects the basic layout of Gray's best known piece of architecture, the house known as E1027, where the living and entertaining space opens to the right beyond the vestibule, while the service areas and the private bedroom/study are located to the left.

Following the main exhibition route, the next section deals with Gray's earliest experiments in the medium

where she first gained widespread acclaim: the art of lacquer. The display cases, which are deliberately shallow to permit visitors to view the artefacts as closely as possible, are integrated with hinged or pivoting compartments which contain supplementary information on lacquering. The artefacts include an extensive range of tools, experiments in colour and texture, and a two-faced door panel which indicates Gray's move from representational to non-figurative art.

Moving beyond this medium, the next area concentrates on Gray's development as a designer of innovative interior spaces and her work as the proprietor of a retail shop selling her own furniture, textiles and light fittings.

A large-scale image of her controversial room set, the 1923 Monte Carlo boudoir/bedroom, forms a contextual background to the principal artefacts, a painted 'block' screen, and blue glass lantern, which are displayed on an open plinth

whose presence is emphasised by the use of a contrasting floor finish around its perimeter. This device is used again in relation to other open plinths, and makes reference to Gray's use of contrasting areas of floor colour in E1027 to indicate the location of floor rugs or pieces of furniture. Again the display cases, exhibiting mainly two-dimensional artefacts, are integrated into the partitions.

The visitor is then directed through a low, narrow space representing the transition from being a designer of interiors to a designer of complete buildings. One of the original window sashes is partly revealed, allowing a shaft of daylight (with UV filter) to penetrate. Here, the visitor can rest on the window seat and gain a sense of the relationship of the gallery to Clarke Square. The window seat also reveals a recess containing critical reviews of Gray's work by two architects who were instrumental in encouraging her into the field of architecture: Jan Wils and Jean Badovici.

ARCHITECTURE
EACHT NUA



THE OPW PROJECT TEAM FOR THE EILEEN GRAY EXHIBITION:

Design Team:

Michael O'Doherty: Principal Architect; Liam Egan: Assistant Principal Architect; Barbara Kenny: Senior Architect; Anthony Sweetman: Architect; Aifric Aiken: Architect

Project Management Services:

Clare Mc Grath: Principal Officer
Dominic Mc Nevin: Assistant Principal Officer
Georgina Keeley: Higher Executive Officer
Dan O'Neill: Executive Officer

Engineering Services:

Alan French: Engineer Grade II
Aidan Quinn: Quantity Surveyor Grade 1
Kevin Mc Loone: Senior Architect Fire & Security Services

EXTERNAL CONSULTANTS:

Mechanical and Electrical Contractors:
Varming Mulcahy Reilly Associates

Graphic Design: Wendy Williams Design

Main Contractor:

Gem Manufacturing Co. Ltd

Nominated Sub-contractors:

Display Cases: Netherfield Visual Ltd.
Mechanical & Electrical: Crowe Engineering Ltd.
Security: Security Technology Ireland
Audio Visual: Firefly DVD
Model of E1027 supplied by City Model makers Ltd

The next space, the largest in the exhibition, examines Gray's architecture, with particular emphasis on E1027. An underlit glass plinth, approximately 3.8 square metres displays against a large image of the living area of E1027 a number of furniture items designed for the house.

A specially commissioned model of E1027, copies of the plans and a series of original photographic images presented on a continuous DVD loop provide further information.

An alcove to one side provides information on other architectural projects designed by Gray. For conservation reasons, only one original drawing, a projected design of a house for two sculptors, is exhibited. It is complemented by a small card model, Gray's own, loaned by the RIBA.

On the far side of this space, further pieces of Gray's furniture, the non-conformist chair and a pair of dining chairs, are exhibited, augmented by large-scale reproductions of her furniture drawings.

It is ironic that as Gray's architectural confidence increased, the opportunities to realise her projects decreased, and the final section of the exhibition adopts a more introspective mood as it considers her late work.

The pair of dining chairs viewed from the main space are revealed in fact to be two pairs, presented on a glass shelf to permit a clear view of their profile. In an adjacent display case, a

letter from Gray written in the 1970s in reply to the National Museums enquiry if she had pieces of her work for sale, indicates her modesty and also her desire to maintain a link with Ireland.

The concluding area, again delineated by contrasting floor finish, and a reverse image of the entry area, is composed of a 'still life' of the non-conformist chair (complete with worn armrest), and an image of Eileen Gray taken about a year before her death.

Throughout the exhibition, the choice of materials, colours and graphics were carefully considered. Steel, glass, aluminium and perforated metal are all materials used by Gray. The overall colour scheme is a neutral palette with hues of the primary colours, red, yellow and blue, used as accents. Indeed blue seems to have been a particular favourite of Gray's: she devised her own shade of blue lacquer, using ultramarine mixed with other pigments, and variations of this occur regularly in her textile, furniture and architecture.

The typestyles are variations of popular early twentieth-century ones, the stencilled Bodoni being used extensively by Gray in E1027.

At the end of the exhibition, the visitor may choose to return to the resource area; this encourages further exploration of Gray's life and work through viewing an interview filmed about a year before her death, or by examining copies of her drawings and portfolio, while sitting

on reproductions of some of the chairs. A computer station is also provided, linked to the Archeire website.

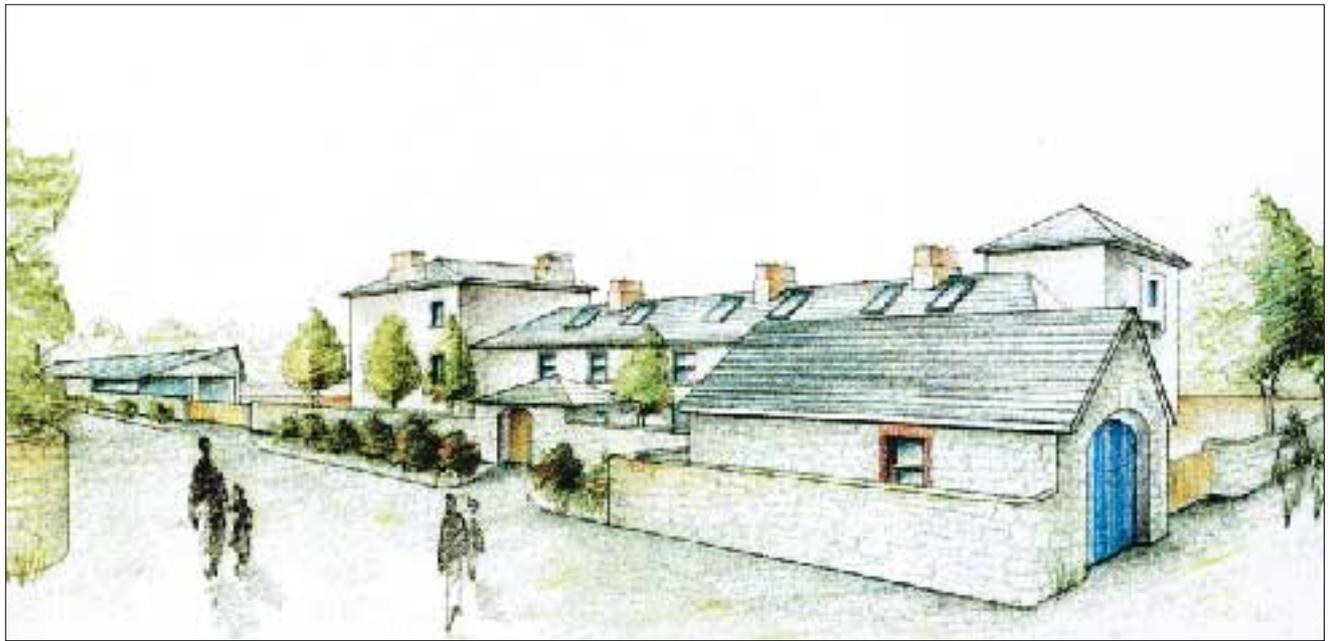
The resource area also features a pilot study by 4th year students of Dublin Institute of Technology (DIT), Bolton Street on comparative early twentieth-century architecture, which is envisaged as the first of a series of collaborative efforts between the National Museum of Ireland and DIT.

To date, visitor numbers to the exhibition have far exceeded the Museum's expectations, and are an indication of the current upsurge of interest in contemporary design.

In conclusion, Eileen Gray is quoted as declaring that 'the poverty of modern design stems from the atrophy of sensuality'. An inspection of her work at Collins Barracks will indicate that this is in no way an accusation that can be levelled at Gray herself.

**BARBARA KENNY
Architectural Services**





Tramore Coast Guard Station was built in 1874 to provide a base for the regional Irish Coast Guard Branch, and residential facilities for the men who worked there. The complex of buildings consists of an officer's residence, a terrace of houses, a fortified lookout tower and a boathouse.

The main building was used as a coast guard station until 1922, and was occupied by the Gardai until ten years ago. Sadly, with the exception of brief periods of occupation of some of the terraced houses, the complex has been vacant since that time. The boathouse is currently used as a base for the Irish Coast Guard. The remainder of this substantial site, currently overgrown, slopes down to meet the boundary to Lady Doneraile's Walk, a pedestrian cliff walk linking the Doneraile Harbour to Tramore.

The Site and Buildings

Located 1km to the south west of Tramore town, the site has a road and sea frontage of approximately 65 metres.

The significant historic building is prominently located on an elevated site overlooking Lady Doneraile's Cove and Tramore town. The structure itself is perched on a gravelled plinth, allowing the grounds to slope gently to meet an impressive stone wall that acts as a buffer between the site and Lady Doneraile's Walk. The many pedestrians who avail of this spectacular route enjoy a sense of being suspended at a height above cliffs that plummet down to Doneraile Cove.

The complex is listed as a protected structure under the Waterford County Development Plan. It consisted of six two-storey terraced houses flanked by a three-storey former officers' residence to the east, and the fortified tower to the west. Its construction was of rendered rubble walls, with decorative brick and limestone features around window and door openings, brick quoins and a pitched slated roof. There are a number of outdoor privy buildings along the northern boundary. All public utilities are available.

The Brief

Following the drafting of an outline brief in conjunction with the Department of the Marine and the Irish Coast Guard, work commenced on an initial sketch scheme in Spring of 2000.

Tragically, a fire in October 2000 destroyed the majority of the building.

A structural report, completed shortly after the fire, recommended that all internal partitions, floors, stairs and timber elements be removed for safety reasons. The external and internal dividing walls are the only substantial structural elements remaining in the fire-damaged section of the building. The chimneys at the dividing and external walls are generally free standing as a result of the roof collapse.

After the fire, all structural elements that could be salvaged were carefully cleaned down, the remaining debris removed, and the site secured.

Discussions were renewed, this time to reconsider the renovation and reconstruction options for the building. Due to the fact that most of the internal partitions were destroyed, a unique opportunity now existed to rearrange the internal layout to maximise the potential of the building in terms of new occupancies and provide for the insertion of modern services.

The requirements of the Irish Coast Guard mean that they will occupy the main three-storey building and two of the

All possible efforts have been made to minimise the impact of the new elements within the scheme, in accordance with good conservation practice.

original coast guard officers' cottages. A new single storey garage will be built adjacent to the entrance to this wing, to house the coast guard boat and trailer, jeeps and quad. The remainder of the coast guard cottages and the lookout tower are available for suitable end uses. All contemporary facilities will be provided to this wing of the building to ensure the flexibility of its future occupancy.

The existing boathouse to the west of the site will be restored and upgraded and will continue to be used in conjunction with the new garage to the east, to house the Irish Coast Guard equipment.

Scheme Analysis

The fabric of the building was carefully analysed, and a scheme harmonising with the existing template was drawn up. The main objective of the proposed scheme is to allow for the potential future expansion of the current accommodation, whilst maintaining the highest architectural and conservation ideals. All new building elements are located to provide maximum flexibility for future changes.

After in-depth consultations with the Planning Department in Waterford County Council, the OPW submitted a planning application for complete refurbishment, modifications and extension, and partial change of use of the building, in December 2001.

The building was in poor condition, even before to the fire in October 2000. However, in carrying out these proposed works, it is intended to restore and preserve fully the architectural and historic integrity of this landmark complex. The external character of the building will be maintained. All possible efforts have been made to minimise the impact of the new elements within the scheme, in accordance with good conservation practice.

All new windows, doors, architraves and skirting boards will be in hardwood timber to match the originals. In the same vein, the stairs in the three-storey wing of the building, now burnt out, will be reinstated to the original design. Fragments of ornate plaster detailing have been carefully collected to provide moulds for new plasterwork.

The entire building will be re-roofed in natural slate, and the decorative barge boards and trimmings reinstated.

Due to severe water and fire damage, all rendered surfaces on external walls must be removed, but will be replaced to match the original render. Brick and limestone surrounds to windows and doors will be repointed, and repaired, if necessary. As previously pointed out, all timber elements (i.e. floors, roof timbers etc.) must be removed. These structural elements will be reinstated to match the original structure. However, due to the concern with the structural integrity of the fire-damaged external load-bearing walls, a steel frame will be inserted, which will be concealed inside the external walls, to carry the new timber floors and roof.

Design Concept

The existing layout of the original Coast Guard accommodation will remain intact, with the exception of the addition of some partitions in the basement. Although the internal partitions in the original residential block will be removed, the chimney stacks will be retained and incorporated as features within the new layout. The tower block will be used as a vertical circulation route, housing the fire stairs and lift. The building will be re-roofed in its entirety, to match existing rooflines. Heritage roof lights will be inserted to the north slope of the roof over the existing residential block.

The Irish Coast Guard will occupy the wing

to the eastern boundary and it is proposed to construct a new boathouse/garage adjacent to this wing, which will respect the massing and form of the existing structures on the site.

Although it is suggested that the majority of the outhouses to the northern boundary should be removed, one will be retained as an entrance kiosk to the remaining non-coast guard elements of the building. A canopy perched over a timber approach walkway will link this entrance kiosk to the non-coast guard section.

The space around the building will be architecturally landscaped, its surfaces a combination of gravelled, decked and paved elements. Native trees and shrubs will be incorporated within the landscaping design to enhance aesthetics and provide necessary shelter from the elements.

The gravelled walkway, now completely overgrown, which once defined the elevated stone plinth on which the building stands, will be reinstated.

Due to the significant level changes with the complex, a series of ramped gravelled beds will be provided in the forecourt to the northern boundary. A ramp will allow vehicles to access the Coast Guard car parking facilities to the southwest of the site. The new garage will be partially submerged to incorporate these level changes, minimising its impact on the streetscape.

The triangular-shaped strip of land to the front of the site will be gravelled and landscaped.

It is hoped that the gravelled forecourt to the northern elevation will be transformed into a sculpture garden with public seating.

CIARAN O'CONNOR
Architectural Services



Paddy Wilson, GSA

GENERAL ELECTION 2002

Although the use of colour photographs on ballot papers was first introduced for the June 1999 European elections, General Election 2002 was the first time they were used during a General Election. The use of photographs was designed to assist the electorate to visually identify each of the candidates. The use of party emblems on the ballot papers was also introduced for this election.

The GSA prepared and placed five-year contracts for the printing of ballot papers, which were put in place six months before the Election was called. In addition to the provision of ballot papers, it was decided to cater for the printing of posters and referenda in this contract. Tenders were assessed and subsequently placed with nine

contractors nationwide who were selected to carry out the printing requirements across the 42 constituencies. Each contractor was required to have a proven track record, dedicated resources and to be capable of handling all aspects of the production of ballot papers and posters. The GSA is responsible for the management and performance of these contracts.

ELECTRONIC VOTING

The GSA assisted the Department of the Environment and Local Government in planning for the introduction of the new electronic voting system. It was decided to introduce a pilot scheme in three constituencies for General Election 2002: Dublin North, Dublin West and Meath.

The GSA selected two printing contractors with the capacity and expertise to produce the special ballot papers used with the new electronic voting equipment. A limited number of standard ballot papers was also required for these constituencies to cater for postal and special voters. A new range of forms and posters was also introduced for use in these constituencies. After this General Election the position will be reviewed, with the intention of extending electronic voting nationwide in future elections and referenda.

FRANK DOWNEY
Assistant Director

National Gallery of Ireland

The National Gallery of Ireland Clare Street extension–Millennium Wing–opened to the public in January 2002, with an exhibition entitled ‘Monet, Renoir and the Impressionist Landscape’, organised with the Museum of Fine Arts, Boston.

The Millennium Wing provides the Irish public with a signature building, unique in design and construction, a hallmark for the cultural heritage of the State. It was designed by Benson and Forsyth, whose striking contemporary architectural interpretation of this historic addition to the National Gallery had won them a major international competition

The Office of Public Works was charged with project managing the development on behalf of the Governors and Guardians of the National Gallery of Ireland at the behest of the Department of Arts, Heritage, Gaeltacht and the Islands with Commissioner Sean Benton in the role of Project Head.

The complexity of the contract called for constant liaison through a Steering Group which was put in place and chaired by Commissioner Benton. This Group comprised representatives of Project Management Services and Architectural Services of the Office of Public Works, The National Gallery of Ireland and their Adviser, the Department of Arts, Heritage, Gaeltacht and the Islands, the Department of Finance and the Design Team for the project.

The Millennium Wing building contract was awarded to Michael Mc Namara and Company in March 1999 with a start on site date of April 1999 and an eighteen-month construction period. In the course of the contract, the contractor, the Design Team and the

Millennium Wing



OPW team had to contend with an unofficial industrial dispute, which involved unofficial pickets being placed on the site, in protest at the use of subcontracted bricklayers. This was an industry-wide dispute, as part of which specific high-profile sites were targeted. In the case of this project, it had the effect of practically stopping work on site for eight months, despite the fact that there were no bricklayers active on site, and the quantity of brickwork on the project was negligible.

Despite this major setback, the quality and cost efficiency of the project was not compromised. The building has been critically acclaimed and the final costings demonstrate good value for money. Based on current costings, it is estimated that the net cost of the Millennium Wing is €3,427 per square metres on the basis of Gross Internal Floor Area of 5,355 square metres. This compares favourably with other galleries of equivalent standing abroad, such as the National Portrait Gallery Extension (London), and the Dulwich Gallery (London) for which costs of €4,308 per square metre and €4,952 per square metre have been advised.

However, given the high spaces which are integral to the design of the Millennium Wing, it is possibly more relevant to consider the cost per cubic metre of building volume. The building volume is 28,953 cubic metres and the total cost equates to €634 per cubic metre. Taking the building volume into consideration in relation to the cost per square metre of Gross Internal Floor Area, it should be noted that the average storey height equates to 5.41 metres. This is some 54% higher than a more typical storey height of 3.5 metres. If the cost per square metre of Gross Internal Floor Area, €3,427, is reduced by a corresponding proportion, it results in a cost per square metre of €2,225.

The new building with its sculptured façade is clad in Portland stone. The Clare Street façade faces north and is therefore perpetually in shade. Windows have been carefully placed to give views across the building and the city. The building is entered from Clare Street through a perforated glass and steel screen set back from the building line 'to provide a decompression zone' between the pavement and the building line. The

entrance is defined by the circular form of a spiral staircase whose curve leads gently from the back edge of the pavement to the main door.

The entrance leads to a central, south-lit luminous orientation space, which terminates in a grand staircase rising to the ground floor level, which connects to the existing gallery. Adjacent to this staircase are the lifts, which serve each level of the new building. Cloakroom facilities are located beyond this point. The reception desk is placed to the right of the entrance along the wall flanking the east elevation of No. 5 South Leinster Street, opposite the National Gallery bookshop which has been relocated to provide a more accessible facility to the public.

At the rear of the entry level, served from Leinster Lane, the handling and storage facilities are located. Hoists and a small staircase relate the serverly at this level to the kitchen located immediately below this space in the basement.

The ground floor, served by the grand staircase from the new entry level



and the adjacent lifts, provides direct connections between the existing galleries and the new building. The central hub of the circulation armature of the new building is located here, at the north west corner of the existing building. The staircase which was located at this point has been removed and replaced with a new external (escape) stairwell abutting the southern end of Clare Lane on the west side and also abutting the historic building.

floor level is provided by a staircase cantilevered into the orientation court. A bridge behind the entrance façade connects the gallery back to the north end of the top level of the orientation court, at the same time offering views across Clare Street to Trinity College playing fields.

The new building interfaces with the historic building via the Spanish Gallery on the top floor and the new Sculpture Gallery at first floor level.

provide a flexible configuration of generously scaled exhibition spaces of the highest standards. These suites operate in parallel or in series while offering within themselves flexible alternative layout for the presentation of artworks.

The success of this project has been demonstrated by the unprecedented number of people visiting the building not just to view the paintings and sculptures but also to see this

The Millennium Wing provides the Irish public with a signature building, unique in design and construction, a hallmark for the cultural heritage of the State.

Reached from the landing at the top of the grand staircase, the first of the new gallery spaces is located at this level. Within the gallery extension, natural light is 'borrowed' from discrete glazing caught between the cantilevered east wall of the gallery and the plane of the elevation. The second major space at this level is the restaurant, located behind the conservatory space ('The Wintergarden') and therefore benefiting from views into it. Access to the galleries above at first

The mezzanine between the first and top levels provides accommodation for a Centre for the Study of Irish Art.

In essence, the building has been organised on the site to provide the maximum area of gallery space around a clear circulation armature, whilst achieving the most sensitive relationship possible with No. 5 South Leinster Street through the conservatory space, the Wintergarden. Furthermore, the galleries have been organised to

Millennium masterpiece. Accordingly, the Office of Public Works should feel extremely proud and satisfied in being part of a team that has provided Dublin with a civic building to compare with the best in the world.

DOMINIC McNEVIN
Project Management Service



Client

Board of Governors and Guardians of
the National Gallery of Ireland

Project Manager

Office of Public Works, Project Management Services

Commissioner Sean Benton, Clare Mc Grath,
June Thompson, Dominick Mc Nevin, Kevin Connolly,
Georgina Keeley, Mary Heffernan, Martina Colville,
Delia Hickey, Fergal O'Brien

Office of Public Works Architectural Services
Klaus Unger, Angela Rolfe

Client's Adviser
Interactive Project Management

Architects
Benson+Forsyth

Structural Engineers
O'Connor Sutton Cronin

Services Engineers
Oscar Faber

Quantity Surveyors
Rogerson Reddan Associates

Main Contractor
Michael Mc Namara & Company

Kevin Kieran Award

In February 2002, The Office of Public Works instituted a new architectural award in association with the Arts Council - the Kevin Kieran Award. Intended to promote excellence in design among new architects, the award celebrates the memory of Kevin Kieran, the Arts Council's first architecture consultant.



Commissioner Sean Benton and Pat Murphy, Art Advisor to the OPW

The award commemorates the contribution Kevin Kieran made to the Arts Council's architecture policy before his untimely death in 1999, in particular his support for emerging architects and their development.

A gifted emerging architect will be selected every two years and will be engaged by the Office of Public Works to design and build a project from its portfolio. The Arts Council are providing a €50,000 bursary to enable the selected architect to travel and engage in activities intended to enhance their artistic and creative ability.

'We at the Office of Public Works are delighted to cooperate with the implementation of this very important element of the Arts Council's Art Plan, as architecture and building represents a core business in the OPW and we are always interested in promoting new architects, for example through our existing Graduate Architect Training

Scheme', said OPW Commissioner Sean Benton at the launch of the award.

'Throughout its fifty-year history, the Arts Council has always had a commitment to developing artistic excellence in architecture and have always concentrated on career formation as a means to achieve this,' said Patricia Quinn, Director of the Arts Council. 'Our focus today is to promote design excellence by offering awards to architects of significant promise to undertake projects of research, study and criticism. We are particularly pleased to be working with the Office of Public Works in providing support and encouragement for a new generation of architects through this award.'

Further details about the Kevin Kieran Award are contained in the Arts Council publication 'Awards 2002' or on the Council's website <http://www.artscouncil.ie>.

The Office of Public Works Partnership Committee

As part of the Strategic Management Initiative Process, Partnership Committees were established in all Government Departments under the provisions of General Council Report No. 1331. The Office of Public Works Partnership Committee was established in Autumn 1998 and has held 23 meetings to date.

This Partnership Committee is chaired by the OPW Chairman Mr. Brian (Barry) Murphy and its membership comprises representatives from management, staff and trade unions.

During its existence, several extensive and intensive sub-groups of the Committee have been established. These include:

- Sporting Sponsorship Group
- Artistic Sponsorship Group
- Merit Pay Group

The Committee has been involved in considering a

wide variety of issues since its establishment. The following are some of the issues that have been addressed:

- Performance Management and Development System
- Refund of Fees Scheme
- Civil Service Staff Suggestion Scheme

More recently, the Partnership Committee played a vital role in considering the OPW Statement of Strategy for the period 2001-2003. The Committee met on a weekly basis to discuss in detail every aspect of the Statement. The Committee continues to examine and explore all topical issues in the Office of Public Works.

DENIS MURPHY
Secretary to the
Partnership Committee

Dublin Castle Paintings on Loan to the Gandolfi Exhibition in Cento, Italy.

Three paintings from the Throne Room in the State Apartments at Dublin Castle were loaned to an international exhibition held at the Auditorium of San Lorenzo in Cento in northern Italy from 13 April to 16 June 2002. The paintings are by Gaetano Gandolfi (1734 - 1802), an artist born in San Matteo della Decima in the Po valley who studied and worked in Bologna throughout his career.



The paintings were selected for the exhibition by Prof. Donatella Biagi Maino, head of the Department of the History of Art and Cultural Studies from the University of Bologna at Ravenna, who has published extensively on the work of Gandolfi. Dr. Maino visited Dublin two years ago to examine the paintings having read about them in an article by Dr. Michael Wynne published in *The Burlington Magazine* in June 1999. Before Dr. Wynne's attribution to Gandolfi, the identity of the creator of the paintings had been unknown. Subsequent conservation work carried out on the paintings by Roland Hulme-Beaman revealed the artist's signature and dated the works to 1767.

Dr. Maino selected three paintings from the series of seven located in Dublin Castle: *Minerva and her sacred bird, the owl*; *Juno* (illustrated) *Juno and the Peacocks* and *Vulcan in his Forge*. The *Minerva* painting was selected by the organising committee of the exhibition to appear on the cover of the catalogue and all advertising material.

In the OPW catalogue, *Dublin Castle Art* (Dublin, 1999), art historian Roisin Kennedy describes how the entire

series of paintings, created in Italy in 1767, was purchased by the Board of Works in 1839 from Gernon, a Dublin-based art dealer, for only £89:5s. It is not known how they originally arrived in Ireland. They were selected to hang in the Throne Room, where, accounts show, the cost of the gilt chandeliers was £316, more than three times that of the painting. The value of the paintings has increased significantly since their acquisition and they are now being exhibited in the artist's home region alongside his other major works and also with paintings by his older brother Ubaldo (1728 - 1781).

Paintings have also been loaned to the exhibition by the Louvre, Paris; the Ashmolean Museum, Oxford; the North Carolina Museum of Art; the Uffizi Gallery, Florence, and several large-scale religious paintings have been included also from churches in the Emilio-Romagna region of Italy.

The exhibition *Gaetano e Ubaldo Gandolfi Opere scelte* opened in the Auditorium at Cento on Saturday, 13 April 2002, and the Office of Public Works was represented by Chairman Barry Murphy and OPW Art Adviser, Patrick J. Murphy.



FARMLEIGH SUMMER CULTURAL PROGRAMME

The Office of Public Works will present the Farmleigh Summer Cultural Programme during July and August 2002. The programme, consisting of various musical performances and plays, will take place in the house or grounds of Farmleigh.

The various performances will take place in association with the Draíocht Theatre Company with the Grid Iron Theatre Company, the Anna Livia Opera Company, the Co-Opera Company, the National Symphony Orchestra, the Irish Chamber Orchestra, the RTE Big Band, the RTE Concert Orchestra and Macnas.

Presented by title, date and time, the programme is as follows:

Draíocht,
with the Grid Iron Theatre Company
'Decky Does a Bronco'
by *Douglas Maxwell*
(suitable for children over 10 years)
4 (at 8pm only), 5, 6, & 7 July
at 2pm and 6pm each day

This is an outdoor event.

Anna Livia Opera Company
Operatic recital by
Bernadette Woods
'The Telephone',
by *Menotti* and

'Don Pasquale' (extracts)
by Donizetti
18 July at 8pm

Anna Livia Opera Company
'Hand of Bridge'
by *Barber*
Operatic recital
by Edel O'Brien
19 July at 8pm

Co-Opera Opera Company
'La Bohème',
by *Puccini*
24, 25 & 26 July at 8pm

National Symphony Orchestra
'Latin Night',
Sharon Coste, soprano
Robert Houlihan, conductor
27 July at 8pm

National Symphony Orchestra
'Gala Night – A World of Music',
Micheál O'Rourke, piano
Robert Houlihan, conductor
28 July at 8pm

Irish Chamber Orchestra
(as guests of RTÉ Music)
Zoe Conway, violin
Fionnuala Hunt, violin
Directed by Fionnuala Hunt
29 July at 8pm

RTÉ Big Band
'Glenn Miller Night',
Robert Lamb, conductor
30 July at 8pm

RTÉ Concert Orchestra & Big Band
'The Sinatra Years with Jack L',
Emer McParland,
Robert Lamb, conductor
31 July at 8pm

RTÉ Concert Orchestra & Big Band
'Rattlebag Listeners' Choice',
presented by Myles Dungan,
Proinnsias Ó Duinn, conductor
1 August at 8pm

Macnas
'Grainne Mhaol',
Kathi Leahy, director
9, 10 and 11 August at 9 pm

Free tickets for the events were made available by public ballot as advertised in the press.

Backweston Contract Signed

The contracts for the construction of the new State Laboratory and the Agriculture, Food and Rural Development Laboratories at Backweston, Co. Kildare, were signed on 16 April 2002.

The overall development is the largest construction project ever undertaken by the Office of Public Works yet again that the OPW can and does respond to the many challenges placed upon it by Government and its agencies.

The total development will comprise some 37,500 square metres of accommodation for nearly 400 members of staff at a cost of €200m. The facilities in the two developments

will include laboratories, offices and archive areas, as well as conference and library facilities, an energy centre and greenhouse, with the Agricultural Laboratories also having animal housing and poultry buildings.

Pierse (Contracting) Ltd have been awarded the contract for the State Laboratory, with Bennett (Contracting) Ltd winning the tender for the Agricultural Laboratories.



The OPW Supports the Bonaparte Wyse Exhibition in the Waterford Treasures Museum

25 April, 2002

The Wyse family have been a part of Waterford's history for many centuries. Some of the exhibits on display at the Exhibition date back to the time of William Wyse, Waterford's emissary to the Court of King Henry VIII.

The Bonaparte Wyse Exhibition of paintings and heirlooms includes five family portraits - three of Thomas 'Bullocks' (1701-1770), one of Gentle Thomas (1770-1835) and one of Sir Thomas (1791-1862); two very important paintings on copper of members of the Wyse family in Newtown House; an exquisite jet cross, one of twelve commissioned in 1821 on the death of Napoleon, as well as a lock of Napoleon's hair.

The Office of Public Works arranged the loan of a remarkable 1730 Bonaparte gilt clock to the exhibition. Presented to the State in the mid-1980s by the family, the clock in question originally belonged to Napoleon's mother and was on loan to the Department of Justice in St. Stephens Green. It is a very fine example of an early eighteenth-century French decorative clock, depicting Orpheus playing his lyre lamenting the death of Eurydice. The clock is now in excellent condition, having had some minor adjustments made recently and keeps time perfectly, still marking the hour with its original chimes ringing out in the museum.

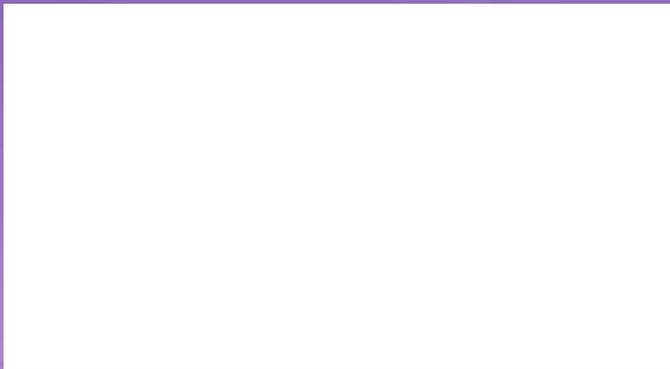
Archaeological Find Necessitates Complete Redesign of the Custom House, Galway



Work commenced in 1997 on the extension of Galway Custom House. It was, however, suspended following the discovery of several important archaeological finds. Subsequent excavations uncovered the remains of a medieval hall used by the 'Red Earl', Richard de Burgo, dating from the 13th century - the oldest building to be excavated within the medieval walls of Galway.

In view of the importance of the archaeological site and the need to preserve it, the Custom House extension was completely re-designed by the Office of Public Works in conjunction with the Revenue Commissioners. The archaeological site now forms part of the new foyer of the Custom House.

This was a significant archaeological find and one that presented the OPW with a considerable challenge in terms of re-designing the extension around it. Despite this unforeseen development the project was carried out very successfully. The Custom House extension provides the Revenue Commissioners with state of the art facilities for their Customs and Excise administrative headquarters.



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