

Cultural Infrastructure (Impact) Assessment Santry Avenue, Dublin 9

March 2024

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1. Introduction

- 1.1 Turley has undertaken the following Cultural Infrastructure Assessment on behalf of Armstrong Fenton Associates/Dwyer Nolan Developments for the proposed mixed-use development at Santry Avenue, Dublin 9. The site is in Dublin's Artane-Whitehall administrative area.
- 1.2 The proposed development will principally comprise of: 321 no. apartments, comprised of 104 no. 1 bed, 198 no. 2 bed, & 19 no. 3 bed dwellings, in 4 no. seven to thirteen storey buildings, over basement level, with 3 no. retail units, a medical suite / GP Practice unit and community/arts & culture space.
- 1.3 The development also proposes the following: 171 no. car parking spaces, 11 no. motorbike parking spaces & 677 no. bicycle parking spaces. Internal access to the basement level is provided from the cores of Blocks A, B, C, D, E, & F. External vehicular access to the basement level is from the south, between Blocks B & C. 33 no. car parking spaces & 58 no. bicycle parking spaces are also provided for within the site at surface level.
- 1.4 This report is primarily concerned with: the 1,460.2 sq m allocated to community and cultural space, and providing an assessment for the proposed use of said space. The allocated space is spread across 4 blocks (C and D: 583 sq m, and E and F: 877.2 sq m)
- 1.5 Setting out the policy context for Cultural Infrastructure and evaluating the proposals against the policy requirements set out within the Dublin City Development Plan.
- 1.6 Assessing the current provision of artist workspace and cultural infrastructure within the Artane-Whitehall administrative area and wider area surrounding the site.
- 1.7 Providing an evaluation of the current demand for cultural space / artist workspace in the area, relative to the community provision.
- 1.8 Reviewing appropriate workspace typologies and providing recommendations as to their potential application within the site in question.
- 1.9 Further consideration of the operating model (leasing arrangements and management) and refinement of specific artform uses should be explored through dialogue (co-design engagement) with potential users (artists and creative professionals), the community and any proposed operators of the cultural and/or community space prior to its completion.

2. Local Context

- 2.1 The subject site is located on Santry Avenue and the Swords Road, which is situated in north Dublin City, north of Dublin city centre (c. 5.5 km from O'Connell Street). The wider area is predominately suburban in nature with a mix of residential and commercial uses.
- 2.2 There are a number of large-scale employment areas in close proximity including Dublin Airport, Beaumont Hospital, Dublin City University, Omni Park Shopping Centre, a number of industrial parks including Clonsaugh Business and Technology Park and the Airways Industrial Park, and a significant number of small and medium sized enterprises operating from suburban locations.
- 2.3 The site is accessible via a number of bus routes, including the 16, 33, 33E, 41, 41B, 41C, and 41D on the Swords Road and the N6 route on Santry Avenue. The site is also easily accessible by the M50 and M1 motorways.

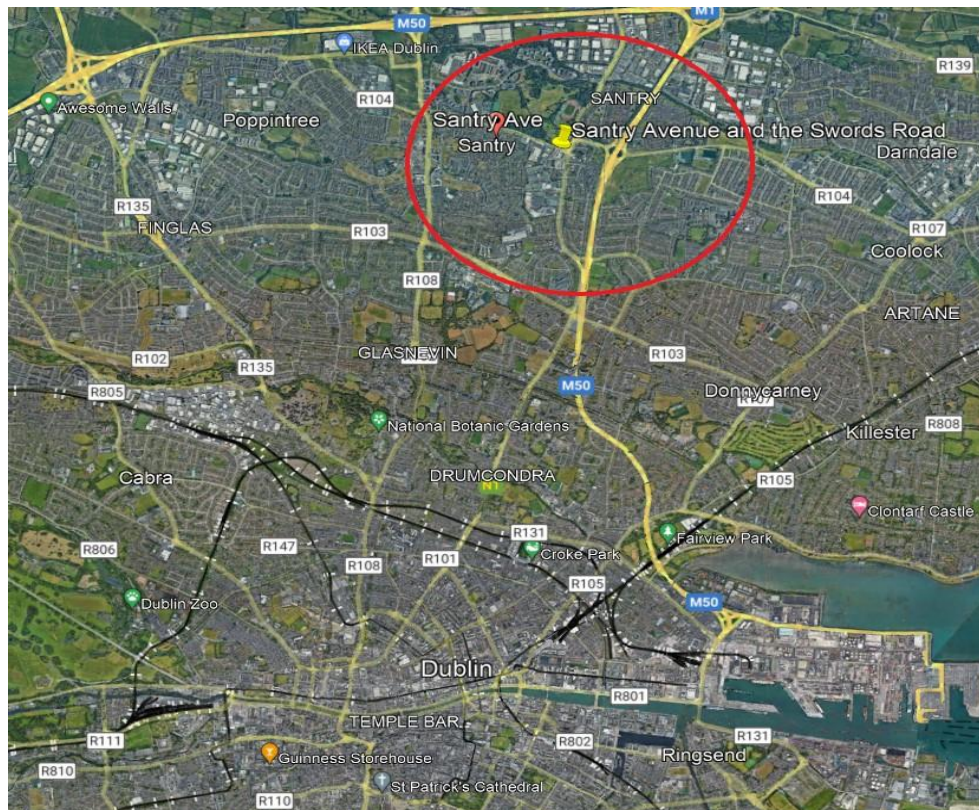


Figure 2.1 Santry Avenue and the Swords Road in the context of Dublin City Centre

3. Policy Context

Cultural Policy Context

- 3.1 At a strategic level “Project Ireland 2040” is the Government’s long term national strategy from which “Culture 2025 (A National Cultural Policy Framework to 2025)”¹ connects an overarching policy framework for the arts, culture and creativity policies which sit within the government strategy and informs policies and objectives of associated government departments and cultural/heritage specific agencies (i.e. The Arts Council, Creative Ireland, Culture Ireland and The Heritage Council).
- 3.2 “Culture 2025” also connects initiatives working towards Ireland’s sustainability and growth economically and environmentally, such as Global Ireland 2025 and the National Biodiversity Action Plan 2021 – 2027.
- 3.3 In this context, culture and creativity are understood to include the arts as defined by the Arts Act 2003: ‘any creative or interpretative expression (whether traditional or contemporary) in whatever form and including in particular visual arts, theatre, literature, music, dance, opera, film, circus and architecture and including any medium when used for this purposes’² and occupations and industries for which creativity delivers commercial success, export growth and sustainable employment including architecture, crafts, design, fashion, film, TV, radio, photography, graphic design, publishing, textiles, gaming, advertising and marketing.
- 3.4 The policy framework is based on three principles:
- Recognising the value of culture to the individual and society
 - Supporting creative practice and cultural participation, and
 - Cherishing our cultural heritage.
- 3.5 The first principle speaks to the importance of culture in place making, especially in grounding a sense of identity and connectedness within existing and newly establishing communities. It also recognises the contribution of arts and culture to the ‘brand Ireland’ in terms of tourism and economic investment as Ireland’s cultural capital is a significant factor in its attractiveness as a place to live and work.
- 3.6 Built infrastructure is addressed under the second principle ‘Supporting creative practice and cultural participation’. €100m of the national purse has been invested in cultural infrastructure between 2000 and 2008 resulting in a significant uplift in spaces in which to present and engage with culture but not specifically related to the creation.
- 3.7 The framework commits to protecting and enhancing this investment while targeting investment towards projects which align to Project 2040 objectives, the aims of which are actions that deliver on an inclusive, integrated, sustainable and economically

¹ <https://www.gov.ie/en/publication/62616d-culture-2025/>

² <https://www.irishstatutebook.ie/eli/2003/act/24/enacted/en/print.html>

robust society. In recognition of the strategic priority to increase opportunities for the making of and participating in culture, under Culture 2025, the government intends to double cultural funding from 2017 levels by 2025.

- 3.8 Under the three pillars of Culture, Heritage, Irish Language and the Islands, Investing in our Culture, Language and Heritage³ Creative Ireland's strategy 2018 – 2027 acknowledges gaps in cultural infrastructure with a government allocation of €40m to be distributed via the local authority network to address such gaps.
- 3.9 While the Arts Council do not operate a capital programme, the wide-ranging grant schemes they operate are designed to meet the variety of financial requirements involved in the making and presentation of arts and culture.
- 3.10 Making Great Art Work – Leading the Development of Arts In Ireland⁴ sets out policy and action which intends to make available resources via grant aid which will ensure the delivery of 'a supportive working environment that addresses key points in the creative cycle by which art is made'.
- 3.11 Specifically, the Council's Visual Artists Workspace Scheme, eligible to any space in which four or more artists are working, offers grants up to €50,000 to provide best possible working environments and subsidised access for tenants. The Arts Council also acts as advocates for arts infrastructure and advise and inform arts infrastructure development under Project Ireland 2040.
- 3.12 The Arts Council music department undertook a major programme of consultation in 2021 to inform policy and strategy from 2023 onwards. This has not yet been published, however, it is likely to deal with the provision of engagement and participation in music in informal and community settings.
- 3.13 Furthermore, Dublin City Development Plan 2022 – 2028⁵ are explicit in policy and objective that it is a priority for Council to address gaps in cultural infrastructure and specifically support the addition of artists studios and live work spaces over the duration of the Plan and to support developers to design and plan suitable and sustainable workspaces. (CUO27 – develop a Toolkit Guide to Workspace & Objective CUO31 – to develop and provide artists workspace).

Development Plan & Local Area Plan Policies

- 3.14 The Dublin City Development Plan 2022 – 2028 also provides the relevant statutory planning context informing this Cultural Impact Assessment as part of the proposed development Santry Avenue and the Swords Road in Dublin 9.
- 3.15 The proposals seek to achieve a minimum of 5% cultural/community space through the provision c. 1,460.2 sq m of internal cultural / community space on the ground floor of

³ <https://www.creativeireland.gov.ie/en/publication/investing-in-our-culture-language-heritage/>

⁴ <https://www.artscouncil.ie/arts-council-strategy/>

⁵ <https://www.dublincity.ie/residential/planning/strategic-planning/dublin-city-development-plan/development-plan-2022-2028/chapter-12-culture-0>

the development, in line with objective CUO25 of the Development Plan. As highlighted:

- **Objective CUO25 – SDRAs and Large-Scale Developments** “All new regeneration areas (SDRAs) and large scale developments above 10,000 sq. m. in total area* must provide for 5% community, arts and culture and artist workspaces predominantly internal floorspace as part of their development at the design stage. The option of relocating a portion (no more than half of this figure) of this to a site immediately adjacent to the area can be accommodated where it is demonstrated to be the better outcome and that it can be a contribution to an existing project in the immediate vicinity. The balance of space between cultural and community use can be decided at application stage, from an evidence base/audit of the area. Such spaces must be designed to meet the identified need. {***Such developments shall incorporate both cultural/arts and community uses individually or in combination unless there is an evidence to justify the 5% going to one sector.**}

3.16 And whilst a co-design process has not yet been undertaken, and the provision of space is allocated rather than providing detailed design, this report represents an audit of cultural shortcomings in the area.

- **CUO30 Co-Design and Audits:** “Large development applications (over 10,000 sq. m., either in phases or as one application) will, in the absence of a DCC local area culture audit (COU44 refers), be required to undertake a cultural audit for the local area to identify shortcomings within the area; and to work with DCC Arts Office to identify and agree appropriate arts or cultural uses, preferably as part of a co-design process in advance of lodging an application, for inclusion in the development. Such audits shall be informed by the existing cultural mapping resources in the Dublin City Cultural Infrastructure Study and by Culture Near You maps.”

3.17 To inform the cultural need assessment (audit of existing provision) we have provided a summary analysis and re-examination of relevant responses to the Artist Workspaces Study 2020⁶ and the Cultural Infrastructure Report 2021, previously undertaken by Turley on behalf of Dublin City Council.⁷

3.18 According to the 2016 census, there were in the region 2,500 artists in Dublin (representing just under 10% of all creative workers). The maximum number of individual artist’s studios between 2010-2019, however, was just 392 studios spread across c.89 artist workspace buildings⁸.

3.19 In the same period, the city contained c.137 shared rehearsal spaces and c.36 public venues providing provision for existing artists. The same census data identified just over 25,000 creative workers in Dublin.

⁶ Turley/Dublin City Council, *Artist Workspace Study 2020*, cited in full, *Artist Workspaces Report – Developing a Liberties Creative Campus*, Dublin, November 2020, as available online at www.artistworkspace.ie

⁷ Turley/Dublin City Council, *Cultural Infrastructure Report 2021*, Dublin, December 2021, as available online at [cultural-infrastructure-study.pdf \(dublincity.ie\)](http://cultural-infrastructure-study.pdf(dublincity.ie))

⁸ According to Jackie Ryan, *Ryan Report 2020*, as cited *Cultural Infrastructure Report 2021*, Ibid

- 3.20 Whilst the overall provision of workspace held relatively steady over the same 10-year period, despite high profile closures or permanent and meanwhile workspaces, our workspace study surveyed 538 artists (c.20% of the city's resident artist population) and found that 41% were actively "seeking workspace" with no alternative provision.
- 3.21 This strongly indicates a significant undersupply of artist workspaces across the city, which could be as high as the need for workspace for 1,125 artists, across multiple art forms with differing accommodation requirements.
- 3.22 Likewise, through the implementation of Policy CU14, Dublin City Council is seeking to ensure all new developments built on former industrial lands allow for cultural workspaces and uses which have a minimal impact on the surrounding residential area. Enhancing the cultural offering of the mixed-use community.
- **Policy CU14** *"To ensure new developments on former industrial lands incorporate cultural uses (including night-time entertainment space designed to minimise impact on residential areas) as part of new mixed-use communities."*

4. Need Assessment

- 4.1 To inform the need assessment (audit of existing provision) we have provided a summary analysis and re-examination of relevant responses to the Artist Workspaces Study 2020⁹ and Cultural Infrastructure Report 2021, previously undertaken by Turley on behalf of Dublin City Council.¹⁰
- 4.2 According to the 2016 census, there were in the region 2,500 artists in Dublin (representing just under 10% of all creative workers). The maximum number of individual artist's studios between 2010-2019, however, was just 392 studios spread across c.89 artist workspace building¹¹.
- 4.3 In the same period, the city contained c.137 shared rehearsal spaces and c.36 public venues providing provision for existing artists. The same census data identified just over 25,000 creative workers in Dublin.
- 4.4 Whilst the overall provision of workspace held relatively steady over the same 10-year period, despite high profile closures or permanent and meanwhile workspaces, our 2020 workspace study surveyed 538 artists (c.20% of the city's resident artist population) and found that 41% were actively "seeking workspace" with no alternative provision.
- 4.5 This strongly indicates a significant undersupply of artist workspaces across the city, which could be as high as the need for workspace for 1,125 artists, across multiple art form with differing accommodation requirements.
- 4.6 In the intervening three and a half years no additional provision of artist studios or workspaces have been identified in the Artane-Whitehall local electoral area, or within 5km of the site.
- 4.7 Further consideration of cultural infrastructure in the area was given though, the Dublin North Central Arts Research¹², again conducted on behalf of Dublin City Council, by Turley in partnership with Thrive. This used a further targeted survey in the North Central Area and a series of in-person and online focus groups to assess the provision of arts and cultural infrastructure in the area.
- 4.8 It reported, a widely held perception, that there are not enough arts and culture spaces - whether they took the form of artist workspaces, performances space, rehearsal space, civic or public arts space or venues.
- 4.9 The report also recognised the importance of places for creation or audience consumption, and the immediate need to increase the provision of cultural space within

⁹ Turley/Dublin City Council, *Artist Workspace Study 2020*, cited in full, *Artist Workspaces Report – Developing a Liberties Creative Campus*, Dublin, November 2020, as available online at www.artistworkspace.ie

¹⁰ Turley/Dublin City Council, *Cultural Infrastructure Report 2021*, Dublin, December 2021, as available online at [cultural-infrastructure-study.pdf \(dublincity.ie\)](http://cultural-infrastructure-study.pdf(dublincity.ie))

¹¹ According to Jackie Ryan, *Ryan Report 2020*, as cited *Cultural Infrastructure Report 2021*, Ibid

¹² The report is not currently published, but more information about the research is available online here <https://www.dublinnorthcentral.ie/>

future developments was essential for greater participation and attendance, as well as improving capacity of the sector in this area of the city.

- 4.10 The report concluded that there is also an emergent viewpoint that spaces located elsewhere in the city are displacing arts engagement levels in the North Central Area (NCA) of the city, and together with the Cultural Infrastructure Report 2021 analysis, point to a chronic under-provision of cultural spaces in the north of the city.
- 4.11 Therefore, a proposal to include arts or cultural space would represent a significant positive impact, not just on the overall shortfall across Dublin, but in meeting a significant lack of existing cultural infrastructure provision in the immediate area.
- 4.12 Unsurprisingly artists and audiences differed when it came to the type of spaces, they thought North Central needed most. Artists believe the NCA principally needs artist workspaces, purpose-built workshop and educational spaces, as well as small-scale performance and events venues.
- 4.13 On the other hand, the survey illustrated that audiences primarily engage with local arts by attending live performances, with a need for more public art centres and venue spaces in this area of the city. Although it is commonly perceived that there is a lack of provision of arts and culture spaces in Dublin North Central, people who live or work in the area still engage very often and locally with the existing provision in the wider vicinity (for example the Axis in Ballymun, or The Helix at DCU's Glasnevin Campus).
- 4.14 In addition, a majority of audience respondents to the study indicated that the spaces they primarily engaged with cultural activity were not specifically designed as cultural infrastructure (gallery, theatre, music venue, art centre etc.), and typically served a primary function as a community space (community centre, youth centre, library etc.).
- 4.15 Music was referenced as the artform that most interested audiences, but artists felt this artform (particularly traditional music) had the least amount of provision in the NCA. Other artforms that were amongst the most popular included theatre and visual arts.
- 4.16 Although this research found that audiences primarily engaged by attending live performances, focus groups showed that people also regularly participate in art classes and workshops, at home, online or in their local area. Types of classes mentioned covered music, dance, painting, drawing and craft such as knitting, sewing or pottery, however these typically were facilitated in spaces primarily designed with community uses rather than cultural experiences in mind.
- 4.17 Artist demand for increased artist workspace provision in the North-Central area, suggests strongly there is interest from a cohort of artists who wish to work in the communities in which they reside. Looking specifically at the behaviours of artists connected to Dublin North-Central Area, a notable number of respondents were artists who live in the area but currently work outside of the NCA, adding to the conclusion that insufficient workspace is available in this part of the city, including the Artane-Whitehall local electoral area.

Current Workspace Provision in Artane-Whitehall and wider area

- 4.18 The Cultural Infrastructure Study 2021 mapped known provision of all cultural infrastructure across the city, utilising data from a previous study (Ryan Report 2019) and Dublin Culture Company's, Culture Connects - "Culture Near You" data.
- 4.19 Utilising and re-examining this data, alongside updated desk based research, we have provided a mapping of the current cultural infrastructure provision within 1km, 2km and 5km of the site at the junction of Santry Avenue and the Swords Road, provided across each of the artforms with the Arts Act (2003).
- 4.20 Figure 4.1 illustrates a lack of appropriate cultural infrastructure near the site, with only 2 identified within 1km.
- 4.21 The closest facility where culture is consumed is IMC Santry (see map below – 1), an 11-screen cinema complex on the grounds of the Omni shopping centre, that is 0.5 kilometres south from the site in the Artane-Whitehall administrative area.
- 4.22 There are only two existing cultural venues in the entirety of the Artane-Whitehall administrative area. They are the IMC Santry Cinema, and The Helix venue within Dublin City University.
- 4.23 The "Culture Near You" data also lists the wider Dublin City University campus as "providing multidisciplinary cultural, health and education opportunities for all ages", but in the context of the definition of dedicated cultural space set out with the Development Plan, this has been set aside in our analysis, alongside Sphere 17 Regional Youth Service and Darndale Belcamp Village Centre CLG , and other examples of "hard infrastructure" also listed within the data set that serve a different primary use.
- 4.24 What is directly apparent in this figure is that Artane and Whitehall is one of the least provided for Local Electoral Areas in the city for cultural infrastructure, and the site is isolated from the provision that does exist.

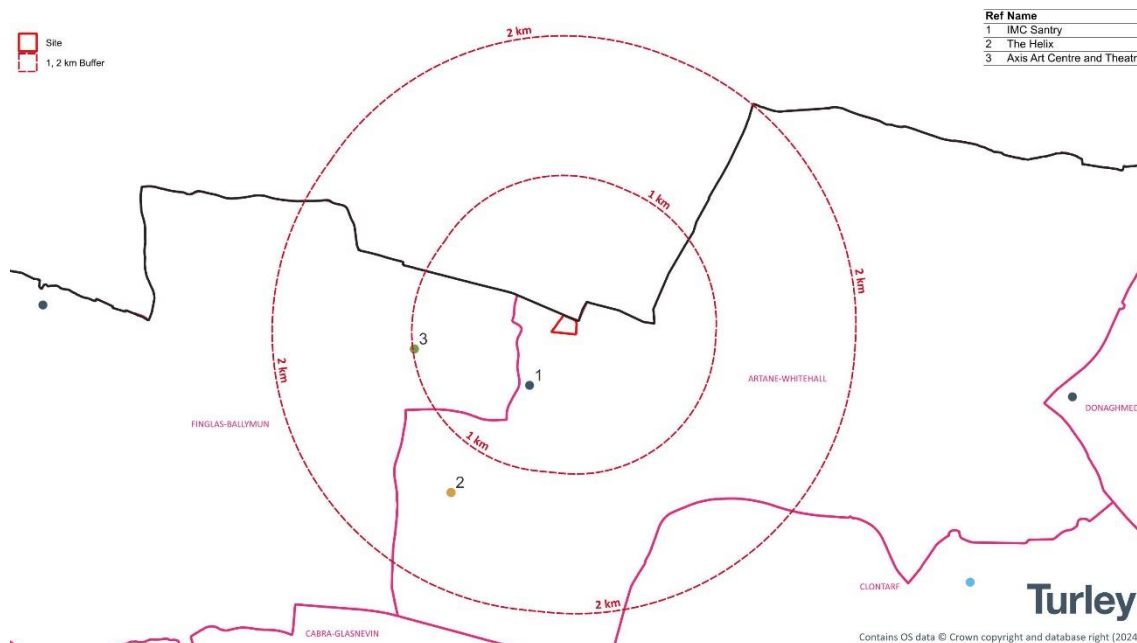


Figure 4.1: GIS mapping of existing Cultural Infrastructure in and around the Artane-Whitehall administrative area by artform

The Helix, DCU Main Campus (2)

4.25 The Helix (located 1.4 km from the site) is a multi-purpose conference, theatre and performance venue and arts centre on the Dublin City University main campus.

- The Helix hosts a range of different events from plays to concerts and TV shows.
- The Helix has been awarded Ireland's best purpose-built venue.
- Offering nine different room options from 12 people in the boardroom, to 1200 people for a plenary session in the Mahony hall, alongside:
- Multifunctional training rooms, dance studios,

The Axis, Ballymun (3)

4.26 Farther west, the Axis, in Ballymun (located 3.18km from the site) is an Art Centre and Theatre that describes itself as a centre for excellence with community at its heart, a venue and a resource for the community and its city. Its on-site facilities include:

- A 200 seated theatre performance space.
- A dance studio which is often used for performances and rehearsals.
- The Mezzanine Gallery, which hosts a variety of visual arts exhibitions.
- A multifunctional art room that is used for art classes, workshops and rehearsals.

- A recording studio.
- Music rehearsal rooms that are equipped with full P.A. plus mics, stands and leads, guitar and bass amps, and drum kit.
- A conference centre.

Axis is also home to a number of community organisations including:

- Dublin Northwest Partnership (a community organisation responding to social exclusion issues by promoting self-development, well-being, training, education, employment and self-employment opportunities for individuals and community groups)
- Ballymun Communications (a not for profit assisting community groups with media production)
- Global Action Plan (an organization equipping individuals and communities with knowledge and skills to develop solutions to the environmental and climate crises)

Cluain Tarbh Comhaltas

- 4.27 The closest dedicated provision for traditional music, Cluain Tarbh Comhaltas, provides activities including classes for children and adults in a variety of instruments (fiddle, tin whistle, flute, banjo, accordion, pipes, harp) and in musical theory. Classes are held in Clasaí Comhaltas Ceolotóirí Éireann, 4.14km from the site in the Clontarf administrative area, a regional centre for Irish music, dance, and the Irish language.
- 4.28 Participants in the classes are encouraged to further develop their musical abilities through traditional music exams and by joining the centre's bands.

Limited further Infrastructure

- 4.29 However, across the LEA there is limited further infrastructure within 5km, with just QLX Lights and Unlimited Books, both primarily retail outlets. In addition to the identified resources above, we have undertaken searches on mapping software to identify facilities that may not have been picked by the Cultural Infrastructure Study or Dublin North Central Area research.
- 4.30 The community in the area does benefit from a Makerspace at Coolock Library operated by Dublin City Council. The multi-use, creative and educational community space it houses a range of facilities and tools including laptops, a 3D printer, a vinyl cutter, and sewing machines. The space facilitates STEM learning in an informal setting. Whilst utilised by artists and professional craft creators the resource is heavily utilised, it is primarily open for community and public use.
- 4.31 The table below outlines cultural provision in the area out to a 5km radius from the site (within Dublin City Council's boundaries).

Activity type	Name	Distance (km)
Cinema	IMC Santry	0.5
Theatre, art centre, performance space	Axis Art Centre and Theatre	1.1
Theatre, art centre, performance space	The Helix	1.4
Literature	Books Unlimited	2.9
Crafts	Brookwood Pottery - studio	3.4
Staging and equipment	QLX Lighting Ltd	3.5
Cinema	ODEON Coolock	3.7
Cinema	ODEON Charlestown	3.7
Pre-school (ECCE)	Little Learners	3.8
Music recording and production	Rosette Records	3.9
Circus/gymnastics performance	Taking Flight: education and performance Ltd	4.0
Music; Traditional arts	Clasac Comhaltas Ceoltoiri Eireann	4.2
Printing; Visual arts	Graphic Studio Dublin	4.3
Cultural centre and networks	Pavee Point Traveller and Roma Centre	4.4
Studios and rehearsal space	D-Light Studios	4.5
Advertising, marketing, sales	All Out Design	4.5
Artist studios and gallery	A4 Sounds Gallery	4.6
Artist studios and gallery	A4 Sounds Studios	4.6
Community network	Hardwicke Street Community Garden	4.7
Literature	Glory in Story	4.7
Theatre, art centre, performance space	The O'Reilly Theatre	4.7
Gallery	Olivier Cornet Gallery	4.8
Crafts	Eleven50 Glass Design	4.8
Artist studios and gallery	Fire Station Artists Studios	4.8
Literature	James Joyce Centre	4.9
Literature	Dublin Writers Museum	4.9
Literature	Irish Writers Centre	4.9
Literature	The Inkslingers	4.9
Architecture, exhibition space	darc space	4.9
Gallery	Dublin City Gallery The Hugh Lane	4.9
Artist studios and gallery	The LAB Gallery	4.9
Music	D1 Productions	4.9
Music	Crashed Music Group	4.9
Music	Bohemia Records	4.9
Music	Celtic Note	4.9
Community network	Broadstone Community Garden	4.9
Community and cultural network	Dublin Docklands Cultural Forum	4.9
Theatre, art centre, performance space	Sean O'Casey Community Centre Theatre	5.0
Education (third level)	TU Dublin School of Creative Arts	5.0

Anticipated need for cultural infrastructure in the Artane-Whitehall and wider area

- 4.32 Given the very limited existing provision, delivery of a cultural workspace, makerspace or rehearsal space within Artane-Whitehall administrative area would be creating minimal, if any displacement.
- 4.33 There is some limited provision of other forms of cultural infrastructure (performance space, recording space, etc. within the Axis, the Helix etc.) but with a population increase from the 2016 to 2022 census noted and no evidence of new cultural infrastructure in the last 3.5 years there is a strong argument for improved access to facilities in the area.
- 4.34 The Artane-Whitehall area serves a population of c.52,137 resident citizens, with limited current provision of artist workspace and studio.

- 4.35 In 2020, our Workspace Study, received 538 respondents (20% of the overall artist population of the city). There were only 7 artist respondents in the administrative area of Artane-Whitehall, suggesting a resident artist population of c.25-30 within 2km of the site.
- 4.36 However, given the lack of current artist workspace provision in the Artane-Whitehall area, this could significantly under-report artists who are resident in the area, but whose workspace was reported closer to the city centre.
- 4.37 A total of just 9 artist respondents were within a 2km radius of the site, which could suggest a larger resident artist population of c.110 artists within an area encompassing all the Artane-Whitehall, Donaghmede and Clontarf LEAs, in addition to portions of Finglas-Ballymun and Cabra-Glasnevin.

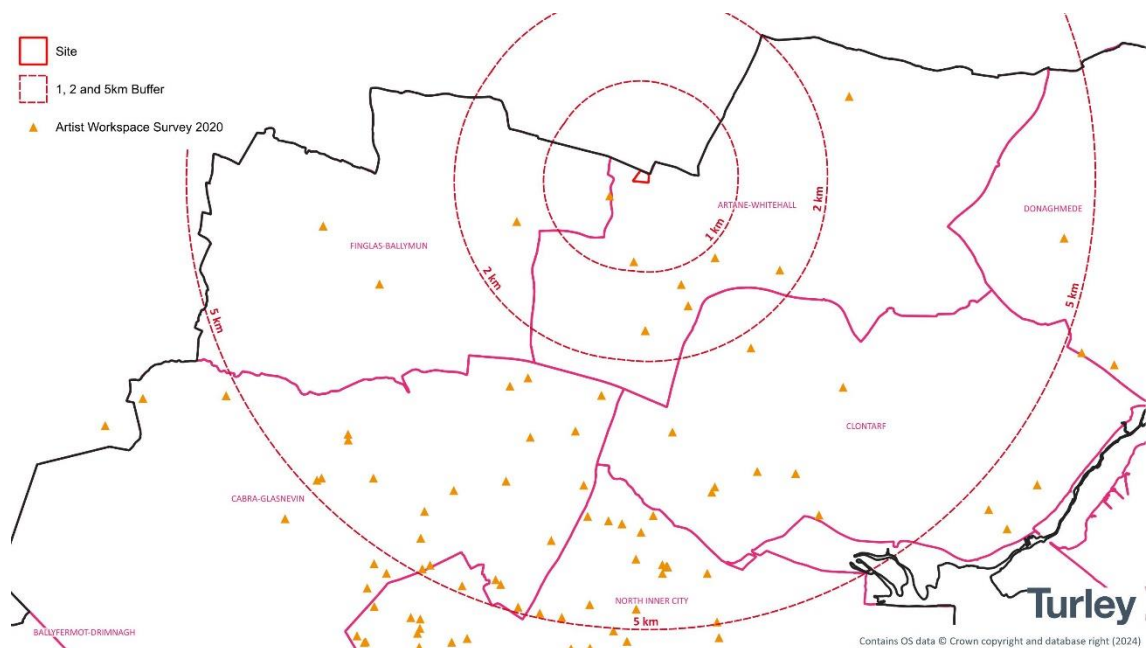


Figure 4.2: GIS mapping of artist workspace study respondents.

- 4.38 Again, however, this number is likely to under-report artists currently living in the area but travelling to workspaces closer to the city centre where the current provision is largely located.

Other Site Considerations

- 4.39 The site is located within close proximity to existing and planned bus routes. The neighbouring R108 road, connecting north Dublin to the north city centre has cycling infrastructure¹³.
- 4.40 Whilst a majority of artists report currently living/working within an average 3.9 km of the city centre, the Artist Workspace Study indicated that artists prefer their

¹³ https://www.nationaltransport.ie/wp-content/uploads/2021/02/English_02_Existing_Facilities_Maps.pdf

workspaces to be located an average distance of no more than 2.7 km from public transport halts.

- 4.41 More generally cultural infrastructure/workspaces should be ideally located no more than 5.4km from the City Centre and to the nearest University/College. Likewise, artists prefer to live within 5.2km of their workspaces. As such, the site sits well outside these parameters, and as such and cultural infrastructure may struggle to serve more than resident artists and community in the Artane-Whitehall area. However, given the under provision this is not considered an impediment.
- 4.42 The inclusion over 700 bicycle parking spaces within the development support the c.68% of artists who travel preferences to their workspace are by active or public transport (walking (30%), cycling (22%), bus (10%), train (4%) and Luas (2%)) as indicated by the Artist Workspace Study 2020.

5. Typology Assessment

- 5.1 No specific form or typology of the community / cultural space has yet to be proposed. Therefore, the Typology Assessment and Artform Specification below, are necessarily high-level. However, given the context and design of the site, the reported community requirements (community audit), audience need (North Central Area Study) and cultural requirements (as above), we would suggest the following typologies could actively be considered for the site, in tandem with a co-design engagement process with the local community:

Artist Workspace (Studio Provision)

Studio Based Provision

- 5.2 The largest proportion of respondents practiced studio based (exc. music or multimedia recording studios) artforms such as Fine/Visual Arts (23%), Sculpture (7%), Craft & Design (5%) and Illustration (2%). As such these artists could collectively represent up to 37% of the total need e.g. c.400 studio-based spaces.
- 5.3 The study found that the largest group (45%) tend to work alone in their practice, whilst 32% work primarily with others and 23% undertake a combination of collaborative and lone practice, and defined a set of summary requirements (set out below) to meet the needs of visual arts, alongside other studio-based artists.
- 5.4 Simply developing a series of cellular visual artist studios according to this summary specification (Artist Workspace Study 2020), could deliver approximately 45 studios (c. 33 sq m in size, as per requirements listed by the artistic community) or a mixed use of standard-sized studios plus larger studios with associated communal space, storage, and amenity in the proposed development.

Studio Workspace Typology

- Visual / Fine artists prefer to work within an Individual Private Space (46%)
- Require private (own door) workspaces, adequate space to work in large scale if needed, and to house equipment, materials, and to store finished artworks
- One in five visual artists require larger flexible or partitioned space particularly for large work or collaboration.
- Privacy is the primary qualitative theme amongst this discipline

Proximity to amenities and services

- Artists within this category prefer their workspaces to be located an average distance of 2.71km from public transport halts.
- Workspaces should be ideally located with 5.4km from the City Centre and to the nearest University/College.
- Residence within 5.2km of their workspaces.

Size of space

- Currently 61% of studios are less than 19 sq m.
- However, 30% of Visual Artists are Unsatisfied and 16% Very Unsatisfied with the size of their current workspace.
- Size of space is considered the second most important feature of desirable workspace.
- The ideal size is between **23-33 sq m** subject to the medium
- Flexibility of size of space is a key consideration.
- The size of space must also consider loading and unloading of materials and completed artworks.

Rental Cost / Income

- Monthly studio rents vary but median reported rents **c.€250 pcm (€0.09 per sq m)**
- Anticipated studio rents (currently seeking) **c.€305 pcm (€0.09 per sq m)**

Lighting

- Visual and Fine artists require significant control over the lighting of their studio.
- Natural light is considered to be extremely important and therefore must be considered in terms of the orientation of workspaces and placement of doors, skylights and windows.
- Large windows with good natural light, with effective thermo insulation to ensure a warm and comfortable space.
- While natural light is the popular desirable feature, artificial lighting should also be incorporated into workspaces for this group to provide controllable, powered lighting options.

Storage

- Ample and secure storage to store art materials, equipment and completed artworks should be provided for this discipline.

Sink / Wet Area

- The provision of a sink within each studio, and a designated wet area is strongly desired within a group space

Connectivity

- access to high quality Wi-Fi and broadband internet was prioritised

Kitchen / Communal Facilities

- Workspaces for Visual and Fine artists should include kitchen facilities. While these artists prefer privacy when working, there is appetite for communal, shared kitchen facilities to foster a culture of community in the wider building.
- Other common areas for consideration should include toilets/ showers, meeting rooms, library area, printer rooms.

Building Access

- Large (goods) lift, parking/loading, together with ground floor accessible studios

Live-Work Space

- 5.5 Live-work spaces for artists are at a premium in the city. Very few working artists have the space in which they can both live and make work. As a result, many artists travel a distance to their studios or have left the city in order to find accommodation that can allow for a live-work scenario.
- 5.6 Considering this site for this purpose opens up the potential of creating a localised community of artists, embedded within the scheme and wider neighbourhood.
- 5.7 As outlined in section 4, there is a low resident artistic community within the Artane-Whitehall area. The development within the scheme of affordable live work units would contribute to establishing a creative community, if this use was deemed suitable.
- 5.8 While consideration will need to be given to the level of rental income attributed to these spaces, a guide can be drawn from schemes such as Crampton Buildings¹⁴, Temple Bar which was established by the semi-philanthropic development company Dublin Artisan Dwelling Company¹⁵ founded in the 1870's by the city's business elite and subsequently developing contemporary financial models for affordable social and cultural tenants based on application.
- 5.9 Further examples - such as Fire Station live work units which operate at full occupancy, live-work spaces in converted studios at the Irish Museum of Modern Art and the collective studio provision provided for by MART - establish precedent for the viability of these kinds of spaces and the potential for the involvement of experienced operators in the scheme.
- 5.10 A sample of current rental charges of studio and live / workspaces are outlined in the following table:

Provider	Type of Space	Samples Rents
Temple Bar Gallery & Studios, D2	Artist studios: 1 year project / 3 year membership / 6 year membership studios	€250 - €260 per month
Fire Station, D1	Self-contained living and working spaces	€411 32 sq.m. €585 45 sq.m. €630 84 sq.m. per month

¹⁴ <https://comeheretome.com/2017/05/16/crampton-buildings-and-the-dublin-artisan-dwelling-company/>

¹⁵ <https://iarc.ie/homes-for-workers-a-house-and-home-blog/>

Provider	Type of Space	Samples Rents
The Complex, D7	Artists' studios	€450 per month
D-Light Studios, D1	Artists' studios	€500-575 100 sq.m €400-450 36 sq.m per day
Photo Museum	Digital studios	€50 for 2hrs €150 per day

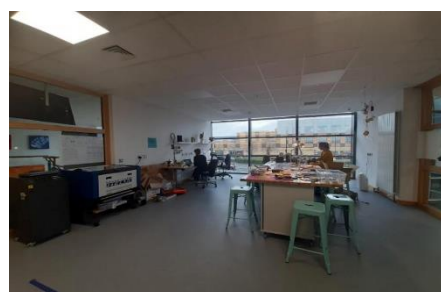
- 5.11 Complementing the wider residential use, a residential community of creative practitioners on site would be suitable for studio, office and maker spaces.
- 5.12 The introduction of live work units price capped for accessibility and generous allocations of artists and cultural working spaces has the potential to establish more diverse communities in the area.
- 5.13 Live-work studio designs vary, but requirements would be anticipated to require a joint living and workings space of between 32-84 sq m (which, for example, would equate to around 7 live-work spaces in Blocks C and D of the proposed development). Whilst the Development Plan is not explicit about live-work space, the need to deliver cultural workspace and affordable housing is explicit. By combining both, the spaces could in our view provide significant value to the Artane-Whitehall area, potentially establishing a resident artist community in this area.
- 5.14 The affordability of such space is however critical. Our Artist Workspace report aligns workspace rental with the above more recently assessed sample rents. It found that artists expect to pay more for their desired workspace than they did when the survey was conducted in 2020.
- 5.15 When asked how much respondents currently pay per calendar month for their workspace the average reported spend (recorded by our workspace survey)²⁰ was €250.00, with a median spend of €200.00, and the median reported rental charge of c.€390.00.
- 5.16 However, as noted above there is both less provision, and less available information on the anticipated rental levels for combined live/work studio spaces. With Fire Station in D1 providing the only immediately comparable rentals of between c. €400-650 pcm dependent on floorspace.

Makerspace

- 5.17 Whilst the form of makerspace varies, it largely caters to artforms requiring “messy space”, specialised machinery or tools (lathes, welding, screen print, kiln, 3D printers or digital tools etc.), or scale sufficient to accommodate large works.
- 5.18 As such the can provide a wider community benefit, particularly in large high and medium density residential accommodation, which lack individual sheds, garage or workshop space, and can often provide a shared amenity for residents, alongside member artists.
- 5.19 Makerspaces across the city tend to be set up and run by the Local Authority (Dublin City, Fingal, Dun Laoghaire Rathdown and South County Council’s) linked to libraries or other civic infrastructure, or are incubation spaces as part of a third level programme.
- **Makerspace at Coolock Library** provides community access to a range of tools and maker facilities, operated under the Creative Ireland Initiative, with a specific focus on teaching and empowering communities to develop creative design, making and crafting skills.



- Through Dublin City Council, **Ballyfermot library** operate a **Creative Studio**, a digital makerspace for music, podcast and AV recording ¹⁶. A similar digital maker facility is offered by South Dublin County Council at Clondalkin library. ¹⁷
- **Fingal Makerspace** based in Blanchardstown library, is an all-ages facility for design and innovation. Like Coolock, it is founded on STEAM principles with an



¹⁶<https://www.dublincity.ie/residential/libraries/using-your-library/creative-studio>

¹⁷ <https://www.sdcc.ie/en/services/sport-and-recreation/libraries/join-library-login/find-a-library/north-clondalkin/creative-studio-at-ncl/>

aim to support individuals and communities to engage in creativity and design thinking and to provide education for second level students.¹⁸

5.20 There are also a few not-for-profit makerspaces which are independently run and many more temporary use spaces, such as Men Shed's, which act as community response makerspaces, alongside more professionally focused creative spaces across the city including:

- **TOG Hackerspace** in Dublin 12 offers a membership model for makers working with old and new tech in product design, electrical engineering, mechanics and digital technology. They run practical evening classes and members events. They are part of Community Resource Network Ireland, the representative body for reuse, recycle and repair organisations in Ireland.
- **Richmond Barracks.** The historic Richmond Barracks is operated by Dublin City Council Culture Company. It offers a range of open access and programmed activities including scheduled craft and maker workshops. Spaces of varying scale are available for rent. It was the intention in 2020 when the transfer of the building to the Dublin City Council Culture Company took place to offer a dedicated makerspace¹⁹; in more recent years this has taken the form of a timetabled programme.²⁰



- **Rua Red** is a multi-disciplinary arts centre in Tallaght, South County Dublin. It offers gallery and performance space along side studio and workshop facilities, and a café. None of the Centres spaces are dedicated makerspaces however



¹⁸ <https://www.fingal.ie/fingal-makerspace>

¹⁹ <https://www.richmondbarracks.ie/news/a-new-chapter-at-richmond-barracks/>

²⁰ <https://www.richmondbarracks.ie/whats-on/#workshops>

their Process Space programme supports collaborative maker principles promoting engagement and learning for artists and communities.²¹

- **A4 Sounds**, is a multi-art form artists collective in Dublin 1, A4 Sounds offers tiered membership to facilities which include access to shared print, electronics, textiles, darkroom and AV equipment and expertise.²²



- 5.21 Makerspaces in third level institutions tend to operate under specific areas of innovation, technology, design and creativity associated with the specific institution. For example, NCAD, UCD and IADT's collaborative Creative Futures Academy focuses on the applied skills of design and creativity toward sustainable careers with much of the work taking place in maker spaces which are located at various sites on and off campus.²³
- 5.22 A research report into the provision of Makerspace by Dublin City Council in September 2021. It detailed the current provision across the island, and how Ireland ranked 13th among the 28 EU countries, and below average, regarding the number of makerspaces located across the country. It provides a helpful list of further examples a discription of their location and operating models.
- 5.23 Whilst limited further information is available about the quality, facilities, specifications and resources of Makerspaces in Dublin, a useful study by NESTA by comparison, highlights the variety of specifications and services these spaces deliver within its Maker Space User Guide²⁴.

²¹ <http://www.ruared.ie/learn/process-space>

²² <https://a4sounds.org/join-us/>

²³ <https://creativefuturesacademy.ie/>

²⁴ [open dataset of uk makerspaces users guide.pdf \(nesta.org.uk\)](#)

Makerspace Typology

- Maker / Fabrication / Workshop space is the most popular workspace typology for craft and design artists, and also appropriate for other artforms such as sculpture and fine artists working on larger works or instalations.
- Around 30% of maker artists' works is preferably undertaken in a workshop typology, with the remainder in a private studio (see above) or group space.
- Access to shared tooling and equipment, and secure storage are desirable features, including access to heavy equipment such as CNC router, A0 size printer, laser cutter, 3D printers, welding equipment, saws, drill etc. and in the case of some sculptures and potters – kilns and dry room or racks.
- Digital and manual tools are both found in the majority of spaces. Digital fabrication tools are the most commonly reported, followed by general hand tools, electronics, and woodwork tools.

Proximity to amenities and services

- Artists within this category prefer their workspaces to be located an average distance of 2km from public transport halts.
- Workspaces should be ideally located with 5.2km from the City Centre and to the nearest University/College.
- Artists seeking makerspaces are prepared to travel up to 6.9km from their homes

Size of space

- Requirements for makerspaces vary considerably dependent of the number of anticipated artists, their artform and the tools and equipment required, and how the space will be utilised.
- Typical makerspace requirements:
 - **Small, volunteer-run community** (10-50 active members) that occasionally teach classes, share some amount of tools and space, and pay rent on a shared space (90 to 750 sq m) with relatively low membership fees
 - **Small, teaching / demonstration only space** (45 to 90 sqm) with a small number of instructors (1-10 people) that is sustainable by requiring relatively little infrastructure or full-time staff
 - **Shared plots in a large building** (350 to 2000+ sqm) where many individuals and small businesses band together to rent a large space at low per-square-metre cost, sometimes sharing equipment informally
 - **Large community workshop** (750 to 3500+ sqm) usually featuring educational programs, membership access to shared tools/workspace, and sometimes featuring storage or studio rental space
 - **Very large community development facility** (3500 to 14000+ sqm) intended to rent large spaces to startup businesses that each need 18-90+ sqm, usually featuring a mentorship network, paid staff, and sometimes featuring shared tools/workspace
- The size of space must also consider loading and unloading of materials and completed artwork
- Access arrangements should accommodate the installation and movement of larger pieces of work and equipment with close proximity to a delivery access

Other Considerations

- **Health and Safety.** 25-35% of must keep clear in order to pass fire and health and safety regulations.
- **Welcoming Area.** Front desks, sign-in kiosks, and the like generally take 50-250 square feet, if you need them.
- **Social/Food Area** a minimum of 15-40 square feet per person.
- **Dedicated Classroom/Conference Rooms** ideal a noise-isolated classroom for educational programs 20-50 square feet per seated person.
- **Workshops** workshop space of any one craft type is 300-500 square feet, and you need approximately 75-150 square feet per person working independently in a space. Different craft types usually need separate areas (especially woodworking, fabric arts, and welding), don't expect to multi-task too much in these spaces.
- **Storage Space** One of the highest ranked requirements by Dublin Artists. Makerspace members will need some way to store their projects, especially if they don't have a studio of their own. Include space for shelving (8-12 square feet per shelf unit).
- **Sink / Wet Area** The provision a designated wet area with sinks is strongly desired within a group space
- **Gallery/Display Area/ Retail Area.**

Connectivity

- access to high quality Wi-Fi and broadband internet was prioritised

Dance

- 5.24 It is rare for circus and dance companies to have a permanent home due to lack of suitable space which results in a reliance on renting spaces in Dance House 25, the enabling agency for the development of dance in Ireland located in the North Inner City. However, there are no such facilities in the Artane-Whitehall area.
- 5.25 The Arts Council Dance Policy 2022 – 2025 “Advancing Dance’ affirms a commitment to work with its parent Department and developers to make accessible for dance spaces of scale with appropriate design characteristics.²⁶
- 5.26 Where dance, circus and spectacle producers do occupy a permanent home the operating model of the company is greatly enhanced as the asset is available for let to associates and other makers, can be used for community outreach and non-professional lessons, yoga and other types of exercise classes and marital arts practice.
- 5.27 These spaces become places in which work can be shown to the public, community engagement can take place and the practitioners can develop their craft with longer periods of access outside of a scheduled rehearsal period. See Fidget Feet²⁷, Cois Ceim Dance Theatre²⁸ and Macnas²⁹ for examples.
- 5.28 This type of adaptability is key to the operating model of a cultural space of this kind supporting a good range of complimentary uses which in aggregate underpin the viability of operations.
- 5.29 As the development proposal is residential with limited additional community or civic amenity, the use of the space as a dance studio or multi use practice or rehearsal space (including Theatre rehearsal) could provide residents of the newly established neighbourhood and the adjoining areas potential access to social, leisure, fitness and cultural experiences while addressing a deficit of space in which dance can be made and practiced in the north of the city.
- 5.30 This proposed direction of use does not preclude wider use for hire for other kinds of community use. The space would require changing room with showers, kitchen facilities, production / administration space, storage space for equipment and temporary seating, and toilet facilities suitable for use by the public.
- 5.31 Whilst the space is not sufficiently large, or situated in close enough proximity to the city centre to provide a permanent performance space, the Dance community requires suitable spaces for rehearsal, and a studio (and an associated external performance space) could cater for a level of neighbourhood performances to live audiences.
- 5.32 A permanent home for a Dance company could provide a significant boost to its operating model. Whilst requiring investment in maintenance (controlled heating,

²⁵ <https://www.danceireland.ie/about/our-mission-vision-values/>

²⁶ <https://www.artscouncil.ie/Publications/Dance/Advancing-Dance---Arts-Council-Dance-Policy/>

²⁷ <https://www.fidgetfeet.com/>

²⁸ <https://coisceim.com/>

²⁹ <https://www.macnas.com/>

lighting) they allow practitioners to develop their craft with uninterrupted access to rehearsal and performance facilities.

- 5.33 The set-up and features of a dance workspace should be designed with injury prevention in mind and this includes lighting, and heating and ventilation. A sprung floor is an essential feature of workspace for this artform. The internal space within the proposed Santry Avenue development could easily accommodate a dance facility as part of a wider offering or multiple dance studios, with Sport Scotland outlining suggested dimensions of 225 sq m, with a minimum ceiling height of 4.5m³⁰.
- 5.34 The addition of a dance studio or studios with recommended specifications such as sprung floors, changing facilities, and appropriate ceiling height allows the introduction of indoor sport as a community provision within the Santry Avenue site, and could be combined with facilities for gymnastics, martial arts, and boxing.

Community / Traditional Music Provision

- 5.35 There is also recognition that music is a key asset within the City contributing significantly to its cultural identity and offering opportunity for cultural engagement to a wide range of diverse audiences. The neighbouring Coolock and wider North Dublin area is synonymous with a historic community / traditional music scene, and as referenced above music was the artform of most interested to audiences in the North Central Area, but which artists had the least amount of provision. This lack of provision is reflected in our own needs assessment.
- 5.36 With these policies, objectives and vision statements in mind, and taking into account facilities and activities in the surrounding area a flexible community / cultural space which can support music, community workshops and makerspace activities could positively impact a resident population across the age ranges and cultural backgrounds and offer opportunity for operators in the sector to extend their programmes into the Coolock area.
- 5.37 Although there are many local music schools and a number of national organisations in Ireland, music appears to be less well provided for within the overall arts infrastructure. However, it is an area that is likely to grow and there is potential for further provision of infrastructure specifically dedicated to music - especially in areas of larger population and where there is a significant young population.
- 5.38 Dublin City Council Cultural Infrastructure Study notes the lack of space for music in the city and the absence of a community hub in which music can be made, shared and promoted. Whilst this applies at strategic scale, there is a similar lack of neighbourhood level provision across the city, but it is particularly evident in the North Central Area.
- 5.39 Looking at the example of the UK, spaces for community music provision includes a variety of offers/opportunities/experiences:

³⁰<https://sportscotland.org.uk/media/tb5gfuo0/secondaryschooldesignnote04dancestudio.pdf>

- creation of societies, ensembles, choirs and other music groups for a variety of ages and needs
- practice / rehearsal spaces
- tuition and skills development
- performance spaces
- musician in residence programmes

5.40 Community music plays a role in building communities and supporting diversity, including among youth, immigrants, unemployed, carers, parents and those with disabilities. Its appeal is broad and far-reaching.

5.41 The community music movement in the UK appears to be significantly advanced compared to its counterparts in Ireland, with many national and regional examples of organisations and groups. It is also embedded within the wider arts and technology infrastructure. Organisations such as:

- **CM (Community Music)** is one of the UK's original youth and community music organisations and offers a variety of courses, live events and training, including working directly with the local community. It is located at the Brady Arts and Community Centre in London's East End, and its partners include London Borough of Tower Hamlets and Tower Hamlets Arts.
- **Sound Sense** is the professional association for community music in the UK, which supports the kinds of activities which populate community /cultural spaces as those being proposed at Cromcastle.

5.42 That said there are some, excellent examples developing services across the city:

- **SWAN Regional Youth Services**, based in Dublin's Summerhill district, uses creative practices including learning and playing musical instruments as a mean to promote values of inclusion, equality and respect to advance social justice and integration for young people.
- **St. Agnes' Community Centre for Music and the Arts** in Crumlin provides an example community music in action. It grew from an ambition to provide opportunities for children to learn musical instruments free of charge and now offers:
 - Free group instrument lessons
 - Community late starter
 - orchestra
 - Community choir
 - Teenage chamber orchestra

- Junior strings ensemble
 - A violin project
 - Choir for those experiencing dementia
 - Public events
- **The Musical Youth Foundation** provides a structure for a network of music centres and has a long-term ambition to establish an academy.
 - **Music Generation** is a national partnership programme to create musical experiences for youth. The Dublin City branch is managed by the Dublin City Music Education Partnership, led by the Education and Training Board and Dublin City Council.
 - **Music Network** collaborates with community music groups: “Communities need music. It brings people together, celebrates differences and contributes to a vibrant, inclusive society.”
- 5.43 More specifically within traditional music, the increasing popularity of programmes such as **Scoil Scairte**³¹ (run by the The Trailblazery) and **Irish with Mollie**³² are reaching a wider audience interested in learning about Irish language, music and culture in blended formats online and in person.
- 5.44 As highlighted above the closest dedicated provision for traditional music, Cluain Tarbh Comhaltas, provides activities including classes for children and adults in a variety of instruments (fiddle, tin whistle, flute, banjo, accordion, pipes, harp) and in musical theory. Classes are held in Clasaċ Comhaltas Ceolotóiri Éireann), 3.97km from the site, but a secondary location in the Dublin North Central area could provide specific provision to the community in Coolock.
- 5.45 Gaelscoil Baile Munna, Virgin Mary Boys National School, and Virgin Mary Girls National School, the area’s national schools for boys and girls are a short walk to the west via Oscar Traynor Park from the proposed development. This population of young people will form an important constituent group for any cultural provision in the area.

³¹ <https://www.thetrailblazery.com/scoilscairte>

³² <https://www.irishwithmollie.com/>

6. Conclusions and Recommendations

- 6.1 The Cultural Infrastructure Assessment has led to the following conclusions and recommendations based on an in-depth audit of cultural need in the area, together with an analysis of the opportunities and constraints presented by the site and the developers' proposal for 1,460.2 sq m of cultural space within the development.
- 6.2 The policy set out in CU025, requires provision at a "minimum for 5% community, arts and culture spaces including exhibition, performance, and artist workspaces predominantly internal floorspace as part of their development at the design stage." And that "such developments shall incorporate both cultural/arts and community uses individually or in combination unless there is an evidence base to justify the 5% going to one sector".
- 6.3 The proposed space across 4 blocks (blocks C and D providing c. 583 sq m and blocks E and F providing c. 877.2 sq m) is sufficient in scale to host multiple cultural (artist workspace, performance, rehearsal, maker or multipurpose space) and community typologies, as well as to accommodate a wide range of artforms and community uses.
- 6.4 The scale of the development, and noting existing community provision in the area, lends itself to a multi-use space incorporating elements of art, culture, and sport.
- 6.5 As part of this application, detailed drawings have been included which outline the potential use of this space and include studios, maker space, and dance studios (this can be found in the ground floor plan drawings).
- 6.6 This concept is one used to great effect in Copenhagen, Denmark through their 'Culture Houses'. One specific example of blending sport with culture is Nørrebrohallen³³ in Copenhagen which is used for sports including basketball, football, and squash.
- 6.7 When not being used for sport, the areas are repurposed for exhibitions and musical and artistic use. Nørrebrohallen, among many other Culture Houses in Denmark, has become a focal point for community use as a result of its mixed-use approach, attracting a variety of diverse operators.
- 6.8 The audit has revealed a lack of appropriate cultural infrastructure near the site, with the nearest cultural infrastructure facility being IMC Santry, a cinema.
- 6.9 Artane-Whitehall is significantly under-serviced by cultural infrastructure, with only 3 facilities noted in the whole LEA.
- 6.10 Neighbouring Finglas-Ballymun is home to the Axis Centre which provides a space for artists to create and exhibit their work. The space includes a theatre for performances, and is also home to a number of community organisations and social enterprises. However, it is over 3km from the site in question.

³³ <https://international.kk.dk/live/culture-and-leisure/copenhagen-culture-and-activities/sports-centres/norrebrohallen>

- 6.11 Given the very limited existing provision, delivery of a cultural workspace, makerspace or community music or rehearsal space within the Artane-Whitehall administrative area would create minimal, if any displacement.
- 6.12 Except for the facility at the Axis Centre, this audit has identified there is a deficit of spaces in which the community can access the benefits of culture through exhibitions, performances, or displays.
- 6.13 Therefore, a shared community / music and dance or makerspace, alongside provision for artist workspace studios, would deliver a notable cultural /community asset not just to the creative and arts professionals in the area, but to the wider community of Artane-Whitehall.
- 6.14 In addition to this, through a co-design model, should areas within the cultural allocation of the site be fitted out to accommodate dance they could also serve the needs of the local sporting community through provision of martial arts, boxing, and/or gymnastics. In following a Culture House approach as seen in Copenhagen, Denmark, this development could act as a significant benefit to the existing community.

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