

1 NORTHWALL QUAY

DUBLIN CITY COUNCIL

ENVIRONMENT IMPACT ASSESSMENT REPORT VOLUME III: HERITAGE, TOWNSCAPE, LANDSCAPE AND VISUAL IMPACT ASSESSMENT

Prepared for : NWQ DEVCO LTD

CITYDESIGNER

FEBRUARY 2024

THIS PAGE IS INTENTIONALLY LEFT BLANK

CONTENTS

1.0 Introduction 1
2.0 Methodology 3
3.0 Historical Development of The Site and its Study Area Context 10
4.0 The Development of the Site and Current Context 16
5.0 Cumulative Development 18
6.0 Characteristics of the Proposed Development 20
7.0 Demolition and Construction 28
8.0 Effects on Townscape and Landscape Receptors 30
9.0 Effects on Built Heritage Receptors 40
Conservation areas 41
Architectural Conservation Areas 43
Protected Structures 46
10.0 Visual Impact Assessment 64
11.0 Conclusions and Residual Effects 154

Appendix 1 – Heritage Significance Report 158
Appendix 2 – Visual Lab Methodology 170

Important Note: Images in this document have fine detail and high resolution photographs and are always printed by Citydesigner to the highest standards. Original copies are identified by Citydesigner's dichroic hologram. Original printed copies may be available to view at the relevant Local Planning Authority offices. Photocopies or low resolution printouts should not be relied upon.

The reader can identify whether they have a top-quality digital version of the report by the size of the high quality pdf which is 230 MB. If the reader is only able to download low resolution split sections of the report from the local planning authority's planning portal, a combined high resolution pdf of the document can be provided upon request.

ELECTRONIC COPY

THIS PAGE IS INTENTIONALLY LEFT BLANK

1.0 INTRODUCTION

1.1 Citydesigner ('the consultancy') has been commissioned by NWQ Devco Limited ('the applicant') to provide heritage, townscape, landscape, and visual assessment advice on the proposed commercial redevelopment the site at 1 North Wall Quay, Dublin ('the site') (outlined in Fig.1.1). Where in the document a red line boundary is shown, it is shown as indicative. The accurate and legal boundary is as set out in the architect's planning application documents. The consultancy has prepared this Heritage, Townscape, Landscape, and Visual Impact Assessment (HTLVIA) report in support of the planning application for the development proposals on the site.

1.2 The proposed development, designed by Henry J Lyons, consists of the following:

> *The proposed development provides for the demolition of the existing building and construction of a new building ranging in height from 9 no. to 17 no. storeys over lower ground floor and double basement comprising of office accommodation, arts/ community/cultural uses and a retail/café/restaurant unit. Office accommodation is provided from lower ground floor to 15th floor level, arts/community/cultural uses are provided at lower ground, ground, 1st and 16th floor level with a retail/café/restaurant unit at ground floor level. Landscaped terraces are located at 8th, 9th, 10th, 11th, 15th, 16th floor level with winter terraces located at 4th, 6th 9th floor level. Provision of a new landscaped street to the east of the building to include external arts/community/cultural uses. The double basement comprises 30 no. car parking spaces, 923 no. bicycle parking spaces and 6 no. motorbike spaces as well as shower/changing facilities and plantroom.*

1.3 In this HTLVIA report, the consultancy sets out the development history of the surrounding area and the buildings on the development site and assesses the effects of the proposed development within its urban context. This includes assessment of: the townscape/landscape character of the area; the design quality of the proposed development; and the likely effects on the significance of nearby conservation areas, architectural conservation areas and protected structures, in relation to the requirements of relevant planning policy and guidance.

1.4 The report provides an assessment of verified views from 22 close and more distant locations. Assessments are based on 22 verified views produced by visualisation specialists Visual Lab, which provide quantitative and in some cases qualitative evidence of the visual effect of the proposal in its townscape and landscape contexts. The 22 verified views have been photo-realistically 'rendered' to give a qualitative impression of likely effects. The consultancy's assessments of the verified views and the significance ratings assigned to the residual effects follow a full and complete analysis of the site, its environs, and an assessment of the design quality.



Fig. 1.1: Site plan with the application site outlined in red.

1.0 INTRODUCTION (CONTD.)

1.5 This HTLVIA report forms part of a planning application by planning consultants John Spain Associates. The HTLVIA presents a bespoke approach to heritage, townscape, landscape, and visual assessment, recognising the important overlaps between townscape, landscape, and visual effects, and the benefits of assessing these together in a single document. The HTLVIA should be read in conjunction with the Architectural Design Statement produced by Henry J Lyons Architects, and accompanying planning application documents.

1.6 This HTLVIA has been supervised by the founder of Citydesigner, Richard Coleman Dip Arch ARB/RIBA/RIAI, with support from the consultancy's team of experienced professionals from the areas of architecture, urban design and heritage. Richard was Deputy Secretary of the Royal Fine Art Commission in the UK (precursor of CABE) for 13 years and during that time developed highly refined skills in assessing architecture, urban design and heritage conservation. These skills are coupled with more than 40 years' experience as a chartered architect, since 1980, and more than 20 years being an independent consultant, since the consultancy was first established in 1997. Richard provides objective and informed judgments on urban design, view assessment and matters concerning new design in heritage contexts. With experience in proposals affecting World Heritage Sites, Royal Parks, sensitive and strategic views, listed and protected buildings and conservation areas, the consultancy has been commissioned to assess over fifty major schemes of Environmental Statement status in London, Dublin and also across the United Kingdom. The consultancy's Dublin work began in 2007.

2.0 METHODOLOGY

GENERAL

2.1 This chapter sets out the methodology developed by Citydesigner to assess the likely effects of new development on the townscape, landscape, visual amenity, and built heritage. It draws upon best practice guidance set out in the 'Guidelines on the information to be contained in Environmental Impact Statements' produced by the Environmental Protection Agency (EPA) in 2022; DHPLG, Guidelines for planning authorities and An Bord Pleanala on carrying out Environmental Impact Assessment, 2018; the 'Guidance for Landscape and Visual Impact Assessment (GLVIA) Third Edition' published by the Landscape Institute and Institute of Environmental Management and Assessment within the UK in 2013; and other Irish and British national, regional and local planning guidance set out in paragraph 2.4. The purpose of the Heritage, Townscape, Landscape, and Visual Impact Assessment (HTLVIA) is to determine which effects on built heritage, townscape, landscape, and visual amenity are likely to be significant and whether those changes will be negative (adverse) or positive.

2.2 Three inter-related impact assessment methodologies have been used in this report, relating to:

(i) Effects on Built Heritage: assessment of the effects of new development on the significance of built heritage receptors, such as conservation areas, architectural conservation areas, and protected structures;
(ii) Townscape and Landscape Effects: assessment of the effects of new development on elements of townscape and landscape character known as townscape and landscape receptors; and
(iii) Visual Effects: assessment of the effects of new development on visual amenity, where the receptors are people experiencing views.

INTERACTIONS

2.3 There are important overlaps between built heritage, townscape and landscape, and visual effects, particularly in a dense urban environment, and it is sensible, therefore, to assess them together in a single document. In this HTLVIA, they are recognised as separate topics and each is considered in a separate chapter for this reason.

POLICY AND GUIDANCE

2.4 The assessment methodology takes into account national, regional and local planning policy and guidance, in particular that relating to townscape, landscape, urban design, views, built heritage and supplementary guidance related to specific sites. The proposed development has been designed in the context of policy and guidance listed below, in order to comply with the planning framework. Assessment of the proposed development against relevant policy and guidance is included at the end of each assessment chapter. The relevant publications informing this report include:

International level:

- Landscape Institute and Institute of Environmental Management and Assessment within the UK, Guidance for Landscape and Visual Impact Assessment (GLVIA) Third Edition, 2013; and
- Landscape Institute, Visual Representation of Development Proposals Technical guidance Note 06/19, 2019.

National Level:

- EU Directive 85/387/EEC as amended by Directives 97/11/EC, 2003/35/EC, 2011/92/EU, and 2014/52/EU;
- Environmental Protection Agency (EPA), Guidelines on the Information to be Contained in Environmental Impact Statements (EIS), 2022;
- Planning and Development Act 2000 (as amended);
- Planning and Development Regulations 2001 (as amended);
- Government of Ireland, Project Ireland 2040, National Planning Framework, 2018;
- Department of Arts, Heritage and the Gaeltacht, Architectural Heritage Protection, Guidelines for Planning Authorities, 2011; and
- Department of Housing, Planning and Local Government, Urban Development and Building Heights, Guidelines for Planning Authorities, December 2018;
- Government of Ireland, guidelines on sustainable residential development in urban areas, 2009; and
- Department of Housing, Planning and Local Government (DHPLG), Guildlines for planning authorities and An Bord Pleanala on carrying our Environmental Impact Assessment, 2018.

Regional and Local Level:

- Eastern and Midland Regional Assembly, Regional Spatial and Economic Strategy, 2019-2031;
- Dublin City Council (DCC), Dublin City Development Plan, 2022-2028; and
- DCC, O'Connell Street ACA, Executive Summary, 2001.

ENSURING DESIGN QUALITY

2.5 The consultancy has worked with the architects and design team to understand the proposed development and to provide feedback on design throughout its development, as well as potential effects on built heritage, townscape, landscape, and visual amenity. Through this process, the intention has been to achieve a high quality of design in order to maximise the beneficial effects of the proposed development, on potentially affected receptors.

2.6 Computer and physical models were used during the design process to illustrate how different iterations of the design would affect views. This information was used to make early assessments on the townscape, landscape, heritage, and visual effects and thereby inform modifications to the design. The resulting high quality design provides integrated mitigation measures eliminating potentially harmful or adverse effects. This is further explained later in this chapter under the heading 'Mitigation and enhancement through design'.

2.7 The process of consultation with ABP and DCC, also enabled the current proposal to be further optimised, in terms of its design quality and associated heritage, townscape, landscape, and visual effects, prior to the assessments in this report being undertaken.

DISTINCTIONS BETWEEN HERITAGE, TOWNSCAPE, LANDSCAPE, AND VISUAL ASSESSMENT

2.8 Assessment of effects on built heritage considers the significance of heritage receptors. Heritage receptors may include conservation areas, architectural conservation areas, buildings therein and protected structures. These assets are known as 'built heritage receptors' in this HTLVIA.

2.9 In assessing the likely townscape and landscape effects of the proposed development, the aim is to identify how and to what degree it would affect the elements that make up the townscape and the landscape, its aesthetic and perceptual aspects and its distinctive character. These elements may include urban grain, building heights, scale, permeability, legibility, sense of place, or other architectural, urban design, townscape or landscape characteristics. These townscape and landscape elements are known as 'townscape and landscape receptors' in this HTLVIA. Where applicable, they are assessed in relation to character areas identified within the townscape and landscape.

2.10 Visual assessment considers the changes in visual amenity resulting from the proposed development as seen from specific viewpoints. It is concerned with the effect on the viewer of changes in the view. The people experiencing views are known, therefore, as 'visual receptors' in this HTLVIA.

2.11 The methodology for assessing built heritage, townscape, landscape and visual effects varies in response to their different characteristics and different statutory policy requirements affecting them. It also recognises, however, that in reality built heritage receptors, the townscape and the landscape are principally experienced by people in a visual way. The verified views included in Chapter 10.0 of this report are primarily used in the assessment of visual effects and the visual amenity of people, but they are also of value as representative views illustrating the effects of the proposed development on the built heritage, townscape, and landscape receptors considered in Chapters 8.0 and 9.0. For this reason, when an assessment of the effect of the proposed development on built heritage, townscape and landscape receptors made in Chapters 8.0 and 9.0 can be illustrated by one or more of the verified views in Chapter 10.0, a cross reference is made for the benefit of the reader.

2.0 METHODOLOGY (CONTD.)

ESTABLISHING THE BASELINE CONDITIONS - THE EXISTING RECEIVING ENVIRONMENT

2.12 Desktop and archival research and site visits have been carried out to establish:

(i) the developmental history of the site and its surroundings;
(ii) the planning context;
(iii) the location, settings and significance of built heritage receptors;
(iv) the townscape and landscape character including topography, urban grain, building height, scale, uses, permeability, legibility and townscape and landscape features;
(v) viewpoint positions from where the proposed development would be visible; and
(vi) the availability of studies already undertaken by other institutions or bodies which help determine the baseline conditions (for example, urban and landscape character appraisals or historical landscape characterisation studies).

2.13 The outcome of this research is set out in the baseline conditions presented in the different chapters of this HTLVIA. Although they are not necessarily titled 'baseline' in the assessments at Chapters 8.0, 9.0 and 10.0, these conditions are meant to reflect the situation at the time of writing this report. In all assessments, therefore, there is an 'as currently existing' baseline condition against which the likely effects of the proposed development are assessed. In Chapter 7.0 the effects are those arising during demolition and construction works and hence considered to be temporary. In Chapters 8.0, 9.0 and 10.0 the effects assessed are operational, i.e. when the proposed development will be finished and in use.

Identifying potential built heritage, townscape and landscape receptors

2.14 The criteria for the selection of built heritage, townscape and landscape receptors (as presented in Chapters 8.0 and 9.0) are based primarily on the professional judgement of the assessor, informed by site visits and map analysis, and interpolations from verified views in order to identify potential receptors and whether or not they might be affected by the proposed development, depending on their sensitivity and their location in relation to the site.

ASSESSING EFFECTS ON THE SIGNIFICANCE OF BUILT HERITAGE RECEPTORS

2.15 The methodology for the assessment of potential and predicted effects on built heritage receptors takes into account national and regional planning policy and guidance, in particular that relating to conservation areas, architectural conservation areas, and protected structures.

2.16 Structures that are of special architectural, historical, archaeological, artistic, cultural, social, or technical interest or value have been identified by DCC and included in the Record of Protected Structures for Dublin (Volume 4 of the 2022-2028 Dublin City Development Plan) that came into force on 14th December 2022. Similarly, areas, places, groups of structures, or townscape of special interest or value have been designated architectural conservation areas (ACAs) by DCC. Their designation affords particular protection to all buildings and spaces within them. DCC has also designated a number of conservation areas (CAs) in recognition of their unique architectural character and important contribution to the heritage of the city. CAs enable managed development, sympathetic to their character.

2.17 There are two ways in which new development can affect the significance of built heritage receptors:
(i) by direct changes to the fabric of built heritage receptors, i.e., if the proposed development includes the demolition or alteration of protected structures, demolition within or changes to the character and appearance of architectural conservation areas; and,
(ii) by changes to the setting of built heritage receptors located in the vicinity of the development site.

The proposed development concerns the latter.

2.18 The Architectural Heritage Protection Guidelines for Planning Authorities published by the Department of Arts, Heritage and the Gaeltacht in 2011 provide guidance to support planning authorities in their role to *"protect the architectural heritage when a protected structure, a proposed protected structure or the exterior of a building within an architectural conservation area is the subject of development proposals".* The document states that *"when dealing with applications for works outside the curtilage and attendant grounds of a protected structure or outside an ACA which have the potential to impact upon their character, similar consideration should be given as for proposed development within the attendant grounds....A new development could also have an impact even when it is detached from the protected structure and outside the curtilage and attendant grounds but is visible in an important view of or from the protected structure. The extent of the potential impact of proposals will depend on the location of the new works, the character and quality of the protected structure, its designed landscape and its setting, and the character and quality of the ACA. Large buildings, sometimes at a considerable distance, can alter views to or from the protected structure or ACA and thus affect their character. Proposals should not have an adverse effect on the special interest of the protected structure or the character of an ACA".*

Effects on built heritage receptors

2.19 The effects on the significance of built heritage receptors can range between enhancement and harm, and are rated according to the following criteria, where the proposed development can:

- **'Enhance its significance'**;
- cause no harm to the significance of the built heritage receptor, hence **'no effect on its significance'**; or
- cause **'harm'** or **'loss'** to the built heritage receptor, to be taken into account in making a balanced judgement.

2.20 With the exception of 'no effect', the effects abovementioned are considered significant effects in terms of EIAR. The reader should note that the tests for the assessment of effects on built heritage receptors are different to the tests for townscape, landscape and visual receptors, and, therefore, the ratings used to describe these effects are also different. The ratings for townscape, landscape and visual effects are described later in this methodology under 'Assessing effects on townscape, landscape and visual receptors'.

2.21 Based on policy and guidance, the following four steps are used in the consultancy's methodology to determine the potential effects of the proposed development on the significance of built heritage receptors, i.e. protected structures, CAs and ACAs:

Step 1: Selecting built heritage receptors

2.22 Selection is undertaken as described under 'Identifying potential built heritage, townscape and landscape receptors' in this methodology chapter. Built heritage receptors are protected structures, CAs and ACAs likely to be affected by the proposed development.

Step 2: Determining the significance of built heritage receptors

2.23 The significance of built heritage receptors is established by understanding the different characteristics which contribute to the receptor's significance, as described in the Planning and Development Act 2000 (as amended) and in the 2011 Architectural Heritage Protection Guidelines for Planning Authorities. The characteristics are considered under one or more of the following categories: architectural, historical, archaeological, artistic, cultural, scientific, technical, and social interest.

Step 3: Establishing the contribution of the setting to the significance

2.24 The assessor then establishes whether, and to what degree, the setting of the built heritage receptor also contributes to its significance. In this case the 'characteristics' approach is applied specifically to the setting of the receptor and the extent to which that setting makes a contribution to the asset's: special interest (in the case of protected structures); and special interest, the character or appearance of which it is desirable to preserve or enhance (in the case of architectural conservation areas).

2.0 METHODOLOGY (CONTD.)

Step 4A: Assessing the effects of development on the fabric of built heritage receptors

2.25 When development affects the fabric of a built heritage receptor, such as a protected structure or architectural conservation area, through demolition, alteration, or addition, the effect on the receptor's significance is considered and rated in terms of its potential harm, loss or benefit to the significance of the heritage receptor, according to the ratings presented earlier under 'Effects on built heritage receptors'.

Step 4B: Assessing the effects of development on the setting of built heritage receptors

2.26 When development does not affect the fabric of a built heritage receptor, but does change its setting, this may have an effect on the significance of the heritage receptor. This is also considered and rated where relevant in accordance with the 'Effects on built heritage receptors'.

ASSESSING EFFECTS ON TOWNSCAPE, LANDSCAPE AND VISUAL RECEPTORS

2.27 The methodology for the assessment of effects on townscape, landscape and visual receptors is different to that used to assess the effects on built heritage receptors. It considers effects on the townscape and landscape resource as a whole and on visual receptors, i.e., people experiencing particular views.

Effects on townscape and landscape receptors

2.28 The purpose of the townscape and landscape assessment, undertaken in Chapter 8.0 of this HTLVIA, is to establish whether the effects of the proposed development on townscape and landscape receptors as an environmental resource are significant and whether positive or negative/adverse. The approach taken is in accordance with the EPA Guidelines (2022), the DHPLG EIA Guidelines (2018) and the GLVIA (2013), and considers how the proposed development will affect the key components of the townscape and landscape, its perceptual and aesthetic qualities, and its distinctive character.

Establishing baseline conditions (the existing receiving environment)

2.29 To undertake the assessment, the baseline conditions are first established. This includes identifying areas of distinct townscape and landscape character in proximity to the application site, which have the potential to be significantly affected by the proposed development. These townscape and landscape character areas are mapped and key characteristics are described and illustrated using photography where appropriate. Key characteristics may include:

- the context or setting of the urban area or site;
- the topography;
- the grain of built form and its relationship to historic patterns of development;
- the layout and scale of buildings, including architectural qualities, period and materials;
- patterns of land use, past and present;
- contributions made by vegetation, green space and water bodies;
- contributions made by open space and the public realm; and
- access and connectivity through and across the area.

2.30 Townscape and landscape character areas and their key characteristics may be identified by the consultancy through field survey, but may also have been identified and illustrated by other bodies producing urban character appraisals. Where architectural conservation areas are designated in proximity to the development site, their appraisals may also be relevant to understanding the key characteristics of the townscape.

Identification of townscape and landscape receptors and the assessment process

2.31 Only the key characteristics of the townscape and the landscape within character areas that are likely to be affected by the proposed development are identified as townscape or landscape receptors. It is the effects on these townscape and landscape receptors that are assessed in Chapter 8.0.

2.32 The interactions between the proposed development and the townscape and landscape receptors identified are assessed by combining judgements about the sensitivity of the townscape and landscape receptor and the magnitude of change it would experience as a result of the proposed development. This is done in accordance with the table illustrated at Fig. 2.1, giving rise to the identification of significance of effects which are rated as 'profound', 'substantial', 'moderate', 'slight', 'very slight' or 'imperceptible'. These ratings and how they are arrived at are explained in more detail under the heading 'Establishing the significance of effects'.

2.33 This rating is then combined with a qualitative assessment of the effects, whether 'positive', 'neutral' or 'negative', as explained in later paragraphs. The assessments may refer, where relevant, to the townscape and landscape character areas identified in the baseline.

Effects on visual receptors

2.34 The assessments of effects on visual amenity presented in Chapter 10.0 are focussed on the likely effects of changes to views on visual receptors, i.e., people experiencing the views.

Identifying viewpoint positions for visual receptors

2.35 Site visits, supported by map analysis and the use of computer models, allow for the identification of publicly accessible ground level viewpoint positions from which the proposed development would potentially be visible (as presented in Chapter 10.0). Though digital means are used in the view studies, the choice of views is only made once the site has been visited. Considerations for selected views include, amongst other factors: the likely maximum visibility of the proposal; tree cover; traffic sign positions; hierarchy of viewpoint (e.g. public or semi-public access); the significance of the place; and ability for surveyors to safety place equipment without obstructing the public realm. Views are generally restricted to street level (i.e. 1.6m above ground), as this is from where townscapes and mostly appreciated. The most appropriate of these positions are chosen for formal assessment.

2.36 The consultancy considered the use of Zone of Visual Influence (ZVI) and Zone of Theoretical Visibility (ZTV) studies to inform the visual impact assessment, but concluded that verified views would provide greater accuracy and more detail with which to determine effects of the proposed development within the existing visual context.

2.37 The viewpoints represent a spread of close, medium and long-distance views, where particular topographical conditions allow longer views towards the development site. These include views from all directions, which illustrate the urban relationships likely to arise between the proposed development in its urban context and its surroundings, including built heritage receptors and other important elements of the townscape and the landscape. The viewpoints represent a range of publicly accessible spaces, from which viewers would experience the proposed development.

2.38 Each viewpoint and view from it aims to represent the 'maximum exposure' of the proposed development as well as its 'maximum conjunction' with sensitive elements in the built environment.

The assessment process

2.39 Verified views of the proposed development assessed in Chapter 10.0 were constructed from the viewpoint locations. The verified views were produced by incorporating a computer model of the proposed development accurately into surveyed photographs of the local area, in accordance with Visual Lab's methodology (see Appendix 2).

2.40 Where pertinent, cumulative effects owing to interaction between the proposed development and other relevant proposals have also been assessed.

2.41 The verified views have been used in this HTLVIA as a tool to illustrate how the proposed development would appear if built, and to assist with establishing significance ratings (see table at Fig. 2.1).

2.42 The assessments of visual effects in Chapter 10.0 are based therefore on the comparison of the 'existing' situation with an interpretation of likely effects using the 'proposed' verified view as a tool. The assessments are structured under the following elements:

(i) Existing: a description of the existing view, which seeks to evaluate its townscape and landscape qualities and visual amenity observed;
(ii) Sensitivity of the view to change: this considers both the townscape/ landscape value of the view and the susceptibility of people experiencing it;

2.0 METHODOLOGY (CONTD.)

(iii) Proposed: a description of the proposed development's design quality and mitigation achieved through the design process;
(iv) Magnitude of change: a quantitative assessment of the magnitude of change in the view, owing to the proposed development;
(v) Residual significance of effect: a combined assessment of the sensitivity of the view and the magnitude of change, which gives rise to an overall effect; and an assessment of the qualitative aspects of the design to determine if the likely residual effect is of a 'positive', 'neutral' or 'negative' nature; and
(vi) Cumulative effect: where applicable, an assessment of the potential cumulative effects arising in combination with other consented or emerging development proposals is made, using all the previous elements of assessment to come to a residual cumulative effect.

Establishing the sensitivity of townscape, landscape and visual receptors

2.43 Understanding the sensitivity of townscape, landscape and visual receptors potentially affected by new development is an important part of the assessment. As mentioned above, establishing the sensitivity of receptors involves combining judgments about: (i) the value of the townscape and landscape receptor or the view; and (ii) the susceptibility of the receptor to change.

Townscape and landscape receptors

2.44 Where possible, distinct character areas of townscape and landscape are considered, in accordance with the EPA Guidelines (2022), the DHPLG EIA Guidelines (2018), and the GLVIA (2013). Townscape and landscape character areas are not a statutory designation, but arise out of historical patterns of development. They are not necessarily sensitive, though in each case their potential sensitivity has been considered by combining judgements about the value attached to their townscape or landscape qualities and their susceptibility to the type of change or development proposed.

2.45 The value of the townscape and landscape receptors could be identified by a range of criteria such as condition, scenic quality, rarity, representativeness/ recreational value, perceptual qualities and associations. The susceptibility to change is the ability of the townscape and the landscape receptors to accommodate the proposed development without negative consequences for the characteristics identified as being of value.

Visual receptors (people)

2.46 Chapter 10.0, which considers representative verified views of the proposed development from 22 viewpoints, enables assessment of the effects on people and their visual amenity. The sensitivity of visual receptors has been considered by combining judgements of the value attached to a particular view and the receptor's susceptibility to change in the view. It is acknowledged that people may have different responses to the appearance of the proposed development, depending on their circumstances and personal aesthetic preferences. Local residents are likely to have a different response than, for example, those working in the area or passing through as visitors. The viewpoints were chosen to address this factor by including a spread of viewpoints that different viewers would experience across the study area. Some of the viewpoints are located on important thoroughfares, while some are on minor streets where local residents are more likely to be the principal receptors.

2.47 The assessment of the effects of the proposed development on visual amenity is made with full awareness of these different standpoints and particular categories of visual receptors (i.e. people) are referred to where it is appropriate.

2.48 In this HTLVIA, the sensitivity of receptors (whether townscape, landscape or visual receptors) is described as 'very high', 'high', 'medium', or 'low'.

Establishing the magnitude of change

2.49 In EIAR terms, the magnitude of change for townscape, landscape and visual impact assessment is generally considered to be a combination of (i) the size and scale of the potential impact; (ii) the geographical extent of the area affected; and (iii) the duration of the impact of the proposed development in operation and its reversibility. These are quantitative factors which can generally be measured with some certainty. The assessment takes all these factors into account. In considering new development in urban contexts, the duration of the impact is generally considered to be permanent and non-reversible.

2.50 The magnitude of change in relation to visual receptors, in particular, is considered through assessing verified views, which indicate the proposed development's physical scale and visibility. The magnitude of change is largely a quantitative, objective measure of the impact of the proposed development as shown in the verified views.

2.51 In this HTLVIA, the magnitude of change (whether for townscape or visual receptors) is described as 'very high', 'high', 'medium', 'low' or 'nil'.

Establishing the significance of effects

2.52 The significance of townscape, landscape and visual effects is established by combining judgements about the sensitivity of the receptors affected with judgements about the magnitude of the change, in order to identify the potential effect. Thereafter, the mitigation and/or enhancement achieved through design is considered, giving rise to a residual, or overall, level of significance of effect.

2.53 The significance of townscape, landscape and visual effects is rated on a scale of 'Profound', 'Substantial', 'Moderate', 'Slight', 'Very Slight' or 'Imperceptible'. They are defined as follows:

Profound effects

2.54 Profound townscape and landscape effects are those which fundamentally change the existing townscape and/or landscape characteristics or fundamentally affects highly sensitive aspects of a townscape or landscape. Profound visual effects are those that fundamentally alter the character of a view or completely obscure or alter highly sensitive elements of a view.

2.55 They are produced by a combination of (i) very high receptor sensitivity and a very high magnitude of change; (ii) high receptor sensitivity and a very high magnitude of change; or (iii) a very high receptor sensitivity and a high magnitude of change, owing to the proposed development.

2.56 For the purposes of this HTLVIA, profound effects (whether negative, neutral, or positive) are considered significant and are therefore material in planning terms.

Substantial effects

2.57 Substantial townscape and landscape effects are those that cause notable changes to townscape and/or landscape characteristics. Substantial visual effects are those that notably alter the character of a view or notably affect or partially obscure sensitive elements of a view.

2.58 They are produced by a combination of either (i) very high receptor sensitivity and a medium magnitude of change; (ii) high receptor sensitivity and a high magnitude of change; (iii) high receptor sensitivity and a medium magnitude of change; (iv) medium receptor sensitivity and a very high magnitude of change; or (v) medium receptor sensitivity and a high magnitude of change, owing to the proposed development.

2.59 For the purposes of this HTLVIA, substantial effects (whether negative, neutral or positive) are considered significant.

Moderate effects

2.60 Moderate townscape and landscape effects are those that alter the townscape and/or landscape characteristics in a manner that is consistent with the existing baseline and emerging trends (where relevant). Moderate visual effects are caused by clearly perceptible changes to a view that is coherent with the character of the view or affecting any sensitive elements within the view in a minor way.

2.61 They are produced by a combination of either (i) very high receptor sensitivity and a low high magnitude of change; (ii) high receptor sensitivity and a low magnitude of change; (iii) medium receptor sensitivity and a medium magnitude of change; (iv) low receptor sensitivity and a very high magnitude of change; (v) or low receptor sensitivity and a high magnitude of change, owing to the proposed development.

2.62 For the purposes of this HTLVIA, moderate effects (whether negative, neutral or positive) are considered significant.

2.0 METHODOLOGY (CONTD.)

2.63 Slight effects

2.64 Slight townscape and landscape effects are those that cause minor changes to the townscape or landscape characteristics. Slight visual effects are caused when there are minimal perceptible changes in a view.

2.65 They are produced by combination of either (i) low receptor sensitivity and a medium magnitude of change; or (ii) medium receptor sensitivity and a low magnitude of change, owing to the proposed development.

Very Slight

2.66 'Very slight' townscape and landscape effects are those that cause changes to the townscape or landscape that are negligible.

2.67 They are produced by combination of (i) low receptor sensitivity and a low magnitude of change, owing to the proposed development.

2.68 Frequently, when the effects are very slight, it may not be possible to identify whether they are beneficial, neutral, or adverse, though this is not always the case, and rating decisions are modified in such exceptional circumstances.

Imperceptible

2.69 'Imperceptible' in terms of townscape, landscape or visual effects refers to those cases where it is not possible to identify/discern any effects on receptors owing to the proposed development. This may occur when receptors are located at considerable distance from the proposed development, such that it does not have any effect on their setting or is not visible from that assessment location owing to obscuration by surrounding buildings or vegetation.

2.70 The table at Fig. 2.1 summarises how judgements about receptor sensitivity and magnitude of change are combined to establish the significance of potential townscape, landscape and visual effects.

Significance of Likely Effects

		Sensitivity of the Receptor			
		Very High	**High**	**Medium**	**Low**
Magnitude of change	**Very High**	Profound	Profound	Substantial	Moderate
	High	Profound	Substantial	Substantial	Moderate
	Medium	Substantial	Substantial	Moderate	Slight
	Low	Moderate	Moderate	Slight	Very Slight
	Nil	Imperceptible	Imperceptible	Imperceptible	Imperceptible

Table 2.1: Significance of Effects

2.71 In exceptional cases the assessor may make judgements which are not in accordance with the above table. For example, the assessor may consider that effects are substantial, even when the sensitivity of the receptor is low. Such cases are usually owing to the magnitude of the change being exceptionally high in the context within which it is experienced. Vice-versa, low magnitudes of change can also give rise to substantial (and therefore significant) effects when townscape, landscape or visual receptors are exceptionally sensitive. Where such exceptional professional judgements are made, they are explained in the assessment text.

Establishing the qualitative nature of effects

2.72 Once the significance of the potential effect has been established, the assessor must consider to what extent mitigation and enhancement (as detailed later in this Chapter) has been achieved through design and whether the qualitative nature of the overall, or residual, effect is 'positive', 'neutral' or 'negative'.

Positive effects

2.73 Positive townscape, landscape and visual effects occur when the proposed development would give rise to an improvement in townscape, landscape or view quality and the visual amenity of the viewer owing to:

- enhancement of the townscape or landscape quality;
- enhancement or reinforcement of the key characteristics of the townscape or landscape character areas; and/or
- the introduction of features or elements of high design quality, which enhance the existing character, view and/or visual enjoyment.

Neutral effects

2.74 Neutral townscape, landscape and visual effects occur when:

- there is neither a beneficial nor adverse effect, i.e., it is 'neutral';
- beneficial and adverse effects are finely balanced, i.e., the effect is a 'net equation' judgement that takes into account both beneficial and adverse impacts; or
- the form and silhouette of the proposed development are clearly seen but the detailed design aspects of it are not discernible (for example, when views are too distant for the architectural detail of facades to be seen); the qualitative contribution is therefore limited, leading to a 'neutral' effect.

Negative effects

2.75 Negative townscape, landscape and visual effects occur when the proposed development would give rise to deterioration in townscape/landscape key characteristics or features, or view quality, composition and the visual amenity of the viewer owing to:

- harm to the townscape or landscape quality;
- harm to the key characteristics of townscape or landscape character areas, if applicable; and/or
- the introduction of features or elements of poor design quality, which detract from the existing view composition and/or character, and harm visual enjoyment.

Overall significance ratings

2.76 The townscape, landscape and visual effects of the proposed development are given a rating that refers to both, the significance of the potential effect and whether it is positive, neutral, or negative, after mitigation and/or enhancement through design have been taken into account. These effects are referred to as 'overall' or 'residual' effects. The overall significance ratings for townscape, landscape and visual effects, therefore, can be:

- **profound** and **positive;**
- **substantial** and **positive;**
- **moderate** and **positive;**
- **slight** and **positive;**
- **very slight** and **positive;**
- **profound** and **neutral;**
- **substantial** and **neutral;**
- **moderate** and **neutral;**
- **slight** and **neutral;**
- **very slight** and **neutral;**
- **profound** and **negative;**
- **substantial** and **negative;**

2.0 METHODOLOGY (CONTD.)

- **moderate** and **negative;**
- **slight** and **negative;**
- **very slight** and **negative;** or
- **imperceptible**

2.77 The overall significance ratings should not be converted into statistics, because it is crucial that the qualitative written assessment of each effect is taken into account by decision makers.

2.78 Judgements about the significance of effects are made as transparently as possible so the reasoning can be traced and examined by others. It is not possible to make these qualitative or perceptual measurements wholly scientifically; rather they depend on professional judgement, as the EPA Guidelines and GLVIA makes clear. The commentary used to express the judgement uses words and phrases to qualify the nature of change and effect on human perception. The intention has been to use these qualifiers consistently; the reader is encouraged to read and understand them in the context of the wider narrative about each effect.

CUMULATIVE EFFECTS

2.79 In addition to an assessment of the townscape, landscape, visual, and built heritage effects of the proposed development in isolation, this HTLVIA also considers the contribution of the proposed development when assessed in combination with other committed development. For the purposes of this HTLVIA, committed development includes development currently under construction or development in receipt of a planning consent, as well as developments that were granted permission by the local authority, but are pending decision by the Board. The committed developments considered as part of the cumulative assessment are those in close vicinity to the development site that have been tested for their visibility in the verified views. They are presented in Chapter 5.0.

2.80 The significance ratings given for cumulative effects refer to the contribution of the proposed development to the overall effect, in combination with other relevant committed and emerging development. Those schemes which have been consented have been accepted as appropriate in their urban context through the operation of the planning process. In cases where the proposed development has an effect when considered in isolation, but does not act cumulatively with committed or emerging development, the significance rating will be indicated as 'no cumulative effect'.

2.81 Where the cumulative effect is very different to that of the proposed development in isolation, the individual contribution of the proposed development to the cumulative effect will be made clear in the assessment text.

DEMOLITION AND CONSTRUCTION EFFECTS

2.82 Demolition and construction effects are usually temporary, short-term and reversible. They would typically be adverse in terms of townscape, landscape and visual receptors and harmful to the setting of built heritage receptors, as the proposed development is erected behind scaffolding and with the visible use of heavy machinery. Though temporary, construction effects could also be potentially significant, especially for people (visual receptors) who live or work in the area of the development site. The assessments of effects on the setting of built heritage, townscape, landscape, and visual receptors likely to arise during demolition and construction are presented in Chapter 7.0.

MITIGATION AND ENHANCEMENT THROUGH DESIGN

2.83 The process of design development allows potentially harmful effects on the setting of built heritage receptors and adverse effects on the townscape, landscape or visual amenity to be reduced as far as possible or eliminated. In proposing a notable object in the townscape, it is incumbent on the design team to develop a design which will be a delight to see from all directions. This is part of the normal iterative design process and the skill of the designer ensures that mitigation need not be 'added on' later. Hence, for the purpose of this HTLVIA, the mitigation is considered to be embedded in the design.

2.84 Many urban development projects provide an opportunity to enhance the existing townscape and landscape through sensitive and high quality design. This is because the existing townscape is itself a layering of built form which has developed over time, providing an engaging and often unique character that, despite its existing qualities, can often be added to in a beneficial way. In addition, there is a requirement in the planning system for new development to preserve or enhance the setting and character and appearance of built heritage receptors and therefore there has been an intention to provide such enhancements from the outset. The degree of enhancement achieved through high quality design is an important component in determining the overall residual effect of the proposed development. A description of the design of the proposed development and its particular qualities can be found in Chapter 6.0 of this document.

2.85 Given that the proposed development has been designed with the purpose of enhancing its urban environment and mitigating its potential effects on the townscape and the landscape, it is unlikely that any further or 'supplementary mitigation' will need to be considered. If considered necessary, however, it would be clearly stated in the assessments and in the conclusions of the assessment Chapters (8.0, 9.0 and 10.0).

AVOIDANCE, REMEDIAL AND MITIGATION MEASURES

2.86 The HTLVIA considers the likely residual effects of the proposed development, i.e., the effects after mitigation and enhancement measures, inherent in the proposed development's design, have been taken into account in Chapter 6.0 of this document. The mitigation measures incorporated into the proposed development's design are explained below.

2.87 The most appropriate form of mitigation is 'primary mitigation' where mitigation is fully incorporated into a series of iterations on the design of the new development. The proposed development would incorporate primary mitigation through its high-quality design. Potential impacts on views more widely would also be mitigated by high quality detailing and a sensitive approach to the visibility and use of materials and colour.

2.88 In this case, the scale, proportion and composition of the proposed development would embody not only mitigation, as outlined above, but also significant benefits in terms of enhancement. The qualities of the design would be such that its visibility and high quality of design would add to the townscape, making it more legible and creating a more characterful frontage along North Wall Quay. Beneficial townscape, landscape, and visual effects would be experienced from within the River Liffey corridor and surrounding areas. The effects of the proposed development are set out in detail in Chapters 8.0, 9.0 and 10.0 of this HTLVIA report.

REINSTATEMENT

2.89 The proposed development, including its hard and soft landscaping, aims to regenerate the site and the wider area and provide an enhanced public realm and high-quality architecture. Following the completion of the construction stage, features such as temporary signage would be removed and any damage to roads, pavements and other street features would be reinstated to their previous state.

DO NOTHING IMPACT

2.90 In the absence of redeveloping the site, the due to be vacant former corporate headquarters is likely to remain vacant in the absence of any long-term, sustainable occupation. As a substantial bespoke HQ for an American bank, it is highly unlikely to attract a similar HQ purpose, in particular its spatial arrangements no longer provide acceptable workspace and, though efficient in its early life, no longer matches the sustainability requirements of similar occupants. The effect of it remaining empty for a substantial amount of time on the local and wider townscape and landscape character and visual amenity would be adverse, owing to the site's lack of life and the necessary security measures, and the connectivity with its surroundings. To do nothing, therefore, is not an option.

2.0 METHODOLOGY (CONTD.)

ASSUMPTIONS AND LIMITATIONS (DIFFICULTIES ENCOUNTERED) IN COMPILING THIS REPORT

2.91 The methodology for assessing townscape, landscape, visual, and heritage effects in this HTLVIA includes some assumptions and has limitations:

(i) The baseline conditions have been established through site visits and reference to publicly accessible documentation relating to the development site and its surroundings;

(ii) The assessments have been arrived at from the verified views which were fully researched on-site and in a real life sense. The experience on the ground, however, can only be represented through photographs, verified views, maps, and plans. Readers of this document are encouraged to visit the development site and surrounding area with this HTLVIA in hand;

(iii) The views included in Chapter 10.0 of the HTLVIA do not cover every possible view of the proposed development, but are rather a broad spread of representative views from publicly accessible places or from points where there are particular conjunctions of townscape, landscape, visual, or heritage sensitivity;

(iv) The assessments have been based on the architects' planning application drawings and Architectural Design Report, site visits, as well as verified views produced by visualisation specialists Visual Lab. The photorealistic verified views included in Chapter 10.0 are a useful tool for assessment, but there is a degree of professional judgment made by the visualisation specialists in the artistic representation of materials and the effects of weather conditions, daylight and distance;

(v) Assumptions have been made in the HTLVIA about the susceptibility of particular groups of people to visual changes in the urban environment and the types of people at particular viewpoints. These assumptions have been based on professional judgment but inevitably have limitations because in reality the responses of individuals are varied and not all can be covered in the assessment.

PROFESSIONAL STANDPOINT OF THE AUTHOR

2.92 Assessments in this HTLVIA are made from a professional point of view and from a particular standpoint. The standpoint is that of a townscape and heritage consultant employed by the applicant to qualitatively assess and advise on the design as it was being developed by the architects and following feedback from consultees. The HTLVIA presents the results of the townscape and heritage consultant's independent professional advice. In accordance with guidance, however, the townscape, landscape, visual, and heritage assessments are undertaken on an independent and transparent basis and weigh up both the positive and negative effects of the proposed development.

2.93 Naturally, for the more subjective aspects of the assessment to be of substance, the assessor must have the necessary skills. Citydesigner is a consultancy of experienced professionals from the areas of architecture, urban design and heritage, all trained in townscape, landscape and architectural assessments by its founder, Richard Coleman, Chartered Architect and former Deputy Secretary of the Royal Fine Art Commission (the national design review body for England, Wales and Northern Ireland from 1985 - 1998) for 13 years.

PHOTOGRAPHY IN VERIFIED VIEWS AND ASSESSMENT

2.94 Photographs and photomontages are a useful way to replicate the experience of the human being when standing at a particular viewpoint, but they cannot fully convey the visual effect of a new development in the townscape and the landscape. For this reason, it is recommended that readers of this document and decision makers visit each viewpoint to fully understand the effects illustrated by each verified view. It is understood, however, that not everyone is able to do this, and for those readers the verified views remain an essential tool. Though monocular, the verified images can be held up in front of the viewer with one eye closed and used to replace the view in accurate terms, while the associated commentaries describe the effects likely to be experienced.

2.95 In current guidance, it is accepted that the field of view and image size of photographs and photomontages should be selected to give a reasonably realistic view of how the townscape and landscape will appear when the image is held at a comfortable viewing distance from the eye. Good practice for townscape and landscape photomontage usually gives rise to a lens with a field of view of between 68 and 73 degrees so that sufficient context can be included to make the assessment meaningful. The field of view may be reduced to as little as 40 degrees in the case of particularly long distance views. The visualisation specialist's methodology in this case is included at Appendix 2 of this document.

2.96 It is often said that a photograph makes the subject look further away. This is true only in regard to a cursory comparison. If the photograph is cropped and held in the right position on site and from the right spot with one eye closed, it will replicate the view. The eye will tend to zoom in on the subject and is able to appreciate much greater detail than is normally possible with a photograph. In certain circumstances, where this is important to illustrate, zoomed photographs can be included in the assessment, on request.

USING AN ORIGINAL COPY OF THIS DOCUMENT

2.97 The AVRs in this HTVIA originate from high resolution photographs. It is important to use an original copy printed at high resolution so that the detail can be fully understood. For this reason, the 'Contents' page of top-quality copy versions includes a Citydesigner hologram which guarantees the highest resolution. Photocopies or downloaded versions may not depict such a high level of definition.

2.98 In the case of digital copies, the file size of a high resolution version will be indicated on the 'Contents' page to enable readers to identify whether they have a top-quality digital version of the report. If the reader is only able to download low resolution split sections of the report from the local planning authority's planning portal, a combined high resolution pdf of the document can be provided upon request.

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS STUDY AREA CONTEXT



Fig. 3.1: 1756 John Rocque's detailed map of Dublin showing the approximate location of the site (British Library).

3.1 North Wall is an area east of the inner north side of Dublin, along the River Liffey where it forms one of the Dublin quays.

3.2 The following chapter introduces the historical development of the site and its study area context. Documentary evidence is analysed through maps, photographs, archival records and publications.

Dublin City

3.3 The first recorded settlements in the Dublin area were located on the south side of the River Liffey, to the west of the development site. In the subsequent centuries Dublin became an independent city state with wide reaching trading connections but following the Anglo-Norman invasion of 1171 it lost this status.

3.4 The 18th century was a period of peace and economic growth and port activity expanded. The development schemes of the late 18th century reflected the role of Dublin as the capital of Ireland. In 1757 an Act of the Irish Parliament established the Wide Streets Commissioners who became an early planning body ensuring the quality of streets and developments.

3.5 The map at Fig.3.2 illustrates the location of the site as peripheral to the development of Dublin. Gradually, the quays extended eastwards.

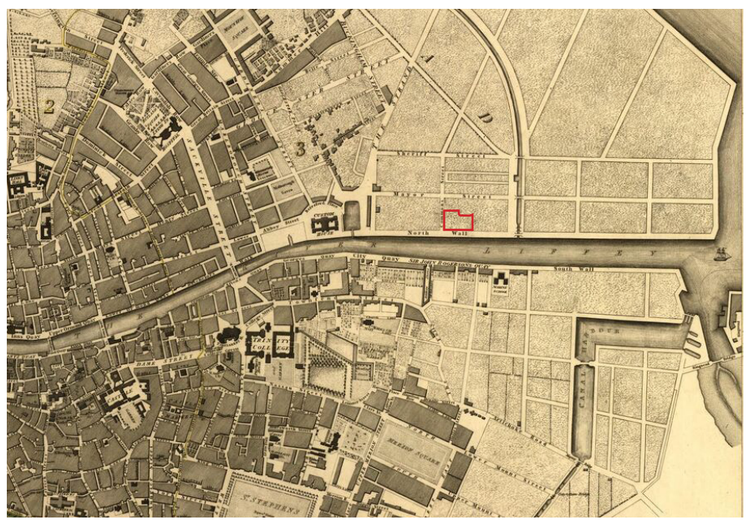


Fig. 3.2: 1779 map showing the new canal system and the Custom House on the north side of the river (Map by W. Faden, Dublin).

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS STUDY AREA CONTEXT (CONTD.)

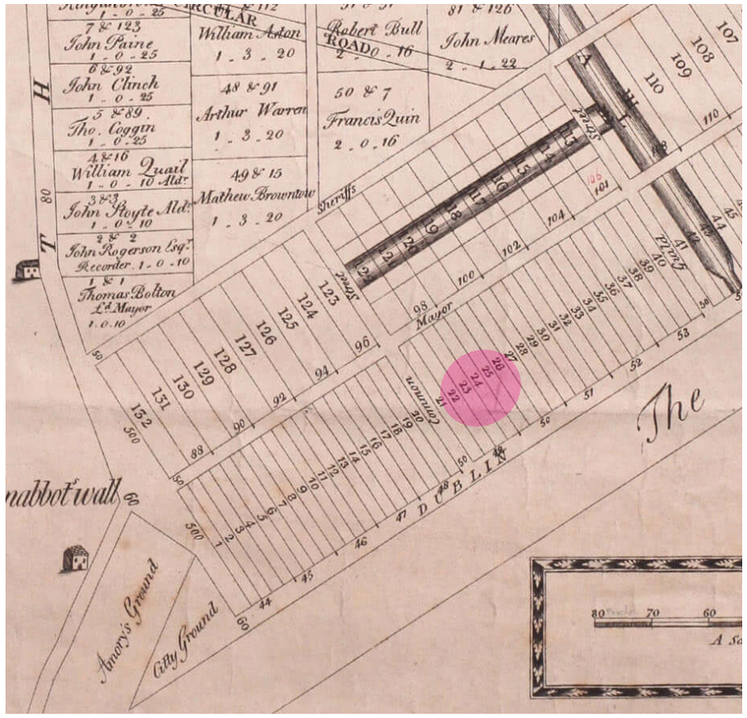


Fig. 3.3: 1717 map indicating allocation of lotts 'North side of the Channel River Anna Liffe'.

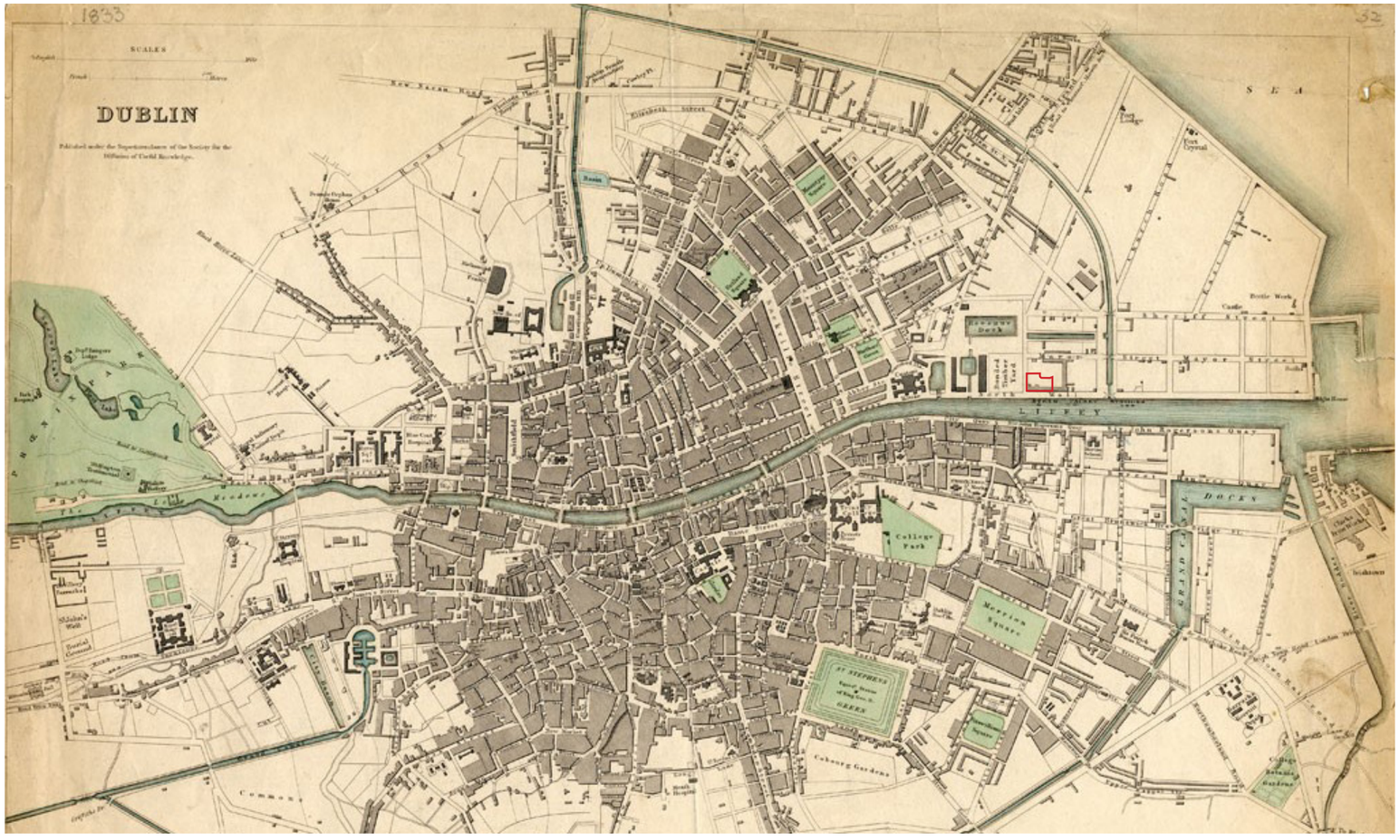


Fig. 3.4: 1833 map indicating new docks and development gradually spreading east (Dublin City Library and Archive).

History of the docklands

3.6 In 1707 an act was passed for 'Cleansing the Port, Harbour, and River of Dublin and for Erecting a Ballast Office in the said city'. The key functions of the Ballast Office were: the imposition of port charges, the maintenance of the navigation channel, and to continue the progressive embanking of the river. The quays area as we know it now was mostly low-lying wasteland until circa 1717, when land to the east of the city was set out in lots on a regular grid pattern parallel to the quay.

3.7 The 1717 map (see Fig.3.3) shows the allocation of lots 'North side of Channel River Anna Liffe' by the Lord Mayor of the City of Dublin, Thomas Bolton and the Sherriff's William Empson and David King Esq. The narrow grid layout runs perpendicular to the 'Dublin Key' with larger rectangular lotts, allocated to named individuals, plotted to rear. The principal streets were named by their creators: Commons, Sheriff, Mayor and Guild.

3.8 John Roque's map of 1756 (Fig.3.1) shows the plots in context with the rest of the city.

3.9 Following the establishment of the Grand Canal and Grand Canal Dock in the south docklands in the 1790s, the Royal Canal began in the north docklands, cutting through the street grid to North Wall Quay; it was officially opened in 1806. It was built for freight and passenger transportation from the River Liffey in Dublin to Longford.

3.10 With the opening of the new Custom House in 1791, port development shifted to the north bank of the river and, as the port expanded, downriver.

3.11 In the 19th century, the area was characterised by 'campshires' - stretches of land between the quay and road on both the north and south quays. They were so named because various British military regiments, such as the Gloucestershires or Leicestershires, would camp there before setting off or returning from overseas, making 'campshire' a portmanteau of 'camp' and '-shire'. With most British regiments leaving Ireland tending to use Dublin Port as their point of embarkation, this often meant that the soldiers were often waiting for long periods for their ship and, while the officers would head to the comforts of a local hotel, the soldiers tended to 'camp' along the quayside. Before the Dublin Port facilities moved down river, this was the area of the Dublin quays where ships were loaded and unloaded. As a result, the area had a number of storage warehouses and travelling cranes.

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS STUDY AREA CONTEXT (CONTD.)

3.12 In the second half of the 19th century, Dublin Port was restructured and expanded and its governance vested in a new Port & Docks Board in 1868. The opening of Alexandra Basin in 1885 added to the port's capacity (see Dublin Harbour Plan at Fig.3.8). In 1873 Spencer Docks were constructed at the end of the Royal Canal to accommodate coal ships of the Midland and Great Western Railway Company.

Site Specific History

3.13 Late 19th century maps illustrate yards, docks, saw mills and other industrial uses established along the North Wall. Detailed plans show the site occupied by iron works and cattle pens and other industrial/warehousing premises.

3.14 The port continued to prosper into the 20th century. Mid-20th century aerial views illustrate North Wall Quay in use, with the site occupied by low, single to two-storey industrial buildings, sheds and warehousing.

3.15 By the later 20th century, the docks area fell into decline with a 1985 study carried out by the School of Architecture at UCD describing North Wall Quay as "*an area of widespread dereliction and underuse of both land and buildings due to changes in transport and the organisation at Dublin Port over the years and the more recent transfer of warehousing and industries to suburban industrial estates*".

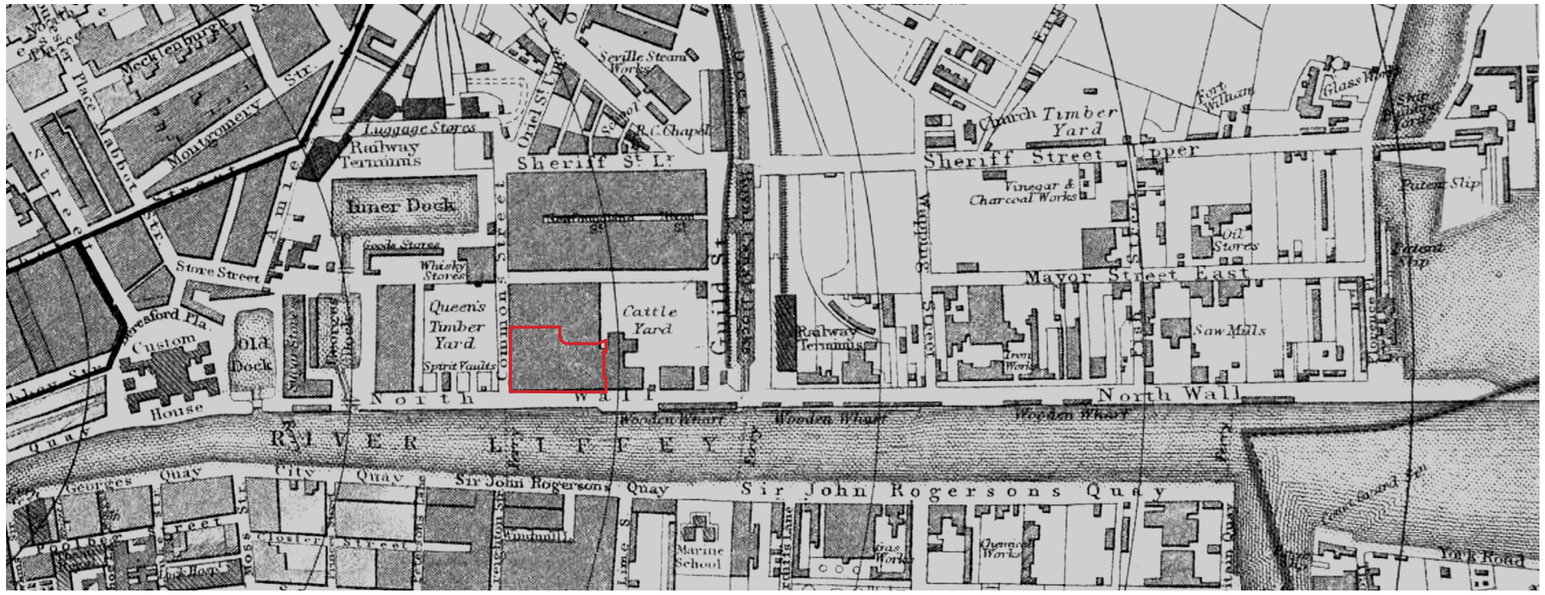


Fig. 3.5: 1883 plan showing the development of North Wall Quay to the east of the Custom House (OSI).

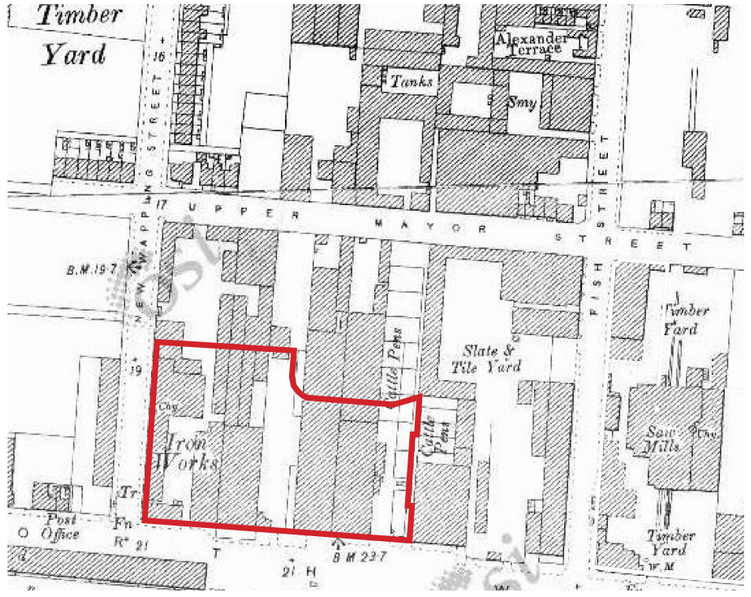


Fig. 3.6: 1888-1913 plan showing the iron works and cattle pens occupying part of the site.

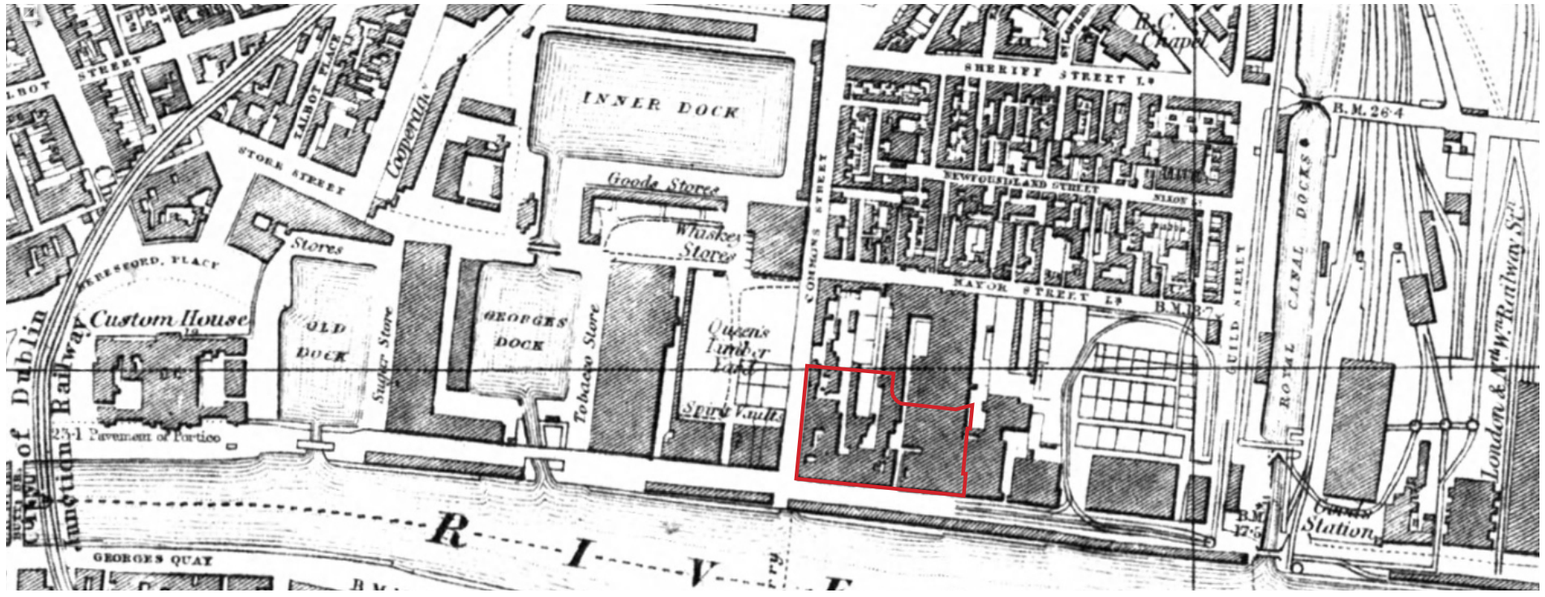


Fig. 3.7: 1894 Ordnance Survey.

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS STUDY AREA CONTEXT (CONTD.)

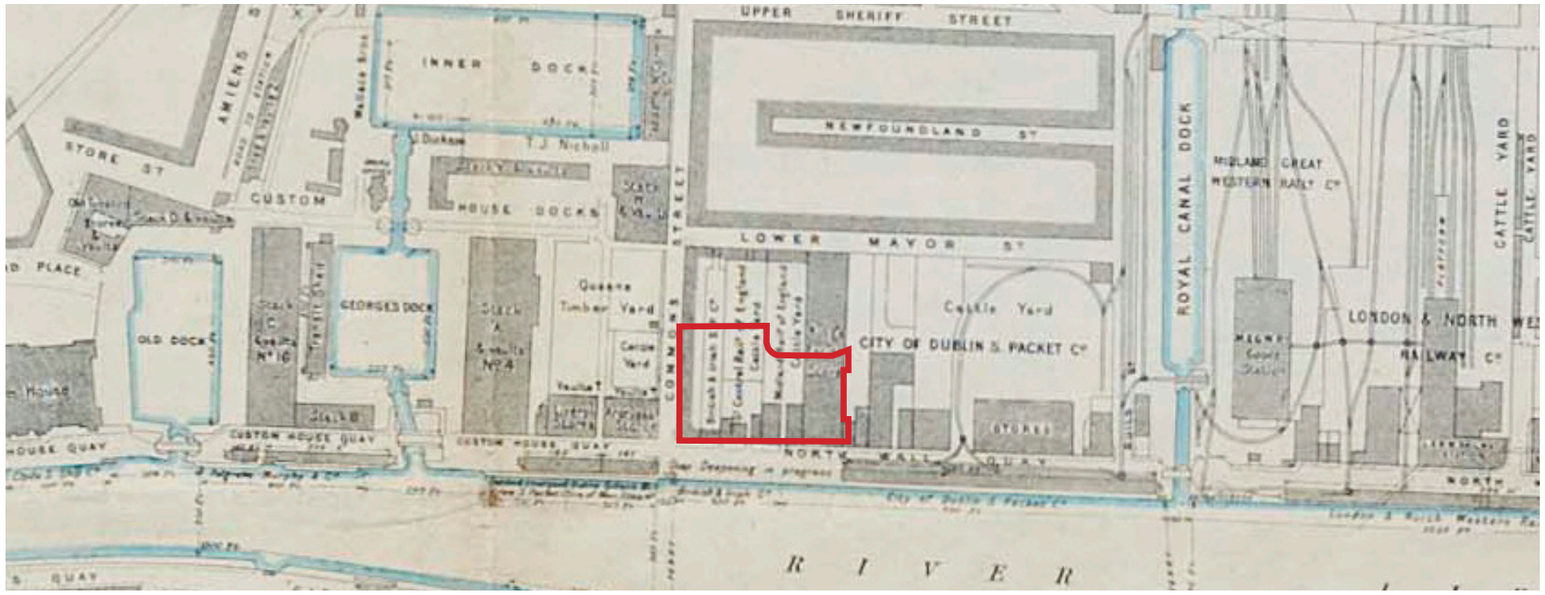


Fig. 3.8: 1906 Dublin Harbour Plan of Shipping Quays Sheds and Tramways (Dublin Port Archive).

3.16 The derelict premises on site were developed as part of the International Financial Services Centre (IFSC) initiative. This was established in the late 1980s as an urban regeneration area and special economic zone (SEZ) on the derelict state-owned former port authority lands of the reclaimed North Wall and George's Dock areas of the Dublin Docklands. The IFSC tax incentive zone was established with EU approval as an initiative of the Irish State in 1987.

3.17 The current building on the site was constructed by 2000 as one of a series of blocks within the second phase of the IFSC programme. It was a bespoke design by Scott Tallon Walker Architects (STW) and begun in 1997 for Citibank, part of Citigroup Corporation, to combine in one location their expanding front office and global business support operations.

3.18 Occupying a two-acre site with 125m of river frontage, it is bound by North Wall Quay to the south, Common Street to the west, Clarion Quay and development to the north fronting onto Alderman Way. The brief called for development of the site to its fullest potential to cater for an expected occupancy of up to 2000 persons. It was arranged with floorplans around two full-height, landscaped atria, permitting views to the River Liffey and allowing natural daylight to all areas. The facade was designed to reflect its setting and the corporate brand by the selected use of granite cladding and extensive areas of glazing. Internally, the building features glazed lift shafts, open staircases and link bridges.

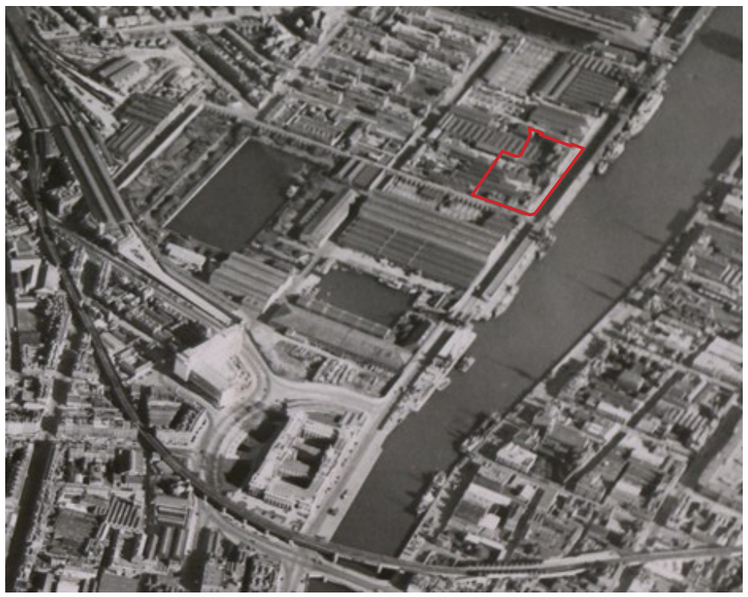


Fig. 3.9: Mid-20th century aerial view showing approximate location of the site and the active industrial waterfront (Dublin Port Archive).



Fig. 3.10: A & L Goodbody circa 2020, before the current redevelopment.



Fig. 3.11: Mayor House circa 2019, before the recent refurbishment (Google Images).

3.19 In the Citigroup article 'Citi Celebrates 50 Years of Progress in Ireland', of 3 September 2015, Emma Hynes, Citi Public Affairs Officer states that "*in 1965, Citi opened for business in Ireland, focused on providing international banking services and products for US corporate clients and a small number of large Irish corporations*" and that "*it was the first international bank to be awarded a licence to operate in the newly-established International Financial Services Centre (IFSC) in the early 1990s*".

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS STUDY AREA CONTEXT (CONTD.)

3.20 Two further nearby IFSC phase II blocks were built by 1999 and 2000. Mayor House (Fig.3.11), built for Custom House Docks Development, was the first completed building in the newly extended IFSC. It lies directly to the north of the site. It was refurbished by 2022 and renamed Dockline after 'green renewal' "*set a new benchmark for green standards in the city's business district*" (Irish Building Magazine 12 September 2022). The refurbishment appears to include the partial recladding and re-fenestration of the building.

3.21 The second A & L Goodbody building at 25 North Wall Quay (Fig.3.10), was designed to fit the specific needs of the law firm, and until recently has been occupied by it since 2000. Architecturally it was considered to retain some of the Miesian stylistic of Scott Tallon Walker Architects' work, but with strong 'buttresses' holding the central portion of the building, also reflecting solidity of the quayside. The Irish Times of 16 February 2022 stated that the law firm's headquarters was in the process of being redeveloped with the aim of creating Ireland's most sustainable building. The proposals will see the building's existing area increase by 36 per cent through the addition of two new floors, landscaped rooftop terraces, a new atrium and a new client floor at pent-house level. The concrete frame is being retained.

3.22 The 2012 Ordnance Survey (Fig.3.16) illustrates the completion of the three IFSC buildings and neighbouring sites cleared for development or under construction.

3.23 The recent aerial views at Figs.3.13 and 3.14 illustrate the current appearance of the North Wall Quay with its eclectic array of recent and late 20th century developments.

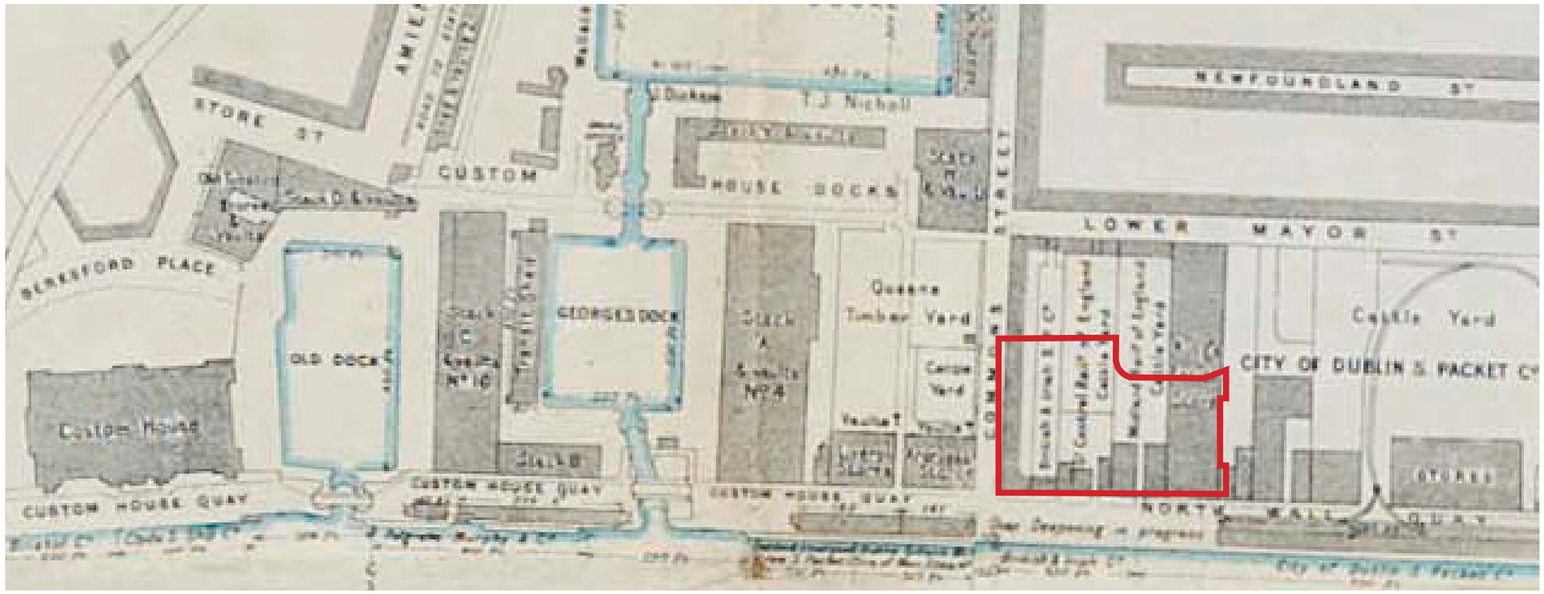


Fig. 3.12: 1906 Dublin Harbour Plan of Shipping Quays Sheds and Tramways, showing the layout of the North Wall Quay at that time (Dublin Port Archive).

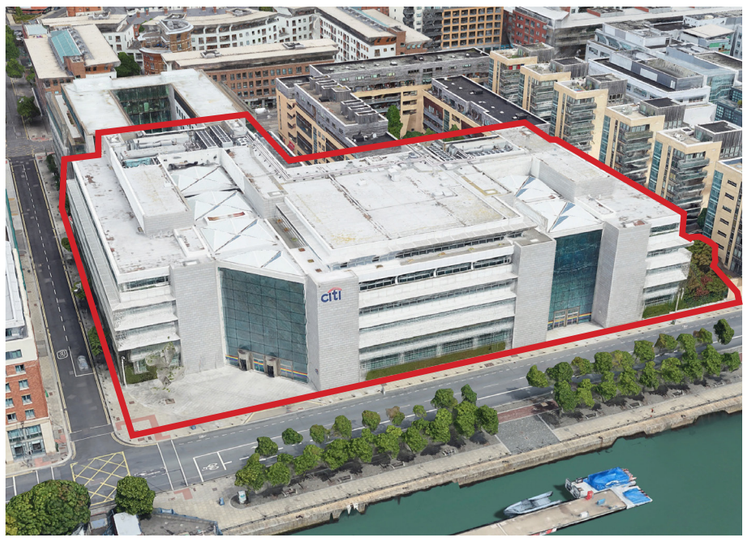


Fig. 3.13: 2023 birds eye view of the building on the site (Google Earth)



Fig. 3.14: Recent birds eye view illustrating the redevelopment of the plots along North Wall Quay, the site outlined in red. (Google Earth).

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS STUDY AREA CONTEXT (CONTD.)

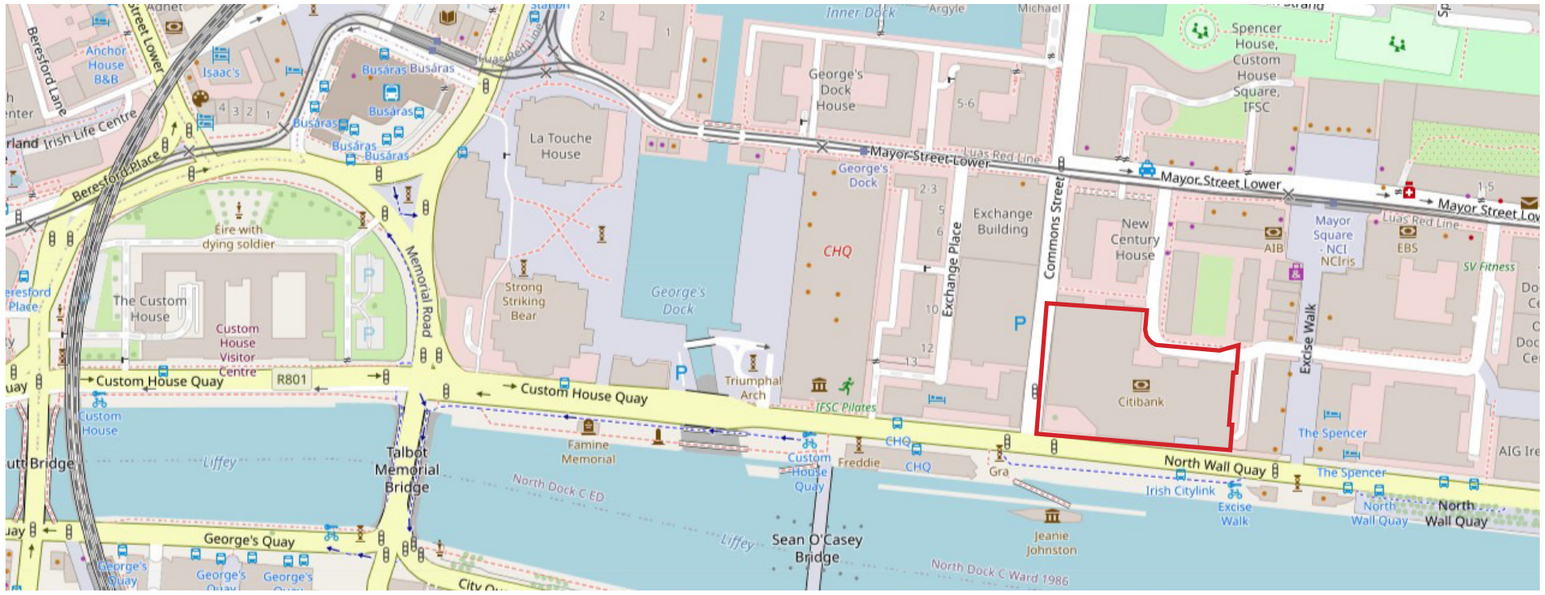


Fig. 3.15: Recent Ordnance Survey (OSI).

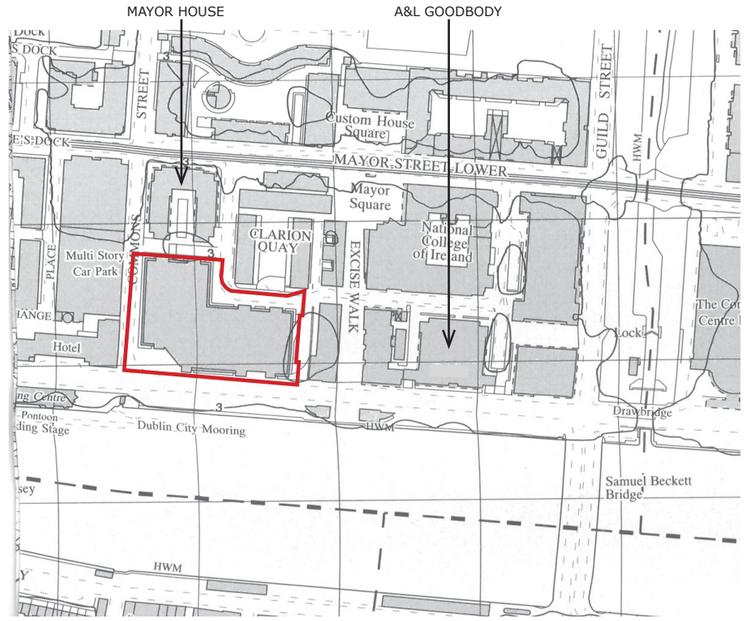


Fig. 3.16: 2012 Ordnance Survey map showing Mayor House to the north and A&L Goodbody to the east of the site. (Irish Historic Towns Atlas)

Historical Assessment

3.24 An in-depth 'Heritage Significance Report' has been prepared by the consultancy on the overall significance of the Citibank Building and is presented in Appendix 1 of this report. Below, the assessment specific to its historical significance is summarised.

3.25 There is no known association to a historically significant person or event other than both its distinguished and most prolific architects Scott Tallon Walker and the arrival of the U.S. Citibank Group in Dublin. It does not represent a rare example of a late 20th century commercial building being part of a wave of redevelopment along this tract of the riverside. It was constructed by 2000 as one of a series of blocks within the International Financial Services Centre (IFSC) extension area of central Dublin established in the 1980s as an urban regeneration on the derelict state-owned former port authority lands of the reclaimed North Wall and George's Dock areas of the Dublin Docklands.

3.26 With regards to architectural links to the history of the site and its surroundings, the area was characterised by low-lying wasteland until the early 18th century, when land to the east of the city was set out in lotts on a regular grid pattern parallel to the quay. The scale of the building to some extent reflect qualities of the grid-like subdivision of the quayside, but its canted south-western corner breaks away from this linearity. The site does not appear to have previously significant buildings associated to the port and docks but was only occupied by low quality industrial buildings or temporary structures. Surviving historic fabric lies outside the site as granite quay walls and associated elements (such as steps, mooring rings etc.) of the North Wall Quay, which are protected structures, on the riverfront. The 1821 Former Excise Store building is also outside the site, to the north-east of it, overlooking Mayor Street. It is described by the National Inventory of Architectural Heritage (NIAH) as "*Symmetrical seven-bay single-storey over basement brown brick and granite former excise store, dated 1821, with recessed central entrance bay flanked by pair of three-bay elevations*", and is protected structure RPS 5070 and NIAH Reg. No. 50010008.

3.27 Arguably, the site formed part of the economic phase of regeneration of this area of Dublin and of Ireland as a whole when, through the ambition of the IFSC, important companies were choosing to move business to Ireland and to build headquarters in Dublin. However, this is not considered to define the site as of significant historical interest.



Fig. 3.17: Street view of the former Excise Store (Google Earth).

4.0 THE DEVELOPMENT SITE AND CURRENT CONTEXT

4.1 The development site comprises the Citibank building located at 1 North Wall Quay. The site fronts onto the River Liffey and is bounded by North Wall Quay to the south, the mixed-use building at 8 North Wall Quay to the east, Clarion Quay and development to the north fronting onto Alderman Way to the north, and Commons Street to the west. The site falls partially within the River Liffey and its Quays Conservation Area. A map showing protected structures, conservation areas and architectural conservation areas is included in chapter 9.0 of this report.

4.1 Being on the north bank of the River Liffey, the development site is between the Docklands to the east and the city centre to the west. It lies directly opposite the office building at 1 Sir John Rogerson's Quay. This is a strategic point along the river where there is a distinct change in direction and a distinct widening of the river. Further south-west is Pearse Street and the grounds of Trinity College.

4.3 The existing development on the site is a six-storey building designed by Scott Tallon Walker Architects as the headquarters of Citibank in Dublin. It was built as one of the blocks within the International Financial Services Centre (IFSC) area of Dublin established in the 1980s as an urban regeneration area and special economic zone (SEZ). The consultancy has prepared an in-depth 'Heritage Significance Report' to assess the architectural and historical significance of the existing building, which is included in Appendix 1 of this report.

4.4 The following pages include a photographic inventory of the development site and the surrounding area.



Fig. 4.1: 2023 Street view of North Wall Quay at the junction with Commons Street (Google Earth).



Fig. 4.2: 2023 Street view of Commons Street looking south (Google Earth).

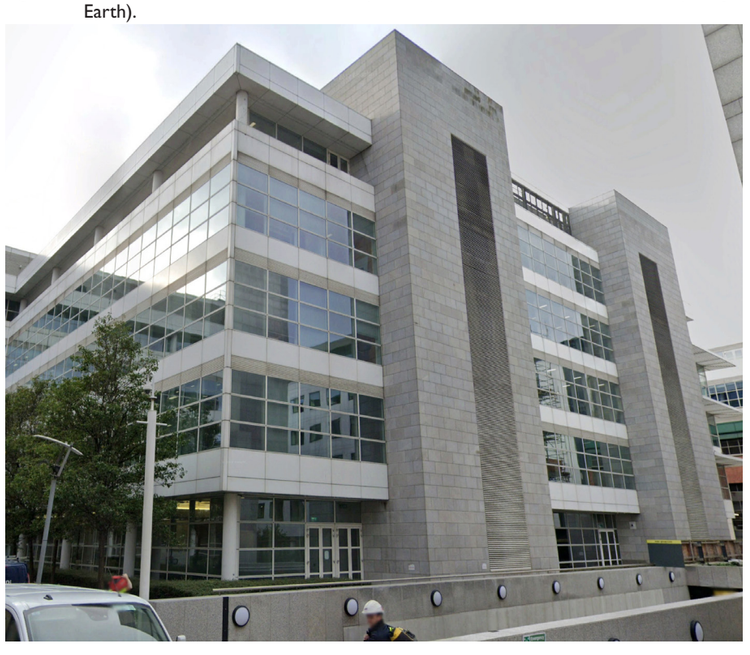


Fig. 4.3: 2023 Street view of Alderman Way looking west (Google Earth).



Fig. 4.4: 2023 Street view of Clarion Quay looking west (Google Earth).

4.0 THE DEVELOPMENT SITE AND CURRENT CONTEXT (CONTD.)

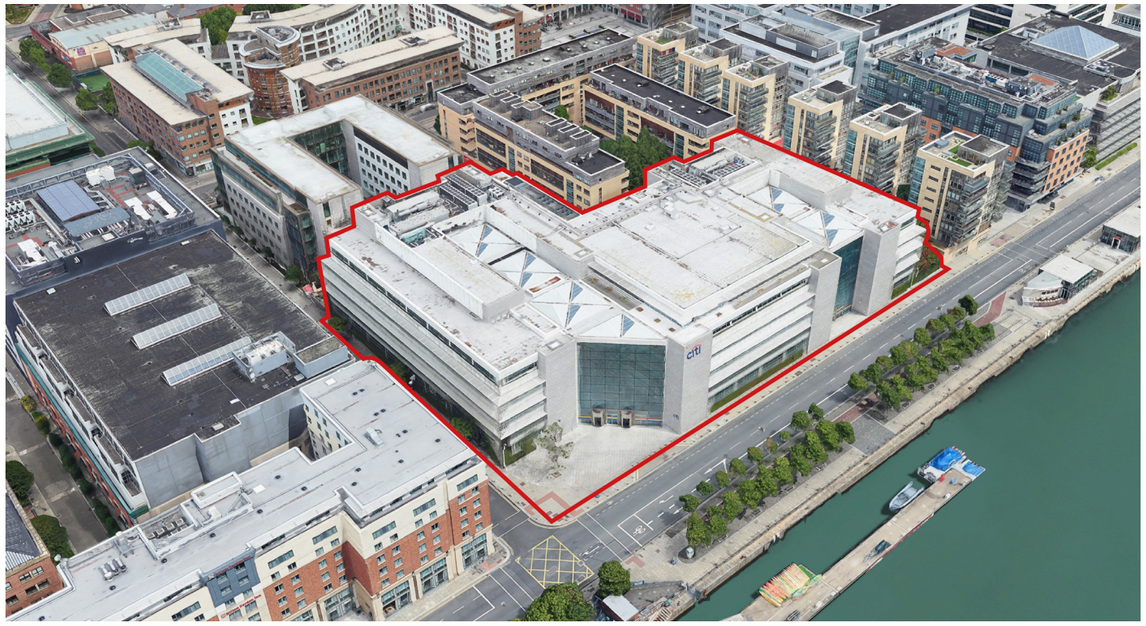


Fig. 4.5: Bird's eye view of the site looking north-east (Google Earth).



Fig. 4.6: Bird's eye view of the site looking north-west (Google Earth).

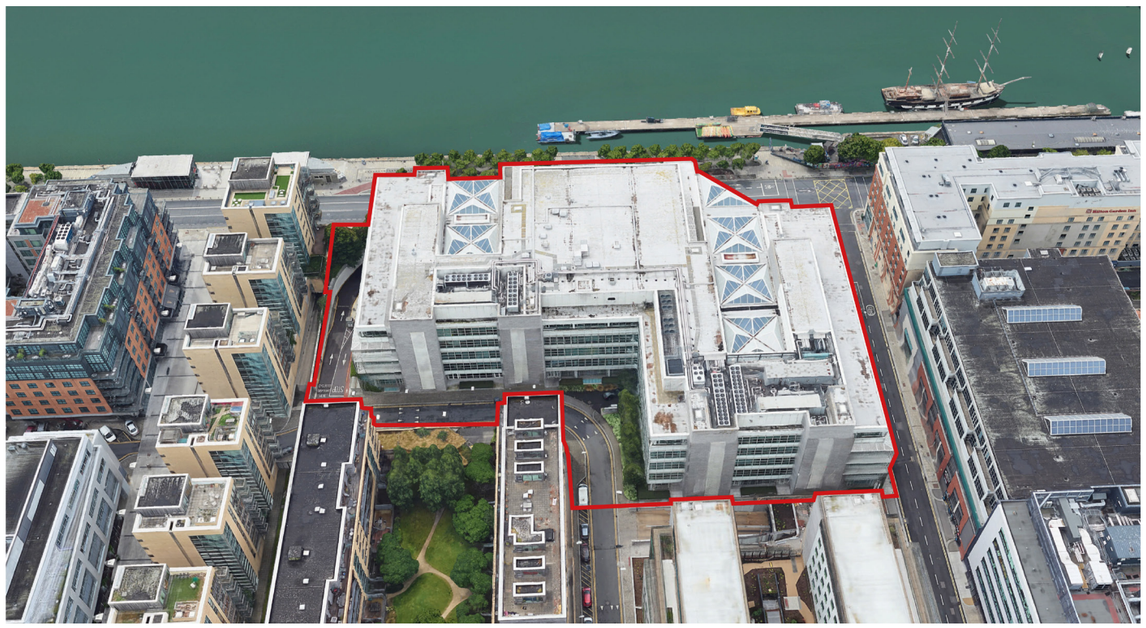


Fig. 4.7: Bird's eye view of the site looking south (Google Earth).

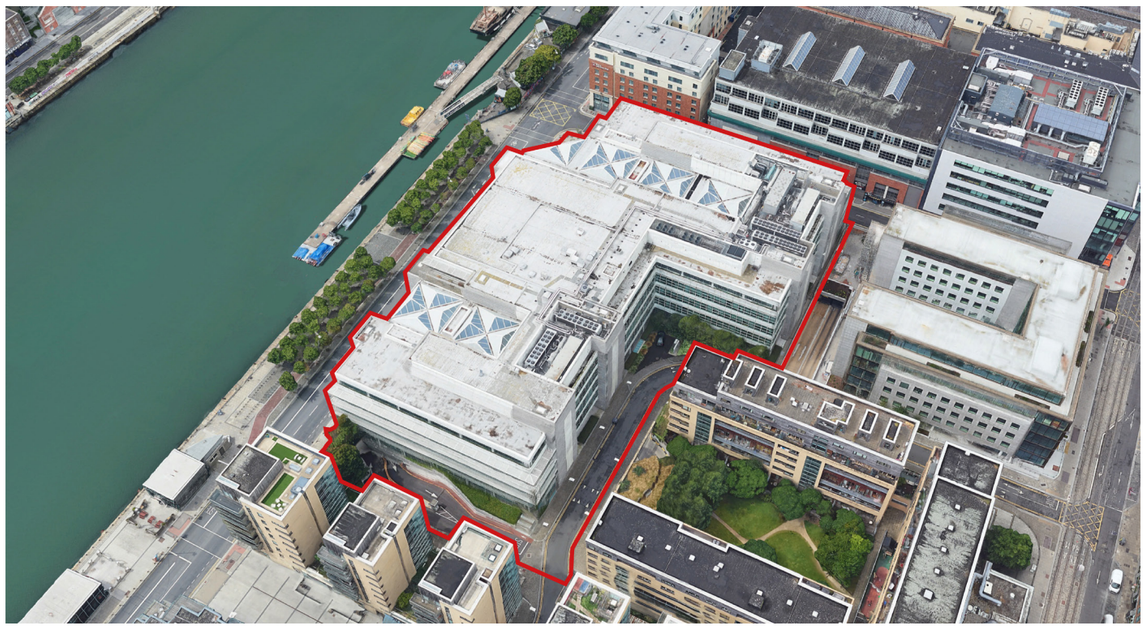


Fig. 4.8: Bird's eye view of the site looking south-west (Google Earth).

5.0 CUMULATIVE DEVELOPMENT

5.1 Cumulative townscape, landscape, heritage, and visual effects may occur where the proposed development would combine with other committed and emerging developments in certain views. This chapter contains a list of the cumulative developments included in the assessment of effects as part of the EIAR. The cumulative developments relevant to the assessments in this report are identified below; the numbering corresponds to that on the adjacent map at Fig. 5.1.

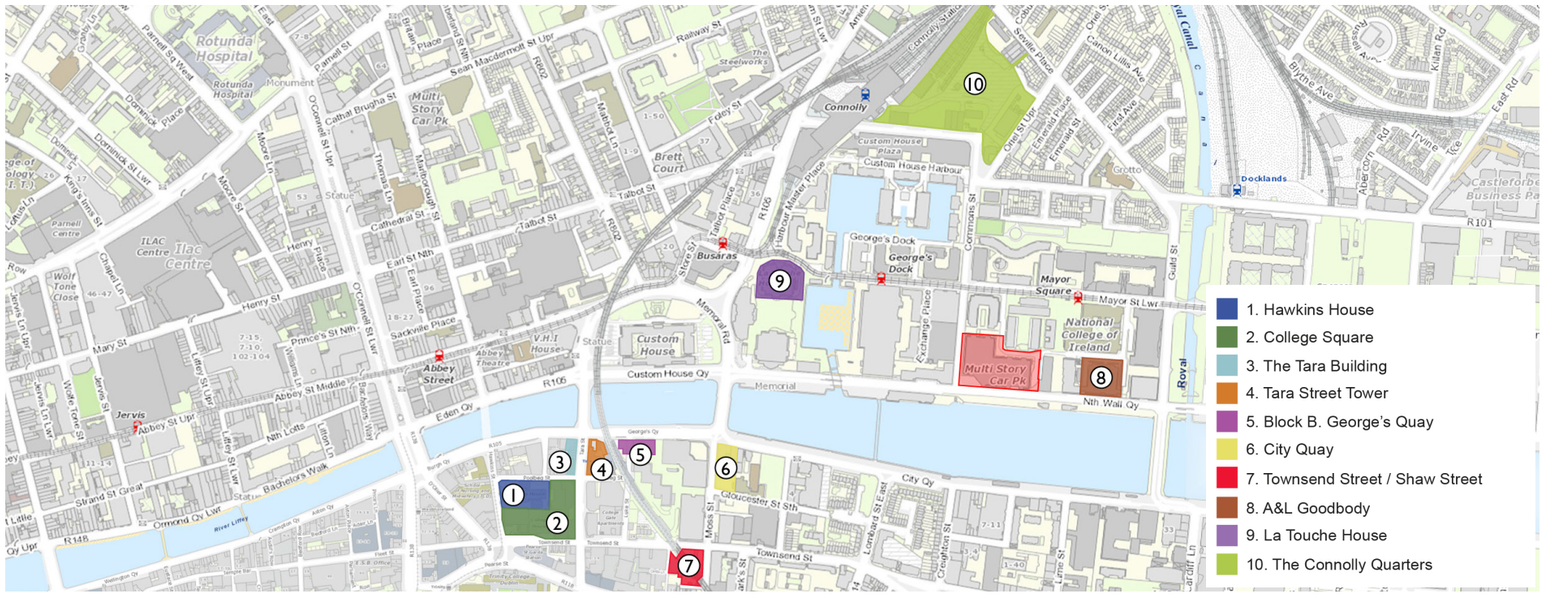


Fig. 5.1: Map showing the location of the cumulative schemes assessed in this report, in relation to the development site (Note: the base map does not show all recently completed schemes.).

1. Hawkins House (consented, under construction)

DCC Reg. Ref.: 3037/16

Demolition of existing Hawkins House and construction of an office building ranging in height from 6 to 10 no. storeys.

2. College Square (consented, under construction)

DCC Reg. Ref.: 3036/16 / ABP Reg. Ref.: PL29S.247907

Demolition of existing Apollo House and the construction of an office building ranging in height from 5-12 no. storeys.

DCC Reg. Ref.: 4170/19 / ABP-306335-20

Amendments to previous permission to provide 54 no. BTR units over 10 no. storeys above permitted office building. The total height of the building will now stand at 21 no. storeys.

DCC Reg. Ref.: 2583/20

Demolition of the existing 'The Brokerage' building and the construction of a new 8-11 storey office building adjacent to the permitted College House and Apollo House.

DCC Reg. Ref.: 3684/21

Following numerous amendment applications, an additional floor of residential was added to the permitted building bringing the total height of the building to 22 no. storeys.

3. The Tara Building (consented)

DCC Reg. Ref.: 3560/19

Mixed-use development ranging in height from 3-8 no. storeys comprising hotel, co-working spaces and café.

4. Tara Street Tower (consented)

DCC Reg. Ref.: 3794/18 / ABP Ref. 302980-18

Demolition of existing Tara House Office Building and buildings at Nos. 2-16 Tara Street. Construction of a new 22 no. storey landmark hotel and office development with a rooftop restaurant over 2 No. levels of basement to include upgraded public concourse serving Tara Street Station

DCC Reg. Ref.: 4054/19

Amendments to previous permission to provide an additional hotel floor and mezzanine floor within the permitted envelope, no overall change to the building height.

5. Block B, George's Quay (consented, under construction)

DCC Reg. Ref.: 2532/20

Provision of 2 no. additional storeys onto an existing office development to provide a total of 7 no. storeys. Additional amendment application has been approved by DCC (Reg. Ref.: 3176/23) to provide terrace at roof level and minor alterations to the facades.

6. City Quay (City Arts Site) (emerging – subject to 1st Party appeal following DCC refusal)

DCC Reg. Ref.: 4674/22 & ABP Reg. Ref.: ABP-315053-22

Demolition of existing structures and construction of 24 no. storey mixed-use building comprising office, arts/cultural use and a gym. The total height of the development is 108.4m.

7. Townsend Street/Shaw Street (consented, under construction)

DCC Reg. Ref.: 4778/19

Construction of an 11 no. storey development with office, retail and BTR residential units.

8. A&L Goodbody, (consented, under construction)

DCC Reg. Ref.: 3245/20

Refurbishment of the existing 6 no. storey building and provision of 2 no.

additional floors and provision of new façade treatment to all elevations. The total height of the development is 8 no. storeys (31.7 m).

DCC Reg. Ref.: 4202/21

Amendments to previous permission for changes to layout and alterations of the roof profile. The total height of the development is 38.9m.

9. La Touche House, Custom House Dock (consented)

DCC Reg. Ref.: 3315/22

Refurbishment/reconfiguration, partial demolition, recladding and vertical extension of existing 7-storey building to a 10-storey office building (max. 45.84 m) with additional commercial floorspace provided.

10. The Connolly Quarter (consented)

DCC Reg. Ref: 2723/20

Construction of 3 no. commercial blocks (Blocks A, E and D3) ranging in height from 9-13 storeys, retention, and integration of protected structures Luggage Store Building, Workshop and boundary walls along Oriel St with new blocks.

DCC Reg. Ref: 5501/22

Amendments to previous permission to increase gross floor area, reconfiguration of internal layouts, modifications to facades treatment and minor reductions in height for blocks A and E increase in height of 300mm to block D3.

DCC Reg. Ref: 3054/22

Construction of 4 no. mixed-use blocks (Blocks B1, B2, B3 and B4) consisting of office and BTR residential units in blocks ranging in height from 5-16 no. storeys (max. 69.9m)

5.2 Cumulative effects arising from the interaction of the proposed development with the cumulative developments described above are assessed in detail, where they occur, in chapters 7.0, 8.0, 9.0, and 10.0 of this TLHVIA.

6.0 CHARACTERISTICS OF THE PROPOSED DEVELOPMENT

6.1 This chapter outlines the design quality of the proposed development, the policy context and the implications for the skyline. The effects of the proposed development are further assessed in chapters 8.0, 9.0 and 10.0, in relation to townscape and landscape, heritage, and visual receptors, respectively. This chapter is based on the consultancy's understanding of the project through its regular design involvement and information in the Architectural Design Statement produced by the architects Henry J Lyons, which also forms part of the planning application.

6.2 Both tests and professional judgement are applied to ascertain the level of design quality exhibited by the application building. The proposed landmark building will be seen from sensitive parts of the city and is intended to provide visual delight and public enjoyment both as a beneficial addition to the townscape and to give public access to an upper viewing platform. Its visibility means it must reach a higher-than-normal standard of refinement and authenticity. The architects' brief has been to achieve a design which serves all its purposes to the optimum, is not a passing fashion, and can become a 'classic' of its time.

6.3 The design quality aims, therefore, are to ensure that, in whatever conjunction with heritage buildings the application scheme is seen, the quality of the architecture overcomes any potential harm to their settings and that it provides a welcome addition to the North Wall Quay, its impact on landscape and townscape being wholly positive and acceptable.

6.4 This chapter assesses all these aims and concludes whether they are satisfactorily met.

6.5 The design seeks to be a modern, elegant commercial development, that provides a much-needed commodity and provides handsome frontages along North Wall Quay, Commons Street, Alderman Way and Clarion Quay. The images on the following pages illustrate the design quality of the application scheme, which is further discussed below.

6.6 The proposed development is office use led with other, active uses at the ground level and a viewing platform at the top, accessible to the public. It is split into four separate buildings expressed as such implicitly towards the Liffey. The highly visible west elevation is further articulated into multiple forms. The development as a whole, therefore, has the character of closely related forms, adopting a smaller scale than might otherwise be the case.

6.7 HJL Architects are known for skilful detailing of mostly glass buildings, as is evident from their recently completed Wilton One Plaza building and award-winning Salesforce Tower at Spencer Dock. This is the intention here too, to achieve the required quality of architecture. There is every likelihood that this will indeed be achieved.

6.8 The four elements of the proposed development are different interpretations of a glass and aluminium framed architectural language. Elements 1, 2 and 4 are anodised off-white while element 3 is a bronze colour. Each expresses a double floor vertical grid while element 4 has also a triple floor reading. The river frontage of the four elements is set at a slight angle in plan, differing in each case. This generous articulation, which is particularly apparent between elements 2 and 3, also enhances and enlarges the public realm, being set well back from the property line.

6.9 A 'banded' double floor is further set back within the height of each element. This steps up and down according to the overall height of the element. It modifies and calms the verticality of each element while also relating to the scale and height of neighbouring buildings. In this way it is sensitively contextual. However, the highest element regains its status of verticality by also incorporating a dramatically raked portion of facade, effectively leading to the upper two planted floors, the upper one being available for public use. Elements 3 and 4 also have planted roofs to aid biodiversity while also providing a visual enhancement. Element 1 has mostly plant equipment and PVs but is given similar interest by the extension of the facade with sky views through it.

6.10 From the images at Figs.6.1 and 6.2 the relationship between the scale of the proposed development and the scale of the river setting can interpreted. It is judged that there is a compatibility between the two.



Fig. 6.1: CGI of the proposed development as seen from Samuel Beckett Bridge.

6.0 CHARACTERISTICS OF THE PROPOSED DEVELOPMENT (CONTD.)



Fig. 6.2: CGI of the proposed development as seen across the River Liffey from Sir John Rogerson's Quay.

6.0 CHARACTERISTICS OF THE PROPOSED DEVELOPMENT (CONTD.)

PROPOSED ELEVATIONS

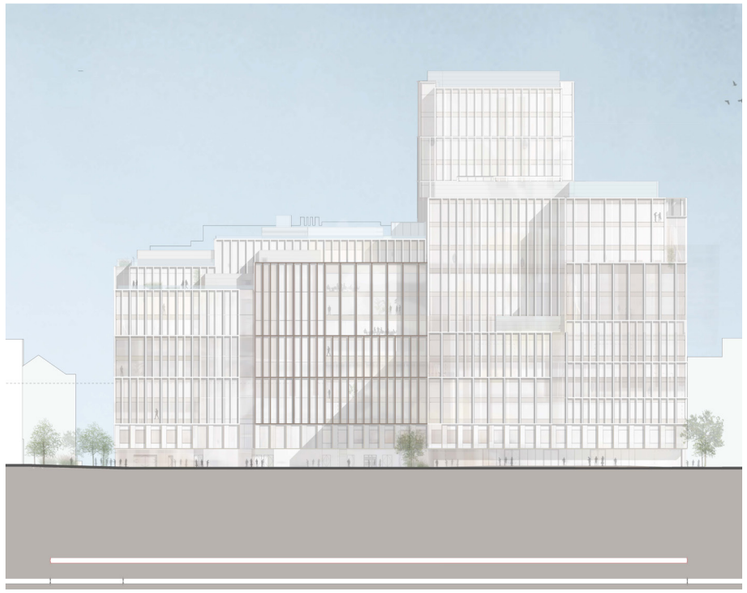


Fig. 6.3: Proposed north elevation



Fig. 6.4: Proposed south elevation



Fig. 6.5: Proposed west elevation



Fig. 6.6: Proposed east elevation

6.11 The elevations and section on this page illustrate the intricacy of their compositional arrangements, which divide the overall form into parts which are generally compatible with the scale of the context. Only in the expression of element 2 on the river elevation is the full scale overtly expressed. This will be appropriate, taking into account the landmark nature and greater visibility of this element.

6.12 Also apparent from these illustrations is the gentle nature of the gradual stepping up from the context to the highest point from the west, north and east. The changes in the horizontal and vertical grids also relate to context while defining, by shifts in the grid, each element of occupation.

6.13 The section shows both the conventional arrangement of office floors and vertical circulation, as well as the unique approach to the top, where facing the river, a double height stepped space, open to the sky provides a viewing area to be made available for public use. In views from the south, from as close as Sir John Rogerson's Quay to as far as Merrion Street Upper, this significant space and its rich planting will provide a feature of townscape value which redeems the kind of intrusive presence that a less thoughtful design might give rise to.

6.14 The plans on the following page provide an understanding of the dimensional arrangement at certain points as the development rises. First, the articulation of the plan to the south facing the river and how it releases land to enhance the public realm. Second, the allocation of space for the four office demises and their vertical cores at each level. Third, the allocation of public/community uses at the ground floor shown uncoloured, which also continue into the basement, and the publicly available viewing level at the top.

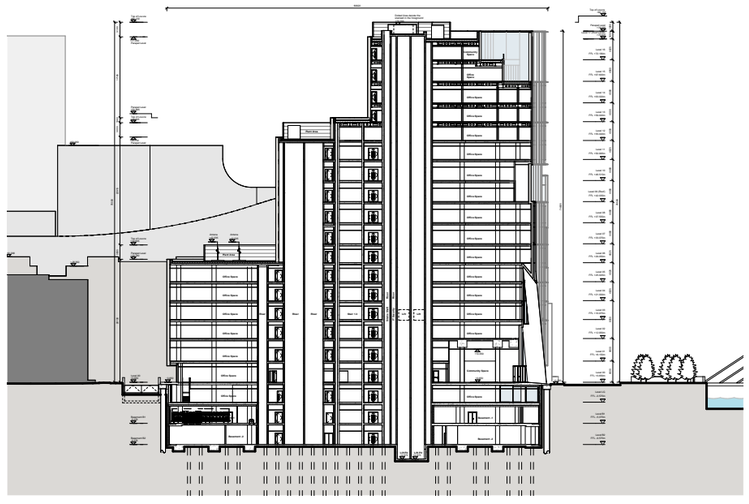


Fig. 6.7: Section showing uses of the proposed developement.

6.0 CHARACTERISTICS OF THE PROPOSED DEVELOPMENT (CONTD.)

PROPOSED PLANS

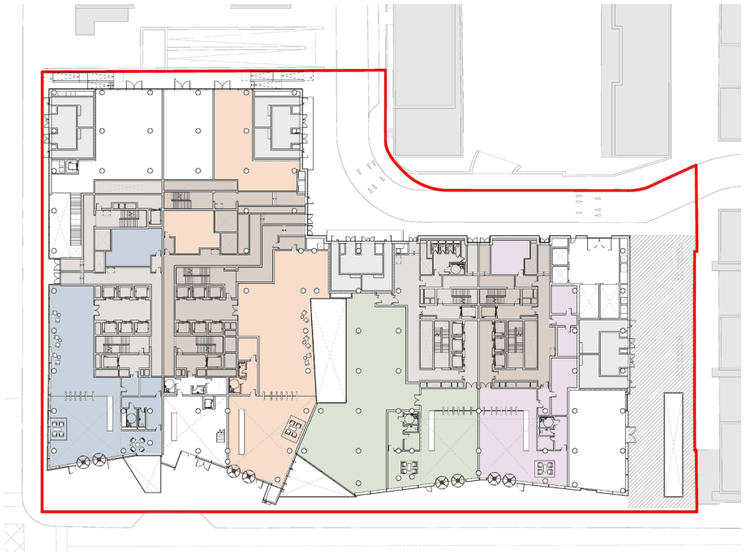


Fig. 6.8: Proposed ground floor plan



Fig. 6.9: Proposed fourth floor plan

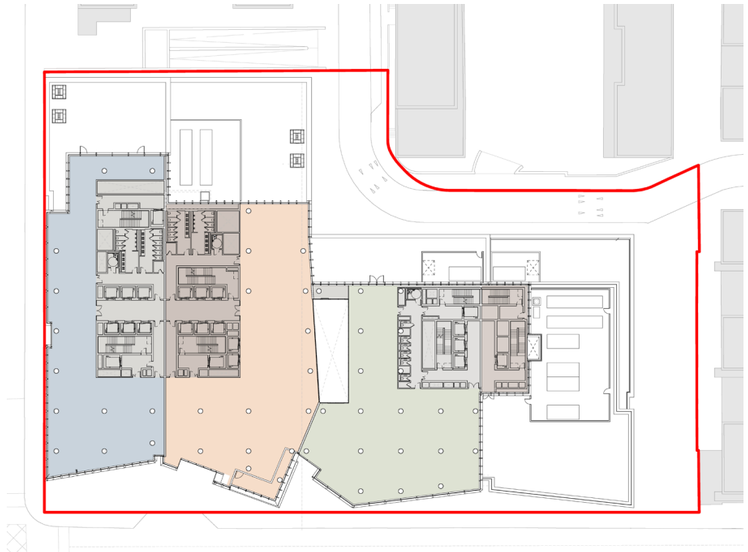


Fig. 6.10: Proposed ninth floor plan

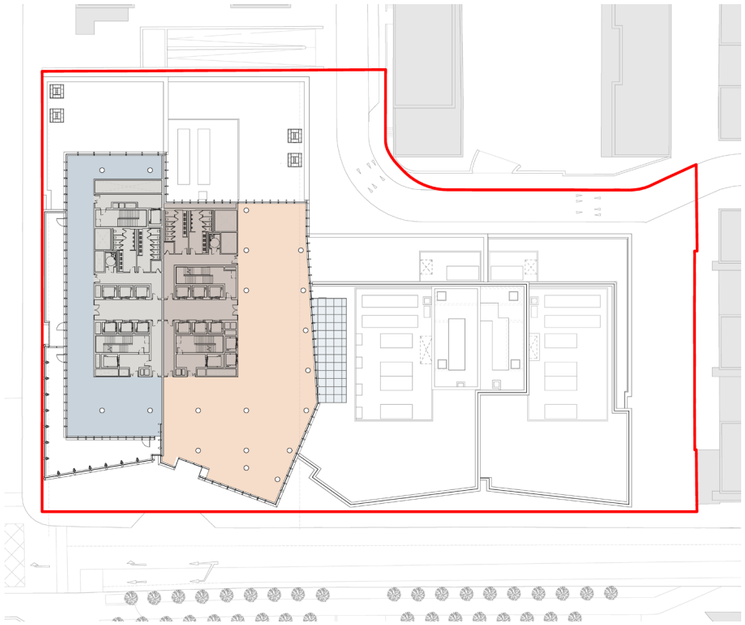


Fig. 6.11: Proposed eleventh floor plan

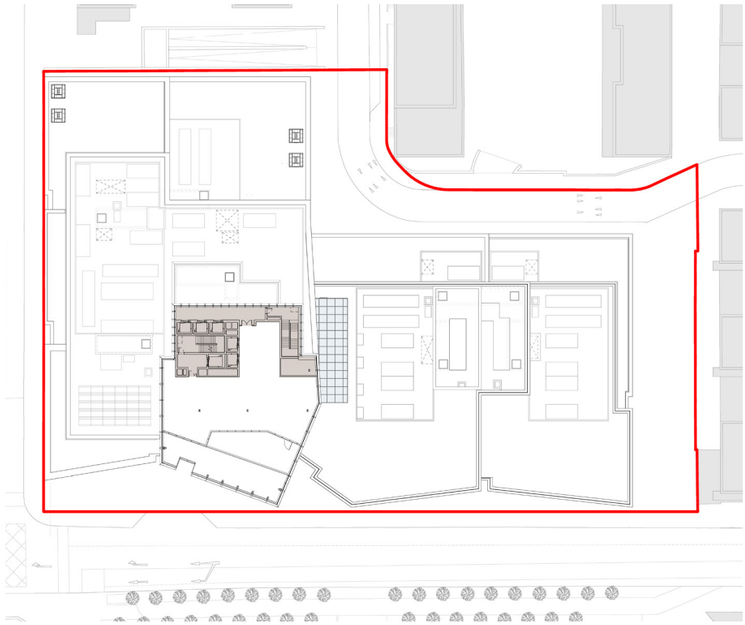


Fig. 6.12: Proposed sixteenth floor plan

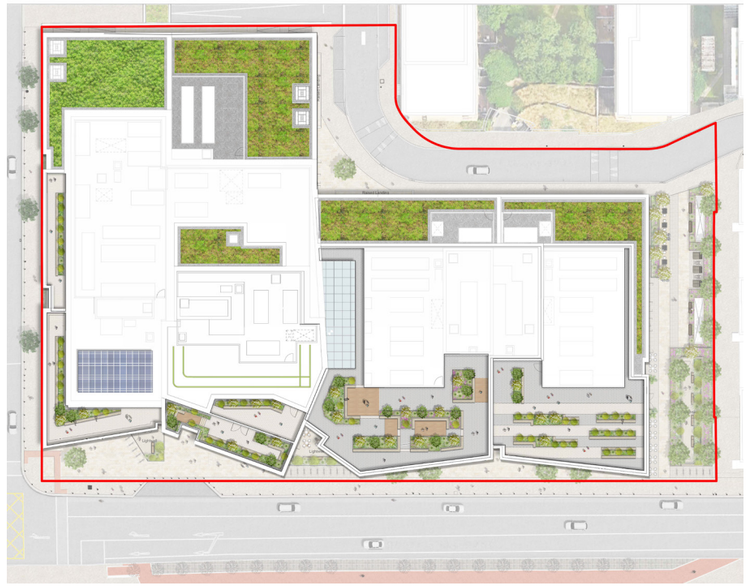


Fig. 6.13: Proposed roof plan (Cameo)

6.0 CHARACTERISTICS OF THE PROPOSED DEVELOPMENT (CONTD.)



Fig. 6.14: Proposed ground level landscape plan (Cameo)



Fig. 6.15: Zoomed version of verified view from Sheriff Street Lower looking south, assessed in Chapter 10 (View 3).



Fig. 6.16: Zoomed version of verified view from O'Connell Bridge, assessed in Chapter 10 (View 9).



Fig. 6.17: Zoomed version of verified view from Merrion Street South, assessed in Chapter 10 (View 14).

6.15 The landscape plan showing the perimeter condition at Fig.6.14 shows the improved public realm to the south and east side of the development site. To the east, the in and out ramp which gives cars access to the basement, which is no longer required, makes possible a well-landscaped linear space/ square, lined with trees.

6.16 Figs.6.15, 6.16 and 6.17 show zoomed-in images of the proposal from three directions extracted from the verified views in Chapter 10.0, to provide greater detail and definition to the elevational treatment.



Fig. 6.18: Illustrative night-time view (View 19)

6.17 The above CGI at Fig.6.18 shows an illustrative night-time view. Though a mainly glass building, internal light levels will be subdued compared with the levels of external lighting. Also, the differing angles of the four sections and the varied fenestration patterns will mean that each section will be experienced differently at night thus breaking up the scale of any light spill. It is not intended to add feature lighting at this stage. The dynamic form of the building is sufficient to provide a strong characteristic image worthy of the different uses in the building.

6.0 CHARACTERISTICS OF THE PROPOSED DEVELOPMENT (CONTD.)

TALL BUILDING STATEMENT AND ASSESSMENT AGAINST POLICY AND GUIDANCE RELATING TO DESIGN

Tall Building Statement – Height Justification and Exceptional Circumstances

6.18 Given that there is strong case for a new building, the question of what form it should take arises. Should it conform to the generality of quayside horizontality or is there an opportunity for it to have a vertical emphasis and some height? Were it higher, what height best serves the City? On the one hand there is the compelling argument to optimise the use of the site as part of the commercial centre of Dublin. On the other hand, the site is not part of the central and more ordered emerging clusters of tall buildings. What are the exceptional circumstances, therefore, which allow a 'tall' building of modest height on this site?

6.19 First, it is on the Liffey quayside at the start of the widened part of the Liffey. It addresses a large-scale context, and in the context of the City as a whole is an exceptional site, see Fig.6.18.

6.20 Second, as a City centre prominent site with a wide frontage, it could provide an animated and harmonious composition of elements incorporating variation and verticality, it could potentially be a special moment along the quay much like the Convention Centre. But to fulfil an exceptional purpose, it would need a meaning and a civic role to justify its prominence.

6.21 Third, at the 'right' height, a rooftop viewing platform could provide panoramic views of the river and the south quarter of Georgian Dublin. This could be an exceptional publicly accessible facility and a space with a rich and diverse landscape of its own, as part of the 'Liffey Experience'.

6.22 Fourth, the portion of the site which would be high would relate in near geometric accuracy to both Trinity College, 'on the diagonal' and the Georgian streets and squares 'on grid', as illustrated at Fig.6.19. While visible from parts of Merrion Square and Merrion Street, but from no other Georgian space, from normal eye level, its visible publicly available level would make it a legible public asset from there, providing townscape legibility and orientation.

6.23 In reaching up to this very specific level on a limited part of the site, the opportunity is then to step down with other portions of the building. Thus, an attractive composition of vertical elements of varying heights can be achieved. Reflected on the surface of the Liffey this could become a popular City Centre landmark. It becomes a cluster in its own right.

Landmark/Tall buildings – criteria for assessment

6.24 DCC's Development Plan includes in Table 4 (page 232) of Appendix 3 a set of seven performance criteria under which to assess proposals for a landmark/tall building. These have been assessed in detail by the consultancy at paragraphs 6.28-6.40 of this chapter. Appendix 3 of the Development Plan also includes, on page 236, nine additional criteria to be assessed in exceptional circumstances where it can be demonstrated that there is a "*compelling architectural and urban design rationale*" for a landmark/tall building outside of locations specifically identified as being suitable by DCC.

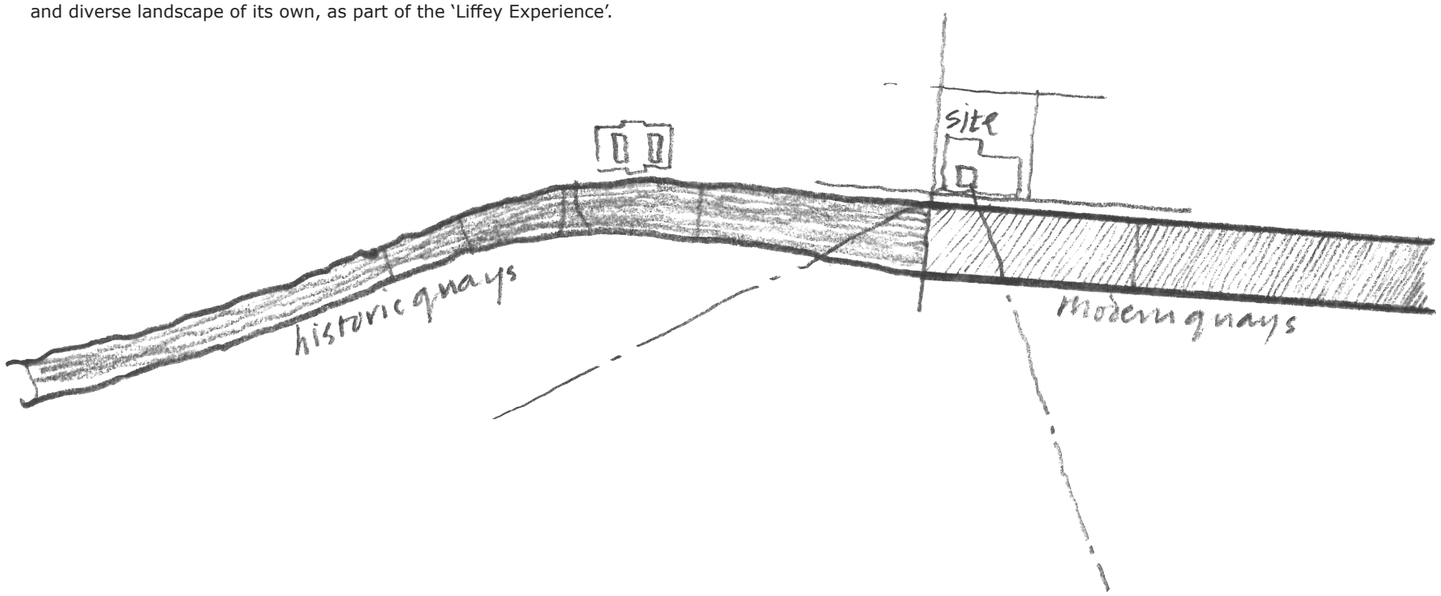


Fig. 6.19: The site is significant and exceptionally positioned at the transition in the character of the Liffey from informal to formal.

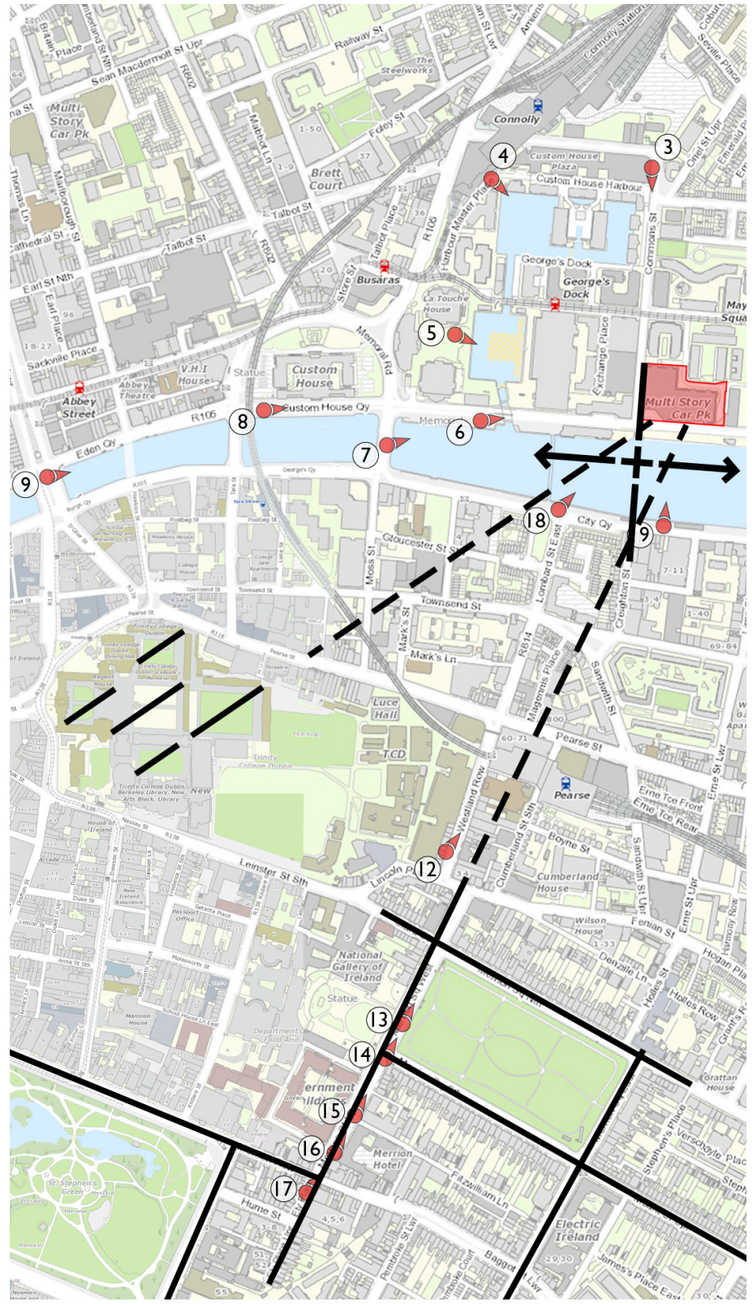


Fig. 6.20: The black lines indicate three factors of relevance: the diagonal relation to Trinity; the on grid relation to the south Georgian quarter and; the site's position at a Liffey transition from 'meandering and narrow' to straight and wide.

6.0 CHARACTERISTICS OF THE PROPOSED DEVELOPMENT (CONTD.)

TALL BUILDING STATEMENT AND ASSESSMENT AGAINST POLICY AND GUIDANCE RELATING TO DESIGN (CONTD.)

Of the nine additional criteria the first and the second are relevant to a visual assessment. The remaining are covered by other members of the team.

Relevant additional criteria for exceptional cases

6.25 The two relevant criteria of the nine set out on page 236 of Appendix 3 of the Development Plan are presented below followed by the consultancy's response.

- *That the landmark/tall building complies with all of the performance criteria set out in Table 4.*

6.26 **Response:** Refer to responses in paragraphs 6.28-6.40.

- *The landmark/tall building/s will emphasise a point of particular civic of visual significance and that such a proposal will contribute in a meaningful way to the legibility of the city and contribute positively to the skyline. Any such proposal for a landmark/tall building must be supported by a detailed spatial analysis demonstrating that the design and location of the landmark/ tall building is appropriate and optimal*.

6.27 **Response:** The point of particular significance and exceptional circumstances is the site's broad river frontage at the transition of the Liffey from a relatively narrow, meandering river to a consistently broad and straight river, leading to docklands and the sea. The site is also at a strategic position in regard to the South Dublin Georgian Quarter, by being virtually on axis with Merrion Street as well as having a 'diagonal' relationship to Trinity College quadrangles. The proposed development's height specifically relates to the legibility of the city in providing a civic use for the public at the upper level. The varied heights of the development's four parts ensure a beneficial addition to the skyline in the form of a cluster of varied elements. The spatial analysis has been studied first by using VU.CITY software and second using accurate verified views by a specialist in order to optimise the opportunity.

Performance criteria in assessing proposals for landmark/tall buildings

6.28 In the following paragraphs the consultancy responds to the seven performance criteria for all tall buildings, set out in Table 4 of the Appendix 3 of the DCC Development Plan 2022-2028:

1. Exemplary Architecture

6.29 The proposed development's form seeks to embrace an elegant landmark formed by the interconnection of four non-orthogonal volumes of different heights, the highest providing views in different directions of the city centre. The visual impact in Chapter 10.0 of this THLVIA demonstrates that the proposed development does not have a detrimental effect on strategic views and important visual corridors in central Dublin, owing to its high-quality design, landmark role, limited height, public accessibility, and urban legibility.



Fig. 6.21: Photography showing the views that will be available from the sky garden.

6.0 CHARACTERISTICS OF THE PROPOSED DEVELOPMENT (CONTD.)

TALL BUILDING STATEMENT AND ASSESSMENT AGAINST POLICY AND GUIDANCE RELATING TO DESIGN (CONTD.)

6.30 The proposed development is a complex, yet harmonious, group of volumes. The overall envelope is perceived as a light crystalline aesthetic due to the angular articulation of the different planes, mainly in the south, east and west elevations. The angular breaks in the facades allow for the design to express 'visual movement' harmonious with the moving water of the Liffey. The stepping of the volumes creates an interesting skyline which results in a landmark-worthy public facility at the top.

6.31 The building form has evolved through numerous iterations, where the emphasis towards creating a building of elegance, design purity and timeless quality was prioritised. The progressive evolution of the building form is illustrated in detail in the Architectural Design Statement by Henry J Lyons Architects.

2. Sustainable Design and Green Credentials

6.32 The proposed development will represent an example of 'best practice' relating to sustainable design and green credentials. The high-quality design of the building includes this factor as an essential element. The environmental consequences of demolishing the existing building have also been taken into account.

3. Public Realm

6.33 The proposed development enhances the currently corporate perimeter of the site and a revitalised public realm space around the building will be enhanced by the increased number of entrances including multiple office entrances, retail and for public/community use.

6.34 One of the key purposes of the proposal is to achieve a landmark quality which the public can fully engage with. As a tall building complex, the proposed development will be seen from certain parts of the city, and will, in those cases, provide visual delight, urban legibility and public enjoyment. The provision of community space at lower ground, ground and first floor in addition to the viewing platform with a landscaped terrace at the sixteenth floor will make this building an asset to the community. The uniqueness of this viewing terrace provides opportunity for leisure and education about the city.

4. Environmental Impact

6.35 Detailed technical analysis and supporting reports have been included in the EIAR.

5. Public Safety and Functional Impacts

6.36 An important purpose of the project is to transform the ground level public realm in a safe and functional manner.

6. Visual Impact and Cityscape Analysis

6.37 The EIAR fully considers the heritage, townscape, landscape, and visual effects of the proposed development. It uses the methodology developed by the consultancy, which draws upon best practice guidance set out in the 'Guidelines on the information to be contained in Environmental Impact Statements' produced by the Environmental Protection Agency (EPA) in 2022; DHPLG, Guidelines for planning authorities and An Bord Pleanála on carrying out the Environmental Impact Assessment, 2018; the 'Guidance for Landscape and Visual Impact Assessment (GLVIA) Third Edition' published by the Landscape Institute and Institute of Environmental Management and Assessment within the UK in 2013; and national, regional and local planning guidance. This TLHVIA assesses the effects on four character areas, the Development Plan's Conservation Area (including the Liffey corridor and Pearse Square), one architectural conservation area, 10 groups of protected structures, and townscape views from 22 positions. These assessments offer a holistic representation of the effect of the proposed development on the surrounding townscape and landscape.

6.38 The impact on townscape views by the proposed development has been explored in Chapter 10 of this THLVIA. Of the proposed verified views from 22 positions a selection has been rendered to provide images representing the quality of the design and its likely effect on views. The 22 views represent a spread of close, medium and long-distance views that will illustrate the urban relationships that are likely to arise between the proposed development and its urban context, including built heritage receptors and other important landmarks in the townscape and landscape.

6.39 Built heritage receptors in the immediate surroundings and in the wider setting have been assessed in relation to the proposed development. The assessments show the visibility of the proposed development in relation to protected structures, the settings of conservation areas and architectural conservation areas. It is predicted that the significance and setting of protected structures will not be adversely affected by the development proposal. The proposed development would not be visible from the courtyard squares within Trinity College campus nor over the Custom House from the west. It would only be marginally visible across Trinity playing fields and in conjunction with the Custom House in acute views along the Liffey Quays. Such conjunctions are not considered harmful owing to the present context and the redeeming quality of the design. The accessible viewing platform at the top of the proposed development will also provide new views of heritage assets in the City, including elevated views of the main Georgian Core to the south, to Trinity College, to the Custom House and the special transitional river setting.

7. Tall Building Clusters

6.40 Though part of the clustering of commercial activity in the City Centre, the site does not relate to a specific tall buildings cluster. It is an exceptional case for a tall building as policy allows for and as set out in paragraphs 6.26 and 6.27 of this document. The nature of the design, in four elements means it forms its own cluster.



Fig. 6.22: Aerial view from west illustrating the change in the character of the Liffey at the location of the site, at red dotted line, adding to its exceptional position within the City.

7.0 DEMOLITION AND CONSTRUCTION

7.1 The proposed development works would comprise the demolition of the existing six-storey building and the construction of a part 17, 12, 11, 10 and 9 storey building, an underground car park, as well as associated access arrangements, and landscaping. The site is located on North Wall Quay in a block within the International Financial Services Centre (IFSC) area of Dublin. It is formed by the current Citibank building at 1 North Wall Quay, due to its location demolition and construction works will potentially affect the visual amenity of a number of people who work or live in the area.

7.2 According to the applicant's schedule and subject to a successful grant of planning, construction works are likely to commence in Q3/Q4 2026, demolition would last a period of 6 months and construction would last a period of 36 months. The intention is to demolish the existing Citibank building. The site is not considered likely to be fully operational until 2030, which is the year on which the operational assessments in Chapters 8.0, 9.0 and 10.0 of this HTLVIA are based.

Assessment of effects during representative intermediate years

7.3 This chapter assesses the likely heritage, townscape, landscape, and visual effects of the proposed development during representative intermediate years, when demolition and construction will be occurring. The following intermediate year scenarios represent a likely worst case for the purpose of the assessments of effects:

- construction works in 2026-2030.

Potential effects of the proposed development

7.4 Practices followed during demolition and construction works can have visual effects on the quality of the surrounding townscape, landscape, and the setting of nearby built heritage receptors. These practices include:

- demolition of existing building on the site;
- transportation of heavy machinery and materials to and from the site;
- enabling works;
- construction of Secant Pile Wall;
- earthworks, including the excavation of soil and bedrock;
- construction of foundations and basement;
- excavations for sewage and drainage;
- the erection of infrastructure needed for construction and safety, including hoarding, scaffolding, a fixed tower crane, mobile cranes, site lighting, temporary site offices and facilities, etc.; and
- the construction of the new building, hard and soft landscaping and all other ancillary works.

7.5 The demolition and construction effects would vary according to their temporary nature and some operations may have more perceptible effects than others. Unlike the operational effects assessed in Chapters 8, 9 and 10, which are considered to be permanent, the effects during the demolition and construction phases are considered to be temporary and short to medium-term, i.e., for approximately 4 years based on the timescale set out in paragraph 7.2. The assessments are therefore broader than operational effects and apply to townscape and visual receptors, taking into account all elements of the townscape.

7.6 The significance of construction effects is related to the scale of the development being built and the assessor has therefore extrapolated from the verified views presented in Chapter 10.0, which show the proposed development in operation, to judge the likely effects that will arise from the visibility of machinery, equipment, building cores, and infrastructure during construction.

7.7 Visible demolition and construction practices are most likely to represent a relatively small or medium addition to views and would generally be seen in combination with existing buildings or other townscape and landscape features. The visual receptors (people) experiencing them are not likely to consider them incongruent or totally unfamiliar to the urban context. It is recognised that some receptors may even enjoy observing the construction process and the machinery used for it. Unlike completed buildings of high architectural quality, however, for EIAR purposes construction effects are more likely to be of an adverse nature but are not permanent and are short-term effects.

7.8 The effects are likely to vary according to the distance between the receptors and the site, with those receptors located closer to the site more exposed to a higher visibility of machinery and infrastructure (e.g. scaffolding around the lower part of the building under construction) and likely to have a larger effect than those located at a longer distance (where the visibility is reduced to the taller section of the building, owing to occlusion from other townscape and landscape elements). The following assessments are therefore organised according to receptors located at close, medium and long distances from the site, with levels of occlusion from the specific viewpoints also taken into account. The effects are applicable to visual receptors (as identified through verified views in Chapter 10.0).

Close distance effects

7.9 The likely effect of construction-related practices on closer views or open views with limited intervening built form, where most infrastructure would be visible including the construction of some lower sections, would be short term, reversible, and in most cases (e.g. views 5, 6, 7, 18, 19 and 20) would be of a **moderate to substantial** significance and **adverse** in nature.

Medium distance effects

7.10 The likely effect on views further from the site or those in which the site is partially obscured by intervening built form (e.g. views 2, 3, 8, 9, 14, 15, 16, 21 and 22) where cranes and restricted or acute views of the building construction works would be obtainable, would be short term, reversible, of a **slight to moderate** significance and **adverse** in nature.

Long distance effects

7.11 The likely effect on long views or those in which the site is largely obscured by intervening built form (e.g. Views 1, 4, 10, 11, 12, 13 and 17), where only tall cranes would be visible and the building construction works only marginally visible or screened entirely from view, would be short term, reversible, of a **slight to very slight** significance and **adverse** in nature.

Effects on townscape receptors

7.12 In the absence of mitigation, the likely effects of construction-related practices on nearby townscape receptors (as identified in Chapter 8.0), namely Character Area A: River Liffey and the Quays, Character Area C: North Docklands where most infrastructure would be visible including the construction of some lower sections, would be short term, reversible, of a **moderate to substantial** significance and **adverse** in nature. Medium and long distance townscape receptors, such as Character Area B: Custom House and Busáras and Character Area D: South Docklands would not be affected by demolition and construction activities on the development site. The effect on long distance townscape receptors would be **imperceptible**.

Effects on built heritage receptors

7.13 As stated in the methodology at Chapter 2.0, effects on built heritage receptors are assessed differently from those on townscape, landscape, and visual receptors. The effects on built heritage receptors depend on the potential enhancement or harm caused to their significance, either through direct interventions to their fabric or through changes to their setting. Since the demolition and construction effects are short term and mostly affect visual receptors, however, for the purpose of this assessment only the operational effects on built heritage receptors are assessed and can be found in Chapter 9.0.

7.0 DEMOLITION AND CONSTRUCTION (CONTD.)

Mitigation

7.14 According to industry best practice, the applicant has developed a Construction Management Plan, setting out the standards and procedures to be adhered to during construction, in order to manage the associated short term environmental effects.

7.15 The mitigation of potential construction effects will follow industry best practice construction standards, such as the use of appropriate hoarding. The use of measures such as high-level screening to hide the visibility of equipment above rooflines or trees is not proposed, as this can be more visually obtrusive than the equipment itself.

7.16 Site lighting would be designed to minimise light pollution on the surroundings of the site, using light sources of the minimum intensity required and ensuring that light is only use where needed.

7.17 The mitigation measures set out here are likely to have the greatest effect in the areas closer to the site, where hoarding would screen views of the construction activities related to the lower elements of the proposed development. In this case, the potential effects of construction could be reduced from moderate to substantial and adverse to a **slight to moderate** significance and **adverse** nature.

7.18 Unlike visual receptors, the residual effects on townscape receptors are not affected by these mitigation measures.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS

INTRODUCTION

8.1 The proposed development represents an increase in density, height and character similar to other recently developed sites in the city centre. This chapter considers the existing townscape and landscape character of the site and its surrounding environment, as well as the potential effects of the proposed development on townscape and landscape receptors.

8.2 The methodology in Chapter 2.0 sets out the consultancy's criteria for selecting the townscape and landscape receptors to be assessed. Where relevant, these are based on character areas set out by Dublin City Council as part of their development plan. The townscape review in this chapter provides a study of the principal areas likely to be affected by the proposed development. Character areas have been identified by the consultancy and are assessed in detail in the following pages, in terms of their architecture, mass & scale, permeability, legibility, urban grain, and landscape.

8.3 The character which may be affected by the proposed development is considered in four different principal contexts. The urban analysis takes each context in turn:

- Character Area A: River Liffey and the Quays
- Character Area B: Custom House and Busáras
- Character Area C: North Docklands
- Character Area D: South Docklands

The development site falls within Character Area C and is positioned to the immediate north of Character Area A. The boundaries of the character areas are shown on the accompanying plan at Fig.8.1.

8.4 The effects on surrounding townscape and landscape receptors assessed in this chapter are of 'operational' effects, i.e. once the proposed development is completed and in use. The assessments of the effects arising during construction are set out separately in Chapter 6.0 of this HTLVIA.

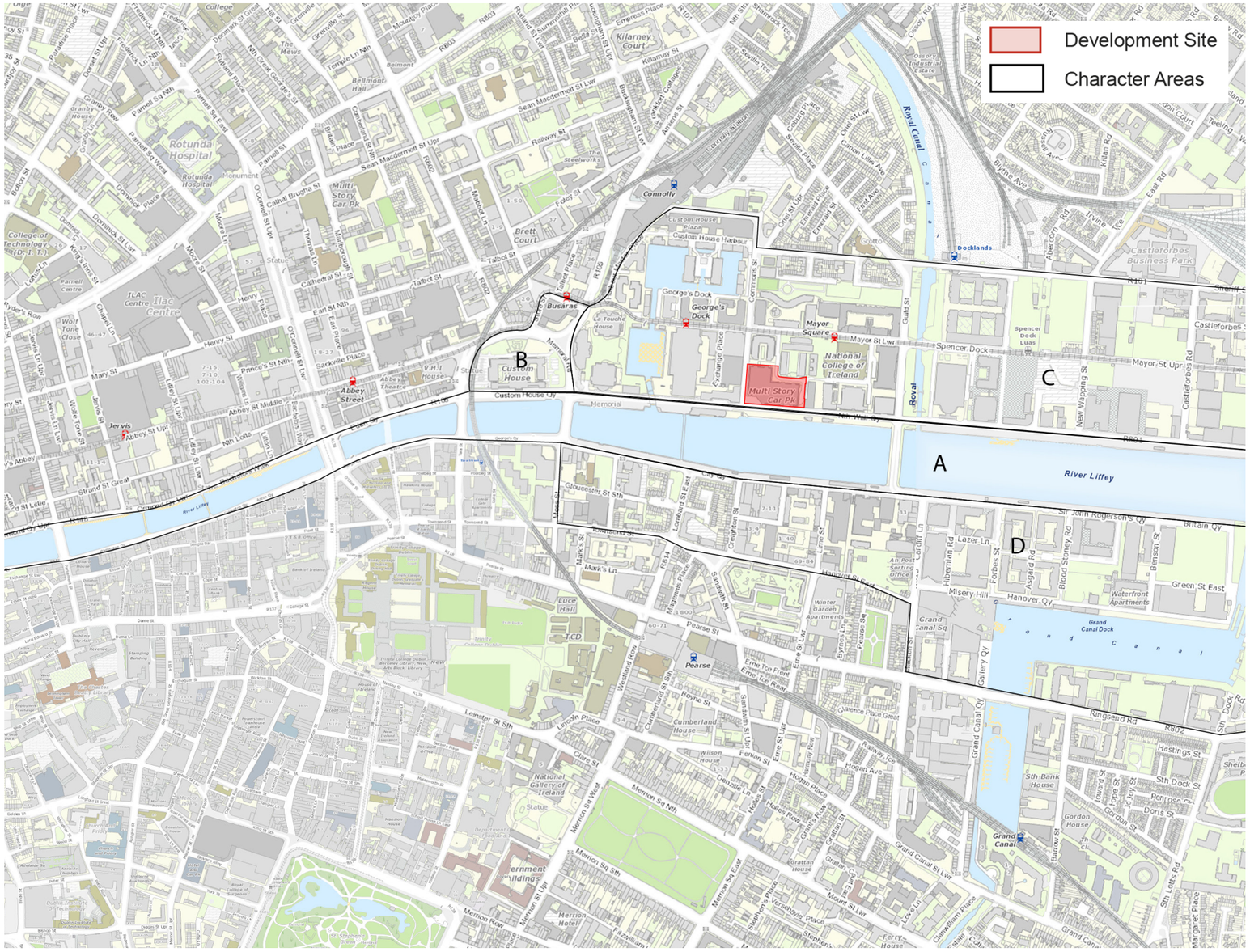


Fig. 8.1: Map showing the character areas identified by the consultancy. The development site is marked in red.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS (CONTD.)

CHARACTER AREA A: RIVER LIFFEY AND THE QUAYS

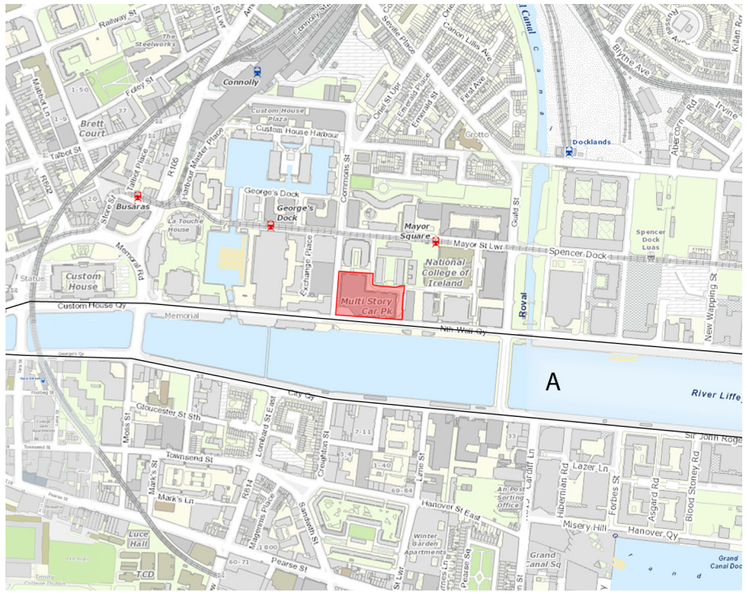


Fig. 8.2: Map indicating Character Area A.

Character Area A: River Liffey and the Quays

8.5 The importance of the River Liffey corridor to the city of Dublin as a historic asset and current recreation and tourist focus is acknowledged and reflected in the status of the corridor as a conservation area, further described in Chapter 9.0. The southern boundary of the development site meets this character area. The context of the River Liffey is central to understanding the heart of Dublin. The quays and the celebrated bridges provide an ever-changing perception of the city core with its Georgian, Victorian and 20th century elements. From the west at the Four Courts Building, to the centre at the Custom House, and east past Kevin Roche's Convention Centre towards the harbour, no one view is more important than others. The perambulating individual experiences are a collective and kinetic sense of place through time, movement and memory.

8.6 The river bridges define the personality of each place on an otherwise straight and regular part of the waterway. The bridges are meeting places and viewing places. Their differing ages and designs assist in the urban legibility of the river space.

8.7 The Hailing Station, part of the Capital Dock campus on the south quays, figures strongly in easterly views of the river whilst Liberty Hall north of the Liffey figures strongly in views west along this stretch of the river. Both contribute to the experience along the routes. The elongated sophisticated form of the Hailing Station, Dublin's tallest building to date, indicates where the south quays terminate, and the River Dodder and Grand Canal enter the Liffey. Liberty Hall is also an elegant form in these views and its crowning canopy adds personality to its otherwise crude simplicity. As the viewer moves closer, the pre-eminence of the Custom House dome, a focus to the axis of the river, becomes more and more important in the view.

8.8 The river bends and widens at this point, where both Liberty Hall and the Custom House stand. This is therefore a significant place in the city for many reasons. It forms a place of transition, from the intimate, urban river quality in the west, to the broad harbour character of the river in the east where the Hailing Station is located on the south quay and the development site is located, directly opposite, on the north quay.

8.9 From the Docks in the east the river gradually widens to the sea. It no longer has an intimate character but one of expansiveness. Until the viewer reaches the Samuel Beckett Bridge, the focus of the view is that bridge with its striking form.

8.10 From the Samuel Beckett Bridge, from the south quay and from the Sean O'Casey Bridge, the compositional focus of the view to the west is Liberty Hall, the O'Connell Street Spire and the Custom House. Liberty Hall is a singular and elegant element.

8.11 From the south quay and Samuel Beckett Bridge the view east is dominated by the iconic curved glass form of the Dublin Convention Centre at Spencer Dock followed by a number of large-scale modern structures, interspersed with occasional, much smaller scale, historic structures. Within the completion of developments such as The Exo Building, North Docks, and Spencer Place, City Block 9 now represents the only notable disturbance in the urban grain of the north quays.

Assessment of the likely effect of the proposed development in isolation:

8.12 The sensitivity of this character area, as a combination of its value and susceptibility to change, is **medium**, the development site being adjacent to a part of the character area that has undergone significant change in recent years. The proposed development would be a high-quality and elegant addition to North Wall Quay that would feature in views from the River Liffey corridor, its bridges and quays. It has been the conscious intention of the design team to produce a design which enhances the character of the Liffey Quays and it is considered that this has been successful. The proposed development's articulation of the plan to the south onto the river enhances the public realm. In relation to the character area as a whole, the magnitude of change is deemed to be **medium**. The likely effect of the proposed development on the character area is considered, therefore, to be **moderate** and **positive**.



Fig. 8.3: View east across the Liffey towards Samuel Beckett Bridge and the Quays. Capital Dock is visible in background on right.



Fig. 8.4: View east from Custom House Quay. Matt Talbot Bridge is visible to right.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS (CONTD.)

CHARACTER AREA A: RIVER LIFFEY AND THE QUAYS (CONTD.)



Fig. 8.5: River Liffey from southern end of Tom Clarke Bridge (Eastlink). Capital Dock on the left and the development site on the right, with Liberty Hall appearing in the central distance.



Fig. 8.6: View east from Millennium Bridge looking east, Liberty Hall is visible to left. Custom House appears prominently in the centre of the view.



Fig. 8.7: View along the north quay from Samuel Beckett Bridge.



Fig. 8.8: View along the south quay from Samuel Beckett Bridge.

Assessment of the likely cumulative effect of the proposed development in combination with other consented schemes:

8.13 The cumulative effect of consented and emerging schemes adjacent to the character area is significant, seeing a general intensification of commercial activity with enhanced public realm, both sides of the river. The combined effect would be substantial, however, the proposed development's contribution to a cumulative effect would be **moderate** and also **positive**.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS (CONTD.)

CHARACTER AREA B: CUSTOM HOUSE AND BUSÁRAS

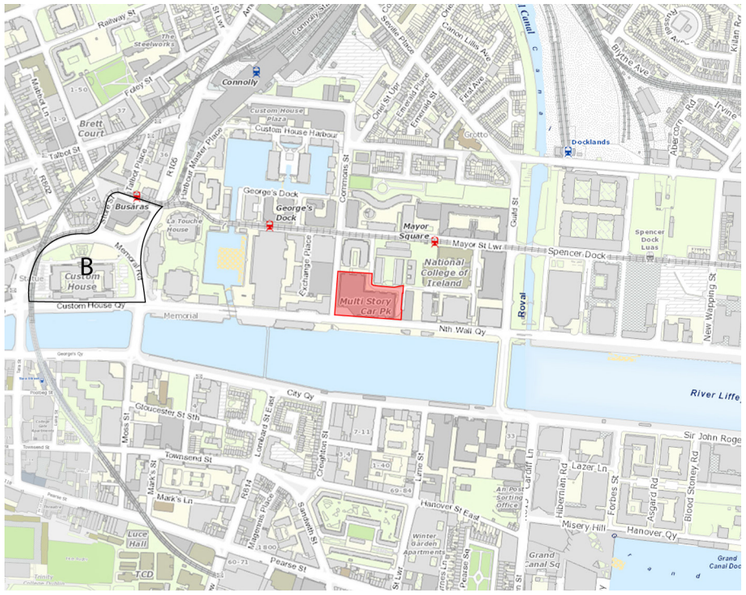


Fig. 8.9: Map indicating Character Area B.

Character Area B: Custom House and Busáras

8.14 This character area is bound by the River Liffey to the south; the elevated railway tracks connecting Tara Street Station to Connolly Station to the west; Store Street to the north; and Amiens Street to the east. It includes the Custom House and the landscaped areas around it, the Busáras Station; and a group of Georgian buildings on Beresford Place, the southern end of Gardiner Street Lower, and Frenchman's Lane.

8.15 The Custom House has adorned the north bank of the River Liffey since its construction in 1791, in neoclassical style by James Gandon, the same architect who was responsible for the Four Courts and King's Inns buildings, and who designed additions to the former Parliament House, now the Bank of Ireland. It served as a custom house for the Dublin Port. The four facades of the building are decorated with coats-of-arms and ornamental sculptures (by Edward Smyth) representing Ireland's rivers. It is Dublin's equivalent of William Chamber's Somerset House in London. Two fires in 1789 and 1833 damaged the Custom House following which it was thoroughly reconstructed, however, a third fire caused by the Irish Republican Army in 1921, left the building in a disastrous state. This time, the dome and drum had to be totally rebuilt. Serious deterioration of the fabric was noticed in the 1970s and, as a consequence, major repair and conservation works were undertaken between 1984 and 1991 under the supervision of the Office of Public Works' architect David Slattery. The port of Dublin moved further downriver, making the building's original use obsolete. Today it houses the Department of Housing, Planning and Local Government. The building is a protected structure.

8.16 The Custom House is located on a half-circle shaped 'island' of green space which is bounded by the sweeping Beresford Place and Memorial Road to the west, north and east, and Custom House Quay running along the river to the south. Though being surrounded by busy traffic flow and traffic activity emanating from the Busáras Bus Terminus across the road to the north-east, it holds its status with a calming presence.

8.17 The building has a broad frontage addressing the river and forms a focus to river views east and west on account of being on the outside of the river curve. Buildings to its east and west combine with it as part of the layered city fabric. Only in the formal axial view from the opposite side of the river does it have an uncompromised silhouette. Larger structures appear in conjunction with Custom House in wider views, such as the Liberty Hall to its west, the Irish Life Building to its north, and the IFSC House, a green glass commercial building, to its east (Fig.8.13).

8.18 Busáras Bus Terminus, to the north of Custom House, was designed by the architectural firm of Michael Scott (later Scott Tallon Walker) from 1946-53, with Ove Arup as the consulting engineer. It began as a national bus station in 1946 and by the time of its completion, in 1953, it housed the offices of the Department of Social Welfare, the bus terminus and a small theatre. Busáras is one of the first modern buildings in Dublin that attempted to integrate art and architecture. The building includes a multiple-bay, seven-storey office blocks. It was built on an east/west axis with a four-storey projection to the south and a two-storey canopied concourse to the re-entrant angle. It is a protected structure.

8.19 The urban block west of Busáras includes a collection of Georgian and Victorian buildings, the majority of which are protected structures. The buildings on Beresford Place, i.e., Nos.1 to 5, were designed by James Gandon, the architect of Custom House, in c1793. They were built as a part-crescent of five similar houses for John Beresford. The crescent was intended to be one of several to encircle Gandon's Custom House, but the project was never fully realised.

8.20 The area is surrounded by heavy traffic along Amiens Street and Beresford Place, the LUAS tramlines at Store Street and the elevated railway tracks. It is, however, of high townscape value, owing to the high-quality architecture of its elements.



Fig. 8.10: View from Busaras towards Custom House and Georges Dock in background (totallydublin.ie).



Fig. 8.11: Busáras, the central bus station in Dublin operated by Bus Éireann. Designed between 1945 and 1953 by Michael Scott.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS (CONTD.)

CHARACTER AREA B: CUSTOM HOUSE AND BUSÁRAS (CONTD.)

Assessment of the likely effect of the proposed development in isolation:

8.21 The sensitivity of this character area is **high**, including the historic landmark of Custom House and a large number of protected structures. The proposed development is to the east and at a distance from the character area. The magnitude of change in relation to the character area would be '**nil**' as the change would occur outside its boundary. The proposed development would feature as a distant element in open views towards Custom House from Custom House Quay on the north side of the river (View 8 in Chapter 10.0). Its articulated massing, scale and changes in materiality ensures that it merges seamlessly into its North Wall Quay context. The proposal would provide an elegant and entirely appropriate addition to the north side of the river, which would not change the character of the 'Custom House and Busáras' character area. The likely effect of the proposed development on the character area is considered to be **imperceptible**.

Assessment of the likely cumulative effect of the proposed development in combination with other consented schemes:

8.22 The La Touche House cumulative development will stand to the immediate east of the character area. It will only be seen in conjunction with the proposed development on open views from Custom House Quay, and where the two would appear together. As the proposed development is at a distance away, outside the boundary of the character area, it would not act cumulatively with this consented scheme. There would be **no cumulative effect**.



Fig. 8.12: View of Custom House from the opposite side of the river with Busaras to the right.



Fig. 8.13: View to Busaras from the southern end of Talbot Memorial Bridge framed by Custom House on the left and the IFSC building to the right.



Fig. 8.14: The landscaped grounds of Custom House that wrap around its eastern, western and northern sides.



Fig. 8.15: View of the railway from Beresford Place.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS (CONTD.)

CHARACTER AREA C: NORTH DOCKLANDS

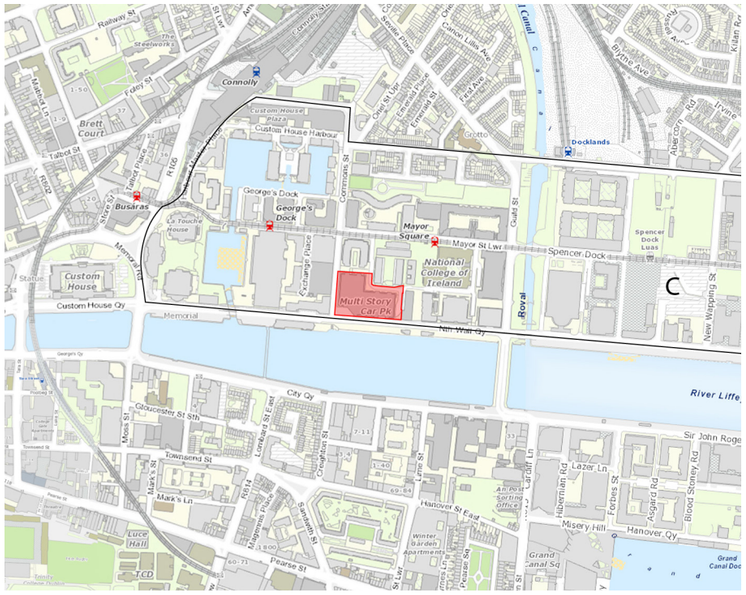


Fig. 8.16: Map indicating Character Area C.

Character Area C: North Docklands

8.23 Dublin Docklands is the area of the city on both sides of the River Liffey, roughly from Talbot Memorial Bridge eastwards to the Tom Clarke Bridge. The North Docklands character area is bound by the Liffey to the south and Sherriff Street Upper and Lower to the north.

8.24 When the Custom House was built in 1791, most of the docks area consisted of low-lying wastelands, which had been divided into lotts by the Ballast Office. To construct the North Wall the port authority had to reclaim a large area of the foreshore, and this provided sites for factories and other businesses. Until 1800 most trade took place on the south side of the River Liffey, but with the opening of the new Custom House in 1791, port development shifted to the north bank of the river and as the port expanded downriver, this land became more valuable. Prior to the Butt Bridge opening in 1879, there was little contact between the communities on both sides of the river, Sackville Bridge (now O'Connell Bridge) was the nearest crossing-point and the population relied on the Liffey ferries. After 1800 the population waned across the city as the silk and poplin industry declined, the Docklands however increased steadily throughout the 19th century, as people and businesses moved into the area, attracted by the prospect of jobs and the large tracts of underdeveloped land. Soon the vacant land was gradually covered with houses and commercial properties.

8.25 The Royal Canal (North Docklands) and the Grand Canal (South Docklands) linked Dublin with the River Shannon, and opened harbours in the area during the early 1800s. By the 1850s the Docklands included two of Dublin's main railway terminals: Amiens Street, serving trains from the north, and Westland Row, the station for trains to the south-east. In 1861 the London and North Western Railway Company moved its passenger terminal from Kingstown (now Dun Laoghaire) to the North Wall. The Midland Railway Company opened a rail link to the North Wall some years later. Hotels, warehouses, coal yards and cattle yards moved near the port and the railway lines, as did stables for the countless horses that transported goods from the port throughout the city. Some of the larger employers, like the railway companies, built housing for their workers. Speculative builders erected small cottages in the lanes and back streets to cater for the rising population, but commercial and industrial development took precedence and the houses were occasionally demolished to provide sites for warehouses or other business premises and housing standards were generally poor.

8.26 In 1836 construction work began on deep-water berths at the North Wall and this was extended in the 1870s. Further deep-water berths in the Alexandra Basin opened shortly before WWI and Ocean Pier, to the south-east of Alexandra Basin was completed after WWII.

8.27 The Custom House Docks Development Authority was established by the state in 1987 to oversee the development of an international financial services centre (IFSC) within the Docklands. The Urban Renewal Act 1986 defined the boundaries of the area between Amiens Street, Commons Street and Sheriff Street Lower to the north and Custom House Quay to the south. The Urban Renewal Acts of 1987 and 1994 expanded the site to include land to the east. These Acts established a framework to spur investment however the establishment of the IFSC which became that of a high-class business quarter rather than a vibrant, new neighbourhood left broader social, cultural and environmental concerns unchanged.

8.28 In 1997 the DDDA was created by the Dublin Docklands Development Authority Act 1997 to lead a major project of physical, social and economic regeneration in the East side of Dublin. New infrastructure, such as the Samuel Beckett Bridge and the LUAS docklands extension, has made the area more accessible. New venues, including the refurbished 3Arena and the Convention Centre Dublin have become modern Dublin landmarks, synonymous with the north docklands. In March 2016, the DDDA was formally dissolved with Dublin City Council taking responsibility for the Docklands area and the implementation of the SDZ planning scheme. Most of the lands have already been redeveloped including the Central Bank of Ireland, Dublin Landings and the 17-storey Exo Tower to the east of the development site.

8.29 The buildings vary in height and scale, rising from four to over ten stories with the Exo Tower being 17 storeys. There is a general lack of protected structures in proximity to the development site, with the exception of the Former Excise Store, north of the development site, the Inner Dock, and structures at Custom House Quay, such as the CHQ Building. The parts of the character area along the River Liffey, the Royal Canal, and the Custom House Quay are within the Development Plan's Conservation Area.



Fig. 8.17: North Wall Quay and North Docklands area. Development site to centre of picture.



Fig. 8.18: Recent developments in the North Docklands.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS (CONTD.)

CHARACTER AREA C: NORTH DOCKLANDS (CONTD.)

Assessment of the likely effect of the proposed development in isolation:

8.30 The sensitivity of this character area, as a combination of its value and susceptibility to change varies from **medium to high**, with the part that falls within the Development Plan's Conservation Area being more sensitive to change. The North Docklands area will provide host to the proposed development, which will stand as a high-quality office development with public amenities of architectural excellence. The proposals would appear in multiple short distance views in this part of the city. The effect of the proposed development would be one of regeneration in a soon-to be vacant building. Its high-quality architecture, thoughtful landscape design, and community uses including the rooftop public space would re-activate and improve the quality of the urban experience to this stretch of the River Liffey. The magnitude of change is **high**. The likely effect of the proposed development on the character area is considered to be **substantial** and **positive**.

Assessment of the likely cumulative effect of the proposed development in combination with other consented schemes:

8.31 The nearby A&L Goodbody development would combine with the proposed development as part of the emerging context. Both would signal a welcome re-invigoration within this part of the docklands. The cumulative effect owing to the proposed development's contribution would be **substantial** and **positive.**



Fig. 8.19: George's Dock with the CHQ Building forming a backdrop.



Fig. 8.20: The refurbished 3Arena.



Fig. 8.21: Looking north along the Royal Canal from Spencer Dock Bridge.

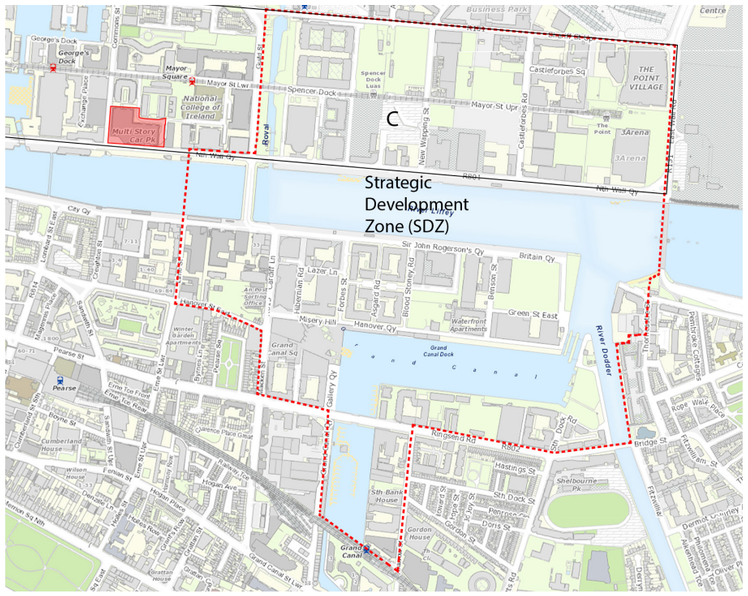


Fig. 8.22: The North Lotts and Grand Canal Dock Strategic Development Zone (SDZ) in red dotted line. The development site is marked in red.



Fig. 8.23: The Convention Centre Dublin, completed in 2010.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS (CONTD.)

CHARACTER AREA D: SOUTH DOCKLANDS

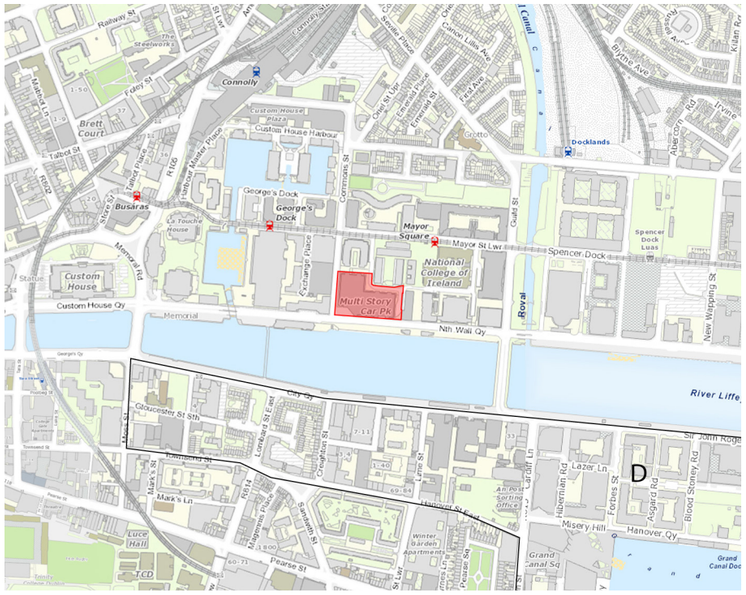


Fig. 8.24: Map indicating Character Area D.



Fig. 8.25: View towards the North Docklands from Grand Canal. Capital Dock complex visible on left.



Fig. 8.26: View across Grand Canal from Grand Canal Bridge.

Character Area D: South Docklands

8.32 Dublin Docklands is the area of the city on both sides of the River Liffey, roughly from Talbot Memorial Bridge eastwards to the Tom Clarke Bridge. The South Docklands character area is bounded by the Liffey to the north, the railway line to the south and incorporates the Grand Canal and Grand Canal Dock.

8.33 The original Port of Dublin was situated upriver, near the modern Civic Offices at Wood Quay and close to Christchurch Cathedral. The port remained close to that area until the new Custom House opened in the 1790s.

8.34 During this time, when ships were unable to enter the bay due to weather conditions, passengers and packets of mail landed at the end of the bull (strand) walls, and they were rowed to the city in boats. Many Dublin merchants dissatisfied with the running of the port, took control in 1786 and the port was transferred from Dublin Corporation to a new authority, the Ballast Board which was controlled by merchants and properly owners. Soon after this the Custom House was built, and the port began to grow at this location.

8.35 During the 18th century, the City of Dublin prospered, and trade expanded. Merchants shipped cargos of linen and agricultural produce to Britain and farther afield. Returning ships carried coal and luxury goods that were in demand in the great Georgian Houses, much of which was transported from the docks by barges on the city's newly constructed canals.

8.36 The Grand Canal is the southernmost of a pair of canals that connect Dublin, in the east with the River Shannon in the west, its sister canal on the North side of Dublin is the Royal Canal, the two canals nearly encircle Dublin's inner city. The Grand Canal Dock first opened in 1796. At the time they were the world's largest docks. They fell into decline within just a few decades, due mostly to disuse after the arrival of the railways at the beginning of the 19th century. Additionally, the landscape was overwhelmed by Dublin Gas Company's mountains of black coal, along with chemical factories, tar pits, bottle factories and iron foundries. However, bakers and millers maintained business along the southern edge of the inner basin.

8.37 The last working cargo barge passed through the Grand Canal in 1960 and by then the Grand Canal Dock was almost completely derelict. By 1987, it was decided that Hanover Quay, location of the former gasworks, was too toxic to sell; it was eventually decontaminated in the early 2000s. Following decontamination an inflated property bubble surrounded the area and increased demand followed with a number of significant developments, involving the arrival of several thousand new residents and the establishment of what is now known as Silicon Docks (a reference to Silicon Valley, as it has become an extremely popular location for high-tech multinationals such as Google, Facebook, Twitter, LinkedIn, Airbnb, and more).

8.38 Grand Canal Dock contains the Grand Canal Dock railway station (also known as Barrow Street Station), the national Waterways Ireland Visitor Centre, the 22-storey Capital Dock development, and a number of other notable buildings such as the Alto Vetro apartment building, Bord Gáis Energy Theatre by Daniel Liebeskind and The Montevetro building completed in 2010. Grand Canal Dock railway station, accessed from Barrow Street, opened in 2001, although the line has been in use since 1834. The Capital Docks Complex is the latest development to regenerate the east end of Sir John Rogerson's Quay and frames the entrance to the Grand Canal and the highly desirable Grand Canal Dock.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS (CONTD.)

CHARACTER AREA D: SOUTH DOCKLANDS (CONTD.)

Assessment of the likely effect of the proposed development in isolation:

8.39 The sensitivity of this character area, as a combination of its value and susceptibility to change varies from **medium to high**, being partly within the Development Plan's Conservation Area. The magnitude of change in relation to the character area is '**nil**' as the proposed development would not change the character of the South Docklands character area. In visual terms, the South Docklands character area will offer some of the most open and unhindered views of the proposed development. From the western end of the character area at City Quay, the building will appear as a distant addition to the parade of buildings that line North Wall Quay, which include existing modern landmarks of The Convention Centre Dublin and Central Bank's Dockland headquarters. Moving east, in views from along Sir John Rogerson's Quay, the application scheme will be visible from an axial position and appreciated as a very high-quality piece of modern architecture that overlooks the Liffey, bringing further variety and positively contributing to the already diverse and handsome parade of modern development's that front on to the river. These views have been illustrated in Chapter 9.0 where the effects on visual receptors have been assessed. The likely effect of the proposed development on the character area is considered to be '**imperceptible**'.

Assessment of the likely cumulative effect of the proposed development in combination with other consented schemes:

8.40 The proposed development will be seen in conjunction with the emerging scheme at City Quay and cumulative schemes outside the area to the west. However, as the proposed development is on the north side of the River Liffey, outside the boundary of the character area, it would not combine with these cumulative schemes to affect the character area's characteristics. There would be **no cumulative effect**.



Fig. 8.27: View into the Grand Canal and Grand Canal Dock from Tom Clarke Bridge with the Capital Dock complex featuring as a key gateway building.



Fig. 8.28: 'Silicon Dock' viewed from hotel balcony on Forbes Street (Irish TImes).



Fig. 8.29: The Bord Gáis Energy Theatre is a 2000 seat venue designed by world-renowned architect Daniel Libeskind.



Fig. 8.30: Alto Vetro is a modern apartment building situated in the heart of the Grand Canal Basin.

8.0 EFFECTS ON TOWNSCAPE AND LANDSCAPE RECEPTORS (CONTD.)

ASSESSMENT AGAINST POLICY AND GUIDANCE RELATED TO TOWNSCAPE / LANDSCAPE

Assessment against policy and guidance related to townscape/ landscape

8.41 The National Planning Framework (NPF), 2018, acknowledges that Dublin needs to accommodate a greater proportion of the growth it generates within its metropolitan boundaries and to offer improved housing choice, transport mobility and quality of life. In Chapter 4: Making Stronger Urban Places, the National Policy Objective 5 is to develop cities and towns of sufficient scale and quality to compete internationally and to be drivers of national and regional growth, investment and prosperity. National Policy Objective 6 aims to regenerate and rejuvenate cities, towns and villages of all types and scale as environmental assets, that can accommodate changing roles and functions, increased residential population and employment activity and enhanced levels of amenity and design quality, in order to sustainably influence and support their surrounding area. A top-class range office uses with community spaces to the ground floor, the publicly accessible sky garden to the top floor and thoughtful landscape design would re-activate this part of North Wall Quay by attracting a wider variety of users to the area and has the potential to be internationally recognised, thus satisfy the objectives of the NPF. This has been described further in Chapter 6.0 of this report, which also refers to and responds to the performance criteria set out in Table 4 of the Appendix 3 of the DCC Development Plan 2022-2028.

8.42 The proposed development would respond to the River Liffey and the relationship with its Docklands context. It would improve the quality of the public space on this site, enhance the legibility of the area and contribute to the establishment of an activated frontage along North Wall Quay.

8.43 The proposals would also enhance the pedestrian urban experience by offering a high-quality public realm. The design of the lower levels and the proposed landscaping has taken into consideration the need for an increased public realm, to accommodate an intensification of pedestrian activity with the multiple users proposed. The landscaping and paving treatments would contribute to the improved pedestrian connectivity around the development site.

8.44 The proposed development would be in accordance with policies and objectives of the DCC Development Plan 2022-2028, further described in Chapter 6.0 of this report, and adhere to the design principles set out in Section 15.4 and 15.5 of the Development Plan by being of high architectural design quality, providing improved public spaces, and positively responding to the character of adjacent buildings and spaces, the local area, and the setting of the Liffey.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS

INTRODUCTION

9.1 The effects of the proposed development on built heritage receptors are assessed in this chapter. In accordance with the methodology in Chapter 2.0 of this HTLVIA, this chapter considers the extent to which built heritage receptors would be affected, including conservation areas (CAs), architectural conservation areas (ACAs), protected structures identified by DCC and buildings identified by the NIAH.

9.2 The effects on surrounding built heritage receptors assessed in this chapter are 'operational' effects, i.e., when the buildings and structures proposed are already completed and in use.

9.3 The adjacent map (Fig.9.1) shows the location of the built heritage receptors surrounding the site. A description of potentially affected heritage receptors is set out, drawing on site visits and consideration of record descriptions and conservation area executive summaries and written statements.

9.4 For each receptor in this chapter, the assessments are set out as follows: (i) the significance of the receptor and the contribution made by its setting to this significance; (ii) the likely effect of the proposed development on the setting of the receptor and therefore on its significance is assessed; (iii) the likely cumulative effect of the proposed development in combination with other nearby developments. The full methodology used for assessing effects on built heritage receptors is in Chapter 2.0 of this report.

9.5 The built heritage receptors assessed in this chapter are listed below. They are further described in the following pages.

Conservation Areas
- Development Plan's Conservation Area (including the Liffey corridor and Pearse Square)

Architectural Conservation Areas:

- O'Connell Street ACA

Groups of Protected Structures:
1) Church of St Laurence O'Toole, presbytery, and convent
2) Inner Dock
3) Custom House Quay
4) Custom House
5) Burgh Quay
6) Trinity College campus
7) Former St Andrew's Church and Westland Row
8) Clare Street, Merrion Square North, and Merrion Square West
9) Merrion Square South and Merrion Street Upper
10) Former Excise Store

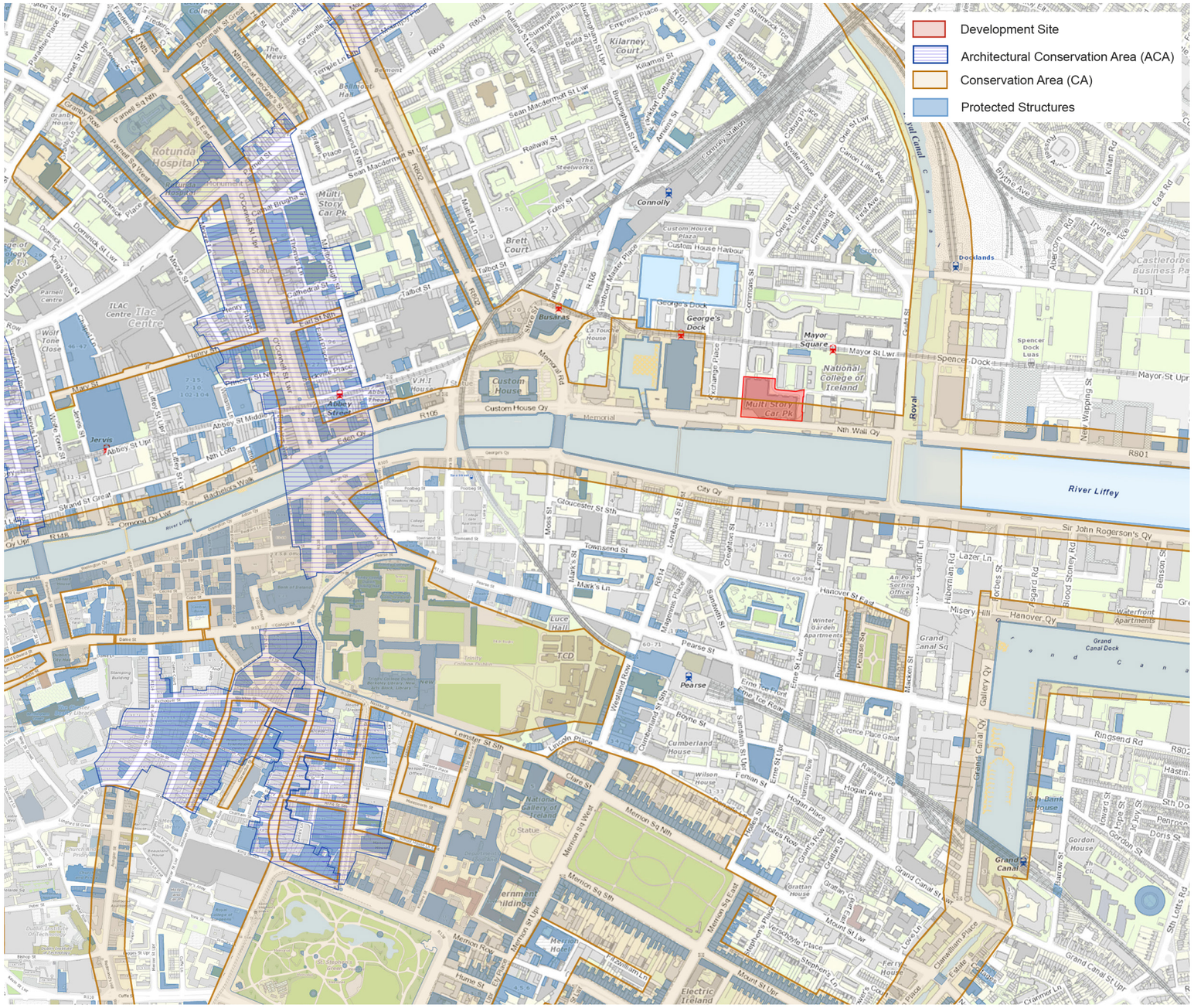


Fig. 9.1: Map showing conservation areas, architectural conservation areas and protected structures in relation to the development site. The site is marked in red.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

CONSERVATION AREAS

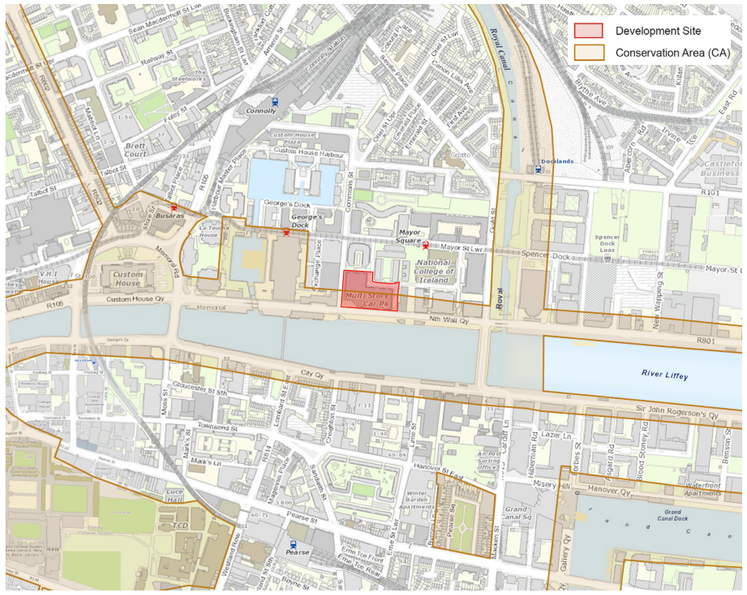


Fig. 9.2: Dublin City Development Plan's Conservation Area, of which the Liffey corridor, associated canal and docks networks and Pearse Square are of most relevance to the application site.



Fig. 9.3: The Custom House from George's Quay, framed by the underside of the railway bridge.



Fig. 9.4: City Quay looking north-east towards North Wall Quay.

Views relevant to the Development Plan's CA: 1, 5, 6, 7, 8, 9, 10, 11, 18, 19, 20, 21 and 22

Effects on Conservation Areas

9.6 DCC has designated a number of conservation areas in recognition of their architectural character and important contribution to the heritage of the city. Conservation areas enable managed development, sympathetic to their character.

Development Plan's Conservation Area (including the Liffey corridor and Pearse Square)

9.7 The development site partially lies within the Development Plan's Conservation Area, which covers most of the city centre, including the River Liffey, its bridges and its quays, Temple Bar and the core Georgian areas. The extents of the Conservation Area are indicated with an orange hatch on the map at Fig.9.2. The importance of development on the quays and of buildings along the river corridor in consolidating the unique character of Dublin is recognised in the conservation area status. Important elements of this character are the quays, the bridges, the curving nature of the river, the changing vistas along its course, the canals, basins and other waterways and the historic built fabric. The Conservation Area is of high significance and its boundary also includes peripheral areas of importance. South of the river, the conservation area protects Pearse Square and surrounding terraces. The square and its environs retain their early-19th century residential character and are of significance for evidencing the historical development of the city and its architectural heritage.

Significance of the conservation area and the contribution made by the setting to that significance:

9.8 The Conservation Area is highly significant, and its boundary includes most peripheral areas of importance. Other settings of the area are not, therefore, of significance. Higher buildings outside the Conservation Area, however, do affect the setting and in the central area these buildings have become an accepted part of the townscape.

Likely effect of the proposed development on the significance of the Conservation Area in isolation:

9.9 The development site is at a point of change where the river widens and becomes formal with parallel quays. The transition is from the ancient quays to the 'modern' docks. The tight urban grain of the quays is replaced by a more appropriate scale and larger public spaces. The new building will provide a stronger, more coherent context for the protected structures that stand within the vicinity of the site along North Wall Quay and will become



Fig. 9.5: View from the south end of the Samuel Beckett Bridge.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

CONSERVATION AREAS (CONTD.)

part of the emerging townscape of larger scale buildings both inside and outside the Conservation Area. The proposed development would **enhance** the character of the Conservation Area and, therefore**, its significance** at this point of the quays.

Likely effect of the proposed development on the significance of the Conservation Area in combination with other cumulative schemes:

9.10 The A&L Goodbody scheme, like the proposed development, would contribute to the more appropriate scale of riverside frontage of the Conservation Area, but each has its own context which would not influence the total effect, beyond the effects created by the individual schemes. The proposed development's contribution would **enhance the** character of the Conservation Area and, therefore, its **significance** at this point of the quays.



Fig. 9.6: View looking east along North Wall Quay, the historic properties of 48-57 and 58-59 North Wall Quay are visible at the left of the view.



Fig. 9.7: Grand Canal Dock looking towards North Wall Quay, Capital Dock Complex to the left.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

ARCHITECTURAL CONSERVATION AREAS

Effects on Architectural Conservation Areas

9.11 This section takes into consideration Part IV of the Planning and Development Act 2000 (as amended) which provides specific protection for the "*character of a place, area, group of structures or townscape, taking account of building lines and heights, that (a) is of special architectural, historical, archaeological, artistic, cultural, social or technical interest or value, or (b) contributes to the appreciation of protected structures*". These areas are referred to as architectural conservation areas (ACAs) and afford particular protection to all buildings and spaces within them.

9.12 The potential effects of the proposed development on the closest architectural conservation area have been assessed. There are four ACAs in the centre of the city and a number of ACAs further afield, as shown in Fig.9.8.

9.13 The O'Connell Street ACA is considered and assessed in this section owing to its proximity to the development site and the possibility of views out of it towards the site. The Thomas Street & Environs ACA, Capel Street & Environs ACA, Mountjoy Square ACA, Fitzwilliam Square & Environs ACA, Grafton Street & Environs ACA and South City Retail Quarter ACA would receive no effects, as there are no potential views from these ACAs towards the proposed development.

9.14 The baseline characteristics of the O'Connell Street ACA is set out in detail in the executive summary and written appraisal and assessment undertaken by DCC. The key points within this document has been summarised in this section. An assessment is then made on the likely effects of the proposed development on the significance of the ACA, as set out in the assessment methodology presented in Chapter 2.0.

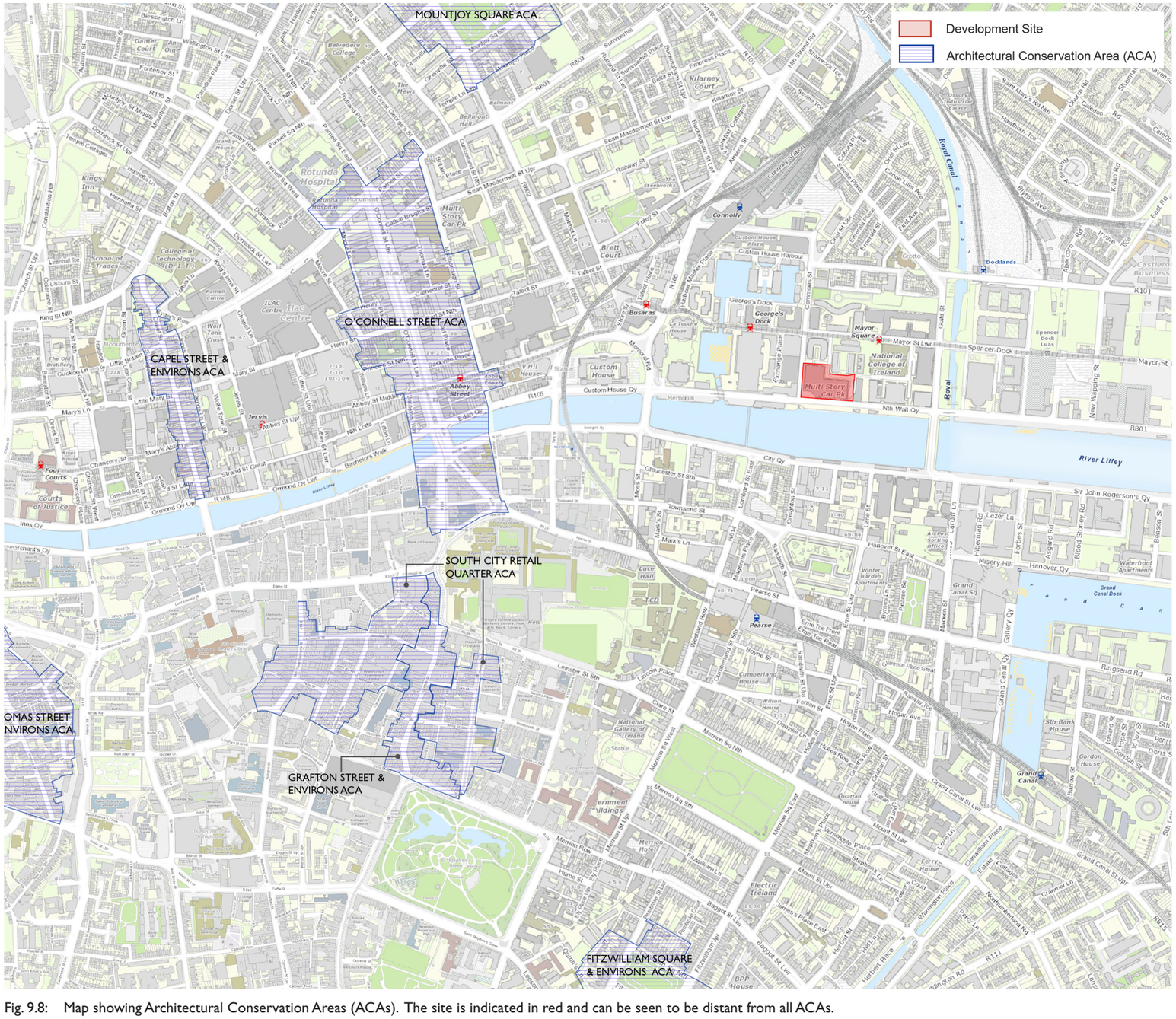
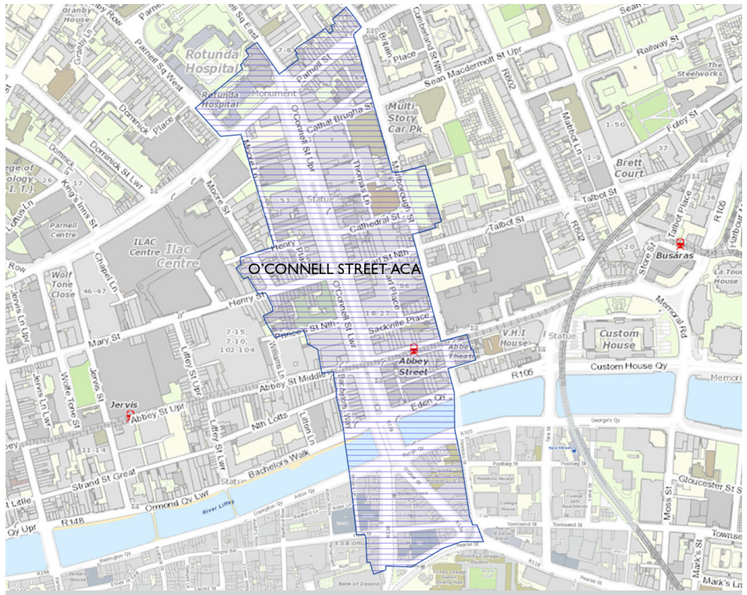


Fig. 9.8: Map showing Architectural Conservation Areas (ACAs). The site is indicated in red and can be seen to be distant from all ACAs.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

ARCHITECTURAL CONSERVATION AREAS (CONTD.)



Views relevant to the O'Connell Street ACA: 9



Fig. 9.9: Looking north on O'Connell Street, Jim Larkin Statue and The Spire to centre and GPO on left.



Fig. 9.10: St. Mary's Pro Cathedral, Marlborough Place.



Fig. 9.11: Cleary's department store stands opposite the GPO and is another of O'Connell Street's landmark buildings, currently undergoing redevelopment (Graham H).

O'Connell Street ACA

Location

9.15 The boundaries of the area are defined as follows: to the north of the river the conservation area is centred on O'Connell Street, extending to Marlborough Street to the east, Moore Street to the west, Parnell Street to the north, and the River Liffey to the south. To the south of the river, the area is centred on Westmoreland Street and D'Olier Street, extending to College Street to the south, Hawkins Street to the east and to the rear of buildings fronting onto Westmoreland Street to the west.

Designation

9.16 The ACA was designated on 9th July 2001 following the adoption of a variation to the Dublin City Development Plan 1999 by DCC.

Description

9.17 In the Dublin context, the O'Connell Street area is of major architectural, historical, cultural, artistic and social importance. It constitutes a distinct quarter of the city that was formally planned, laid out and developed between the 1740s and the early 1800s. This architecturally distinguished area has a simple but elegant plan – terraced buildings lining the streets, usually four to five storeys in height, with the lines and rhythm of the facades lending an overall coherence. Occasionally, these terraces are interrupted by a landmark building that confers a special quality or image onto individual streets. This area still remains relatively intact over two hundred years after it was built, a testimony to its importance.

Significance of the ACA and the contribution made by the setting to that significance:

9.18 The area is both architecturally and historically significant and the most formal of all public streets in the city. It is also a place of public congregation both for statuary and architectural monuments. Other than the River Liffey, the wider city context does not materially contribute to the significance.

Likely effect of the proposed development on the significance of the ACA in isolation:

9.19 A number of post war buildings including O'Connell Bridge House, which is within the conservation area are visible where the road bridges across the river. The proposed development would be a further one, but far enough away not to be dominant over it. Only in View 9 (Chapter 10.0) from where the ACA meets the central Conservation Area at the River Liffey, would the scheme become visible. From here, there would be an almost axial view of



Fig. 9.12: General Post Office (GPO), O'Connell Street.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

ARCHITECTURAL CONSERVATION AREAS (CONTD.)

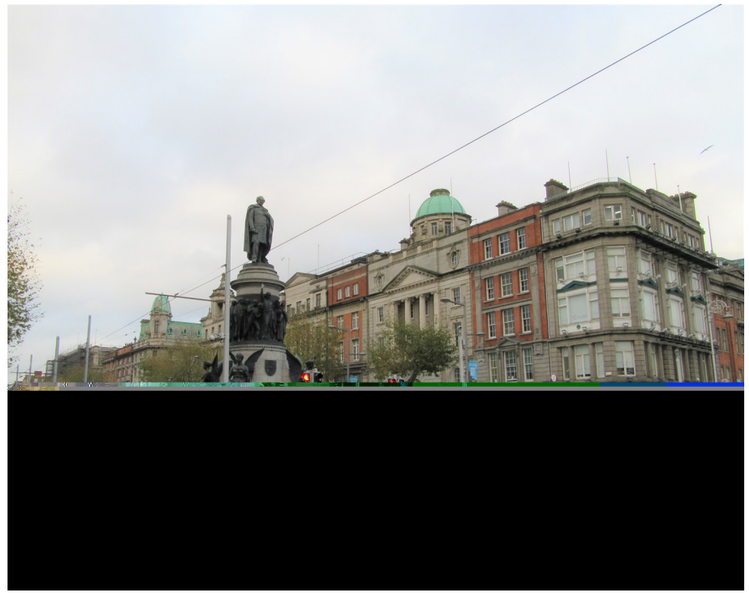


Fig. 9.13: O'Connell Street is lined with terraced properties of generally consistent scale and facade rhythms, making for a coherent townscape.



Fig. 9.14: View from the northside of O'Connell Bridge looking east with the Rosie Hackett Bridge in the middle ground.

the west side of the building, depicted as three orthogonal and one non-orthogonal volumes. The public level at the top of the building would serve to give it elegance and public meaning and a new asset for the community. The proposed development would not be seen from other positions on O'Connell Street and no streets in the ACA are in line with the site. There is, therefore, no visibility from this ACA, except where views open up to the River Liffey valley. There would be **no effect** on the significance of the ACA as a result of the proposed development.

Likely effect of the proposed development on the significance of the ACA in combination with other cumulative schemes:

9.20 Other consented schemes, such as the College Square, Tara Street Tower and the emerging City Quay developments would be visible from the ACA. They would contribute to the existing contrast between old and new townscapes. There would be **no effect** on the significance of the ACA owing to the proposed development's contribution.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES

Effects on Protected Structures

9.21 This section takes into consideration Part IV of the Planning and Development Act 2000 (as amended) which provides specific protection for structures, or parts of structures, which form part of the architectural heritage, and which are of special architectural, historical, archaeological, artistic, cultural, scientific, social or technical interest. The Record of Protected Structures (RPS) forms part of the Development Plan and includes *"every structure which is, in the opinion of the planning authority, of such interest within its functional area"*. The current Record of Protected Structures for Dublin (Volume 4 of the 2022-2028 Dublin City Development Plan) came into force on 14th December 2022.

9.22 The plan in Fig.9.15 identifies, where appropriate, protected structures individually and as groups which surround the development site. The view study carried out by the consultancy shows that the proposed development would be seen to some degree in conjunction with protected structures to the north and to the south of the River Liffey and in the latter case from a limited area within the Georgian core.

9.23 The description of the protected structures in the vicinity of the site is set out in the following paragraphs, drawing on field studies, archival research, and surveys prepared by DCC and the National Inventory of Architectural Heritage (NIAH). The study is supported by the visual assessment studies shown in Chapter 10.0 of this document. The 'rating' of each protected structure, be it international, national or regional, has been extracted from the publicly available NIAH Survey of protected structures or, where not included in the survey, a rating has been given by the consultancy.

Protected Structures (grouped) assessed in this section:

1) Church of St Laurence O'Toole, presbytery and convent

2) George's Quay

3) Custom House Quay

4) Custom House

5) Burgh Quay

6) Trinity College campus

7) Former St Andrew's Church and Westland Row

8) Clare Street, Merrion Square North and Merrion Square West

9) Merrion Square South and Merrion Street Upper

10) Former Excise Store

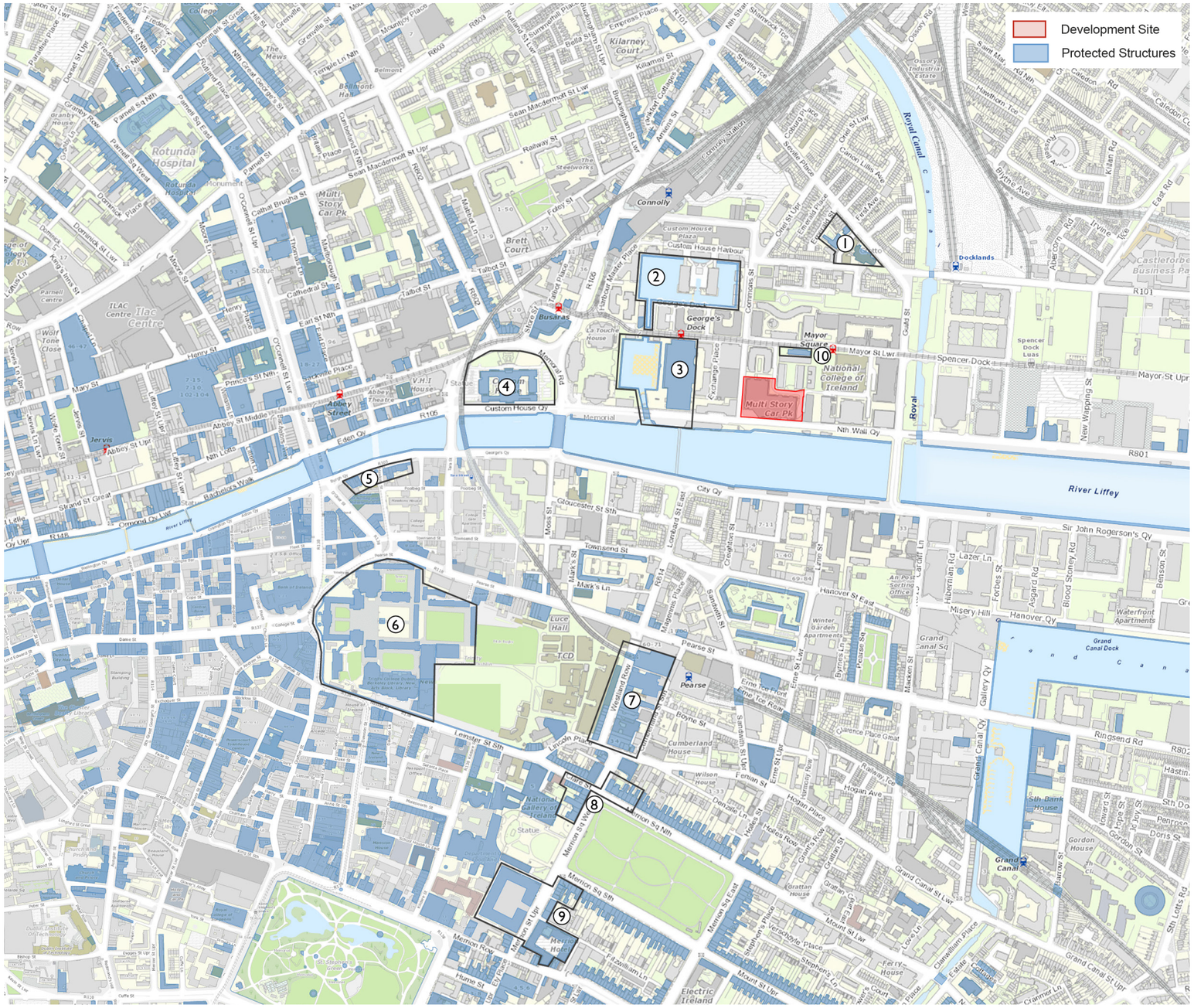
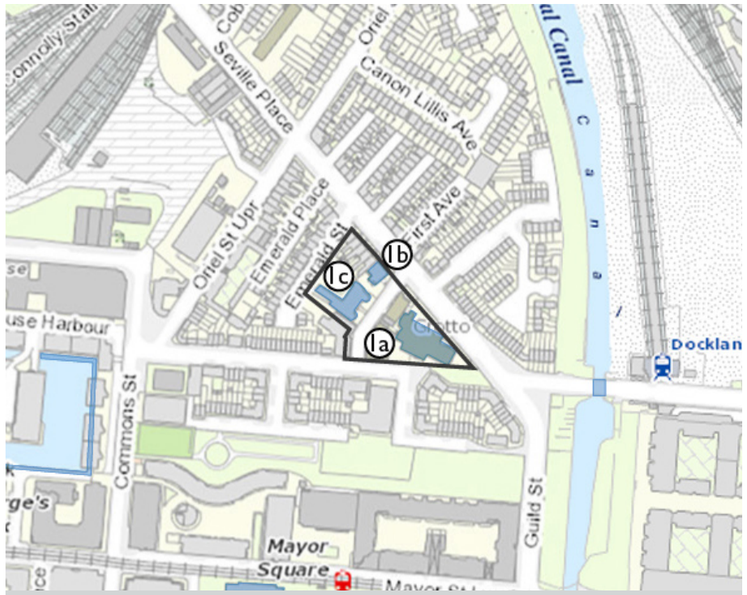


Fig. 9.15: Map indicating protected structures within close proximity to the site.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 1 - CHURCH OF ST. LAURENCE O'TOOLE, PRESBYTERY AND CONVENT



Views relevant to the group: 2



Fig. 9.16: Church of St. Laurence O'Toole, structure 1a of this group (Source: NIAH).



Fig. 9.17: Presbytery, 49 Seville Place, structure 1b of this group.

Group 1: Church of St Laurence O'Toole, presbytery and convent

1a) Church of St Laurence O'Toole

Record of Protected Structures (RPS) ref. 7495 - NIAH record no. 50010017

9.24 Catholic Church built in Gothic Revival style between 1844-1858 and designed by John B. Keane. The church is a freestanding cruciform building in limestone; the slate roof to the main body is steeply pitched and set behind raised gables. It has pointed-arch windows with hood-mouldings and splayed sills. Each window is bordered by stepped buttresses. The transepts have tripartite lancets with hood moulding and leaded stained-glass windows. The west gable has a large pointed-arch window with geometric tracery, leaded stained-glass and hood mouldings; it has a pointed trefoil opening at the top. The steeple was designed by John Bourke, has a square-plan and is of limestone ashlar. Its spire has an octagonal plan-form with lucarnes at two levels and culminates in a Celtic cross. The fourth stage of the tower contains the bell and has three lancet openings with timber louvres on each side; the third stage has five blind pointed arches; the second has a pointed arch window with hood openings on the east side and the north and sound faces have single lancets; the ground floor has pointed arch openings with hood and compound moulded reveals and flat roofed porches to the north and south flanks.

9.25 The construction began in 1844 by Keane and completed in 1858 by Bourke. The church, at the intersection of Seville Place and Spencer Dock, was constructed to serve the growing community of dockworkers and their families in the area. Much of the interior detailing was lost c1975 when it was re-ordered. It has plastered ceilings, a marble altar, and its original baptismal font. It is said that the spire was the last landmark visible to emigrants leaving Ireland from the North Wall in the 19th and 20th centuries.

NIAH Survey Rating: Regional

1b) Presbytery, No.49 Seville Place

Record of Protected Structures (RPS) ref. 7494 - NIAH record no. 50010019

9.26 This three-bay three-storey corner building sits over a raised basement, dates from 1872 and was designed by architect John Bourke. Its timber roof structure is complex and has an M-profile and tall rendered chimneys with terracotta pots. Its east and south elevations are finished in red bricks and granite quoins and the rear elevations are of brown bricks and rendered. There are paired windows at the south bay of the east elevation with granite surrounds and sills and single-pane timber sash windows. The windows on the second floor are square-headed and round-headed elsewhere. On each side, it has recessed porches with round-headed door openings, moulded archivolts, keystones originating from columns with foliate capitals. The timber doors are panelled and flanked by pilasters and over them are plain glazed fanlights over. The porch entrances have granite steps, wrought iron gates and railings. The former presbytery is set back from the street and its south elevation faces the Church of St Laurence O'Toole.

9.27 This building is a fine example of a late 19th century presbytery. It was designed with two main elevations to the east on Seville Place and to the south on Saint Laurence Place East. It has subtle Lombardic details, the stonework is of a very high quality and the varied fenestration pattern is unusual and attractive. It is contiguous with the convent on Saint Laurence Place East.

NIAH Survey Rating: Regional

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 1 - CHURCH OF ST. LAURENCE O'TOOLE, PRESBYTERY AND CONVENT (CONT.)



Fig. 9.18: Convent, St. Laurence Place East, structure 1c of this group.

1c) Convent, St Laurence Place East

Record of Protected Structures (RPS) ref. 8722 - NIAH record no. 50010020

9.28 This is a detached two-storey building with multiple bays, designed by John Loftus Robinson and built in red brick and limestone in 1882. Its front elevation is symmetrical with a central and projecting gabled entrance with limestone coping, Celtic cross finial, and Gothic niche with statue of St Laurence. On both sides there are two-storey canted projections with hipped roofs, terracotta ridge tiles and Celtic cross iron finials. On both sides of the entrance door are a pair of inset limestone boot-scraper niches with iron brackets, and over is a stone with quatrefoil light panel. There is a seven-bay two-storey projection to the rear. The two-bay two-storey extension to the south dates from c1915. The convent has brick and limestone chimneystacks, red brick walls, flush limestone ashlar lintel and sill courses. All the square-headed windows have chamfered surrounds and there are red and black brick relieving arches over the ground floor windows. The north-eastern projection contains the convent chapel, dating from c1915, with pointed arch windows, red and black brick relieving arches, and stained-glass windows.

9.29 This convent shows appealing stone carving and ornamentation as a splendid example of religious architecture and rich detailing. It was founded in 1882 by the Sisters of Charity and is a typical building of the late 19th century Gothic Revival movement. Remains a convent as well as a counselling centre.

NIAH Survey Rating: Regional

Significance of the protected structures and the contribution made by their setting to that significance:

9.30 The immediate setting of this group of buildings dates from the second half of the 19th century. It includes small-scale terraced housing to either side of Seville Place. In the wider setting are the larger contemporary developments within the Docklands to the south-east. These larger structures do not contribute to their significance, which lies in their architectural, historical, artistic, and social value.

Likely effect of the proposed development on the significance of the protected structures:

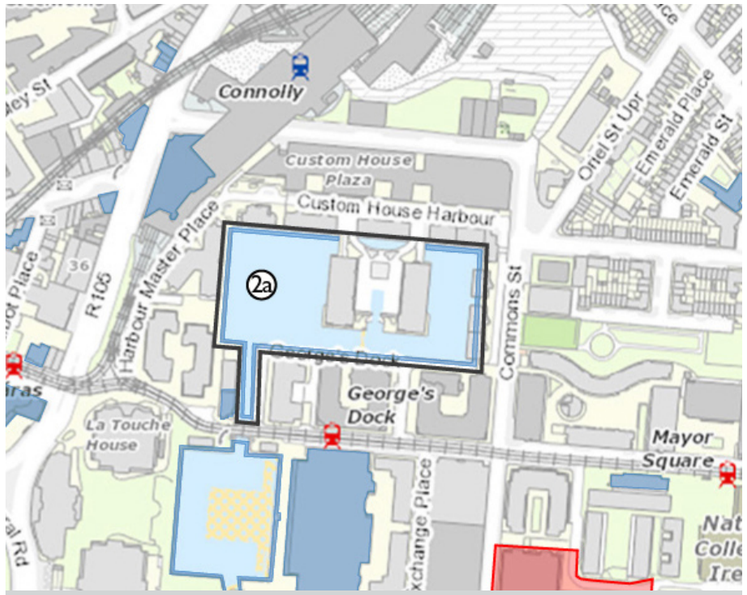
9.31 The proposed development would form part of the wider setting of the protected structures, which is already characterised by large structures. In View 2, the proposed development would partially appear as a small background. There would be **no effect on the significance** of the protected church, protected presbytery and former convent.

Likely effect of the proposed development on the significance of the protected structures in combination with other cumulative schemes:

9.32 There are no cumulative schemes visible in relation to this group of protected structures, therefore, there is **no cumulative effect**.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 2 - GEORGE'S QUAY



Views relevant to the group: 4



Fig. 9.19: Inner Dock, structure 2a of this group.

Group 2: Inner Dock

2a) Inner Dock

Record of Protected Structures (RPS) ref. 3995 - NIAH record no. 50010007

9.33 This rectangular dock opens into George's Dock to the south and was built in 1824 of limestone ashlar walls, original granite coping and concrete replacements to the south-east end, curved walls to all corners with iron ladders. There are several cast-iron mooring ties and rings to the perimeter and is enclosed to the south and west by iron bollards and chain-fence. A residential development along its perimeters was built in c1997.

9.34 This piece of infrastructure was designed by engineer John Rennie, who also designed the adjacent George's Dock. It is an exemplar of the impressive stone masonry skills and great pieces of infrastructure of the early 19th century. The retention of this dock has provided evidence of the industrial past of this part of Dublin and a tranquil waterside setting for the modern developments surrounding it.

NIAH Survey Rating: Regional

Significance of the protected structure and the contribution made by their setting to that significance:

9.35 This structure is connected to the south to George's Dock, the Custom House Quay (CHQ) building lies beyond to the south-east and the River Liffey lies further south and forms part of its wider setting. Due to the nature of this structure as part of the city's historic network of waterways, the related pieces of infrastructure and the river are fundamental to the significance of this protected structure and preserve the 19th century character of this area.

Likely effect of the proposed development on the significance of the protected structures:

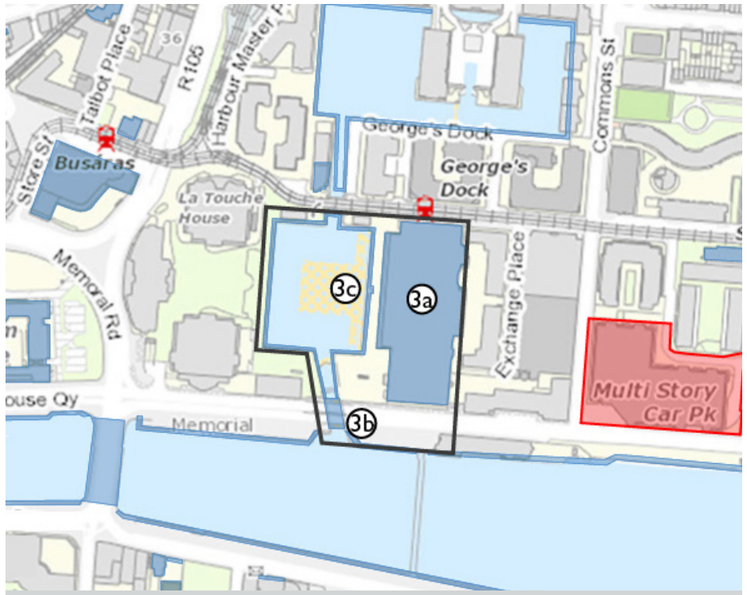
9.36 The proposed development is seen across the dock behind the already redeveloped surroundings in View 4 (Chapter 10.0). It will be a well-articulated, high quality backdrop to the modern buildings already surrounding the Inner Dock. There would be **no effect on the significance** of the protected Inner Dock.

Likely effect of the proposed development on the significance of the protected structures in combination with other cumulative schemes:

9.37 The proposed development would not be seen in conjunction with other consented and emerging schemes in views from the protected dock and would not act cumulatively with them. There would be **no cumulative effect**.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 3 - CUSTOM HOUSE QUAY



Views relevant to the group: 5 and 6



Fig. 9.20: Entrance to the CHQ building, structure 3a of this group.



Fig. 9.21: Custom House Quay Bridge, structure 3b of this group.

Group 3: Custom House Quay

3a) CHQ Building, Custom House Quay

Record of Protected Structures (RPS) ref. 2094 - NIAH record no. 50010003

9.38 The building is a detached quadripartite single storey iron and masonry former warehouse over vaulted basement. It was built c1820, to the designs of John Rennie. It is rectangular in plan with a north/south axis and with four glazed gables facing south onto Custom House Quay and multiple-bay brick side elevation fronting onto George's Dock to the west. It was extensively renovated and converted for commercial use by Michael Collins Associates in 2005. It features four natural slate roofs running on a north/south axis, gabled to south, hipped to north, with black clay ridge tiles. Each linear roof is surmounted by continuous lanterns with multiple-pane cast-iron glazing divided by squat flat-panelled pilasters. The roofs are set behind granite ashlar parapet walls and terminated by powder-coated steel coping on the south gables. The protected structure is of brown brick walls laid in Flemish bond. The facade features a lead-lined moulded granite ashlar cornice below the parapet wall, rusticated granite ashlar quoins and granite ashlar plinth course on a partly exposed rubble Calp base. The south elevation comprises four glazed gables constructed with a tensile stainless steel frame falling to a railed basement level exposing the elliptical-headed vaults below. This elevation is abutted to either end by powder-coated steel-clad battered piers. The secondary west elevation is abutted by a steel-framed glazed concourse with a butterfly glazed roof, which was added in 2005. There are railed steps to the basement at either end; those to the north have the original decorative cast-iron railing and gates. The east side elevation has painted brick walls and is abutted by flat-roofed modern rendered accretions.

9.39 The building was designed by the renowned engineer John Rennie with ironwork supplied by the Butterley Foundry in Derbyshire. Stack A has undergone a sensitive renovation which has managed to retain the material and structural integrity of what is considered the most impressive late Georgian industrial building in Dublin. Historically, the building constituted the largest single interior space in the city during the 19th century and was, therefore, chosen as the site for the Crimea Banquet in 1856, to honour the Irish Regiments, who were addressed by MP Isaac Butt. Fronting onto the River Liffey and onto George's Dock, the former warehouse represents the largest historic element in the revitalised Docklands area and its renaming as the 'CHQ' has returned the structure to landmark status.

NIAH Survey Rating: National

3b) Custom House Quay Bridge

Record of Protected Structures (RPS) ref. 896 - NIAH record no. 50010001

9.40 The bridge comprises a pair of wrought iron Scherzer rolling lift bascule bridges, which were erected in 1912. They carry east and west carriageways of street over a channel connecting George's Dock to the River Liffey. It is constructed from riveted wrought-iron with box-like structures crossing the carriageways. It rises from curved sections with corresponding tread plates to each carriageway. Each bridge is supported on iron supports flanking the carriageway. Curved sections extend eastwards as riveted iron parapets braced at forty-five degree angle to elevated box sections. The counterweights are not visible below deck.

9.41 This pair of Scherzer bridges was constructed to a design patented by William Scherzer of Chicago which swiftly proliferated throughout the world. This design was the most common type of movable bridge for their speed and minimal energy needed for operation. With a matching pair a short distance to the east, these bascule bridges exhibit a rugged industrial beauty that greatly complements the docklands' industrial past.

NIAH Survey Rating: Regional

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 3 - CUSTOM HOUSE QUAY (CONTD.)



Fig. 9.22: George's Dock, structure 3c of this group.

3c) George's Dock

Record of Protected Structures (RPS) ref. 8841 - NIAH record no. 50010005

9.42 This rectangular dock was built in 1821 with walls of limestone ashlar and granite coping, there are granite bollards and cast-iron mooring ties located at the perimeter. It has a lock opening to the north into the Inner Dock and connect to the Liffey to the south.

9.43 The dock was designed by John Rennie, who also designed several dock structures in London, and was named after George IV. It is an example of maritime engineering of the early 19th century.

NIAH Survey Rating: Regional

Significance of the protected structures and the contribution made by their setting to that significance:

9.44 These structures are remnants of the city centre dock area, post the quays, and provide a sense of the character prevailing in the mid-19th century. Their primary setting is the River Liffey and the surrounding open docks.

Likely effect of the proposed development on the significance of the protected structures:

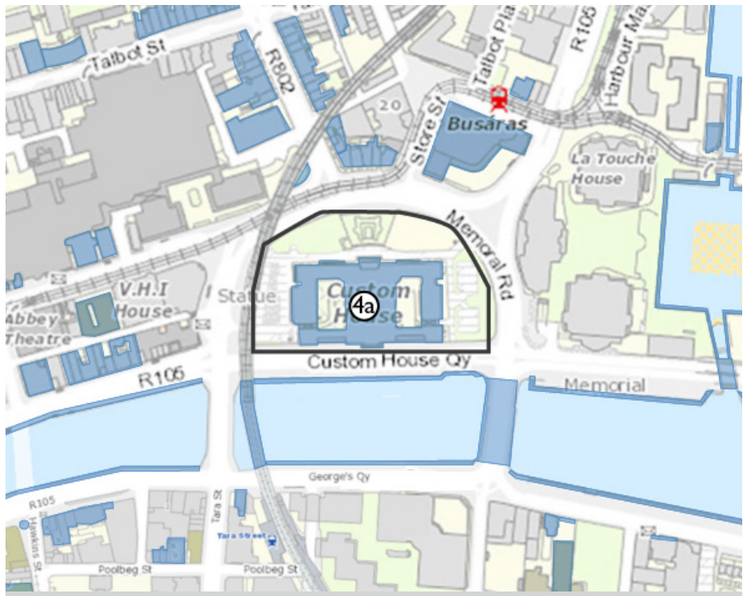
9.45 Though the proposed development would be visible from the dock area behind the CHQ building and seen from there across the entrance archway and the bascule bridges, their robustness would prevent any harm being done by the proposed development to their setting. There would be therefore, **no effect on their significance**. The high quality of design is more likely to enhance the urban experience.

Likely effect of the proposed development on the significance of the protected structures in combination with other cumulative schemes:

9.46 The consented and emerging schemes in the wider cityscape would combine to provide some level of effect on the setting of these protected structures. However, the proposed development would not combine with them to increase the cumulative effect in a detrimental way. The cumulative effect owing the proposed development's contribution would be **no effect on their significance**.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 4 - CUSTOM HOUSE



Views relevant to the group: 8, 9, 10

Group 4: Custom House

4a) Custom House

Record of Protected Structures (RPS) ref. 2096 - NIAH record no. 50010133

9.47 This magnificent neo-Classical essay in civic building was built to replace the Custom House on Wellington Quay by renowned architect James Gandon as his first large-scale commission. The exterior carvings are by Edward Smyth. It was inspired by Somerset House in London by William Chambers, Gandon's master, and commissioned by John Beresford, First Commissioner of the Revenue. The Custom House is a freestanding, symmetrical, 29-bay, two-storey building. It displays a raised basement to the garden and side elevations and a concealed basement to the riverside elevation. Construction begun in 1781, to the designs of James Gandon, which included a raised and advanced nine-bay central block with attic storey, pedimented portico and domed cupola. The emphasis of design was laid on the south river front, executed entirely of Portland stone and surmounted by an ambitious dome with a mirrored rear elevation in a slightly more restrained style. Gutted by fire in May 1921 during the War of Independence, the building was re-roofed and restored by 1929 by T.J. Byrne of the Office of Public Works, with the reinstatement of the dome using Irish limestone as opposed to the original imported Portland stone. It was restored again in the 1980s by the Office of Public Works, and the exterior was repaired while the 1920s interior was restored.



Fig. 9.24: Custom House as seen from City Quay with Liberty Hall, the Spire and the Irish Life Building as part of its setting.

9.48 Its copper-clad, shallow pitched roofs are hidden behind Portland stone balustraded parapet walls with embellished parapet blocks to all corner pavilions and surmounted by carved trophies to the front and rear depicting arms of Ireland and surmounted by large urns to side elevations. There is an attic storey to the central nine-bay block which is advanced to the portico and surmounted by four statues depicting Mercury, Plenty, Industry and Neptune (from left to right). The building has a square plan granite ashlar drum base with chamfered corners supporting drum and Corinthian peristyle built in limestone ashlar (Ardbraccan) surmounted by diminutive attic level, copper dome and statue of Commerce on the drum pedestal. The columns are arranged in pairs flanking round-headed window openings with oculi above, advanced to four corners and supporting full entablature and dentillated cornice. Diminutive square-headed window openings to attic level flanked by paired pilasters and supporting further cornice interrupted on all four sides by open pediment framing clock face and garland below. Below cupola is a pedimented tetrastyle pro-style Tuscan portico to advanced stylobate with three-bay recessed entrance.

NIAH Survey Rating: International

Significance of the protected structure and the contribution made by its setting to that significance:

9.49 The building is of primary importance for the whole city as a principal civic element facing the river; its classical symmetry and commanding central dome being prominent across the central part of the city. Its dome is an important landmark in the Liffey views and in views from Gardiner Street. The building's least pleasant setting is from the highly trafficked north although the northern elevation is very fine. Photographs illustrating this setting of Custom House are included in Chapter 8.0.



Fig. 9.23: The dome of the Custom House as seen from Rosie Hackett Bridge, with its late 20th century backdrop.

Likely effect of the proposed development on the significance of the protected structure:

9.50 The proposed development would be seen in relation to the Custom House as the viewer approaches the Custom House from Bachelors Walk. A small portion of the proposed development would be seen to the right of the IFSC building from Ha'penny Bridge (see View 10). Continuing west on O'Connell Bridge, the massing of the proposed development is better revealed and the distance between it and the Custom House is made evident (see View 9). The closest relationship is from Custom House Quay where the proposed development would be visible to the right of the IFSC building and being perceived of a similar scale (see View 8). The proposed development is an elegant and high-quality designed companion to some degree divorced from the Custom House and more related to the buildings along the north bank of the Liffey. As any likely effects would occur from places of limited importance, there would be **no effect on the significance** of the Custom House.

Likely effect of the proposed development on the significance of the protected structure in combination with other cumulative schemes:

9.51 The cumulative Tara Street Tower, City Quay, Block B George's Quay, Hawkins House and La Touche House developments would make a combined effect on the setting of Custom House in views from the north bank without affecting its significance. The cumulative effect owing the proposed development's contribution would be **no effect on its significance**.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 5 - BURGH QUAY



Views relevant to the group: 5



Fig. 9.25: Nos 1-3 Burgh Quay, structures 5a of this group.



Fig. 9.26: Nos. 8-13 Burgh Quay, structure 5a of this group.

Group 5: Burgh Quay

5a) Nos.1-3 and Nos.8-13 Burgh Quay

Record of Protected Structures (RPS) ref. 1014-1023 - NIAH record no. 50020277- 50020280, 50020295-50020300

9.52 Nos.1-3 and Nos.8-13 were built from 1805-1809 and developed under the Wide Streets Commission that ensured stock brick fronts, even fenestration and parapet levels. No.1 has mid-Victorian stucco ornaments. An arcaded shopfront survives at No.8 on the corner with Hawkins Street. The Wide Streets Commission was established by an Act of Parliament in 1757, at the request of Dublin Corporation, as a body to govern standards on the layout of streets, bridges, buildings, and other architectural considerations in Dublin. The commission was abolished by the Dublin Improvement Act of 1849.

NIAH Survey Rating: Regional

Significance of the protected structures and the contribution made by their setting to that significance:

9.53 These protected structures on Burgh Quay have a varied setting which comprises the River Liffey, high 20th century developments, such as O'Connell Bridge House and Liberty Hall, and the emerging Apollo, Hawkins and College House developments, which are under construction to the immediate south. The setting does not currently contribute to their significance, which derives from their architectural and historical value.

Likely effect of the proposed development on the significance of the protected structures:

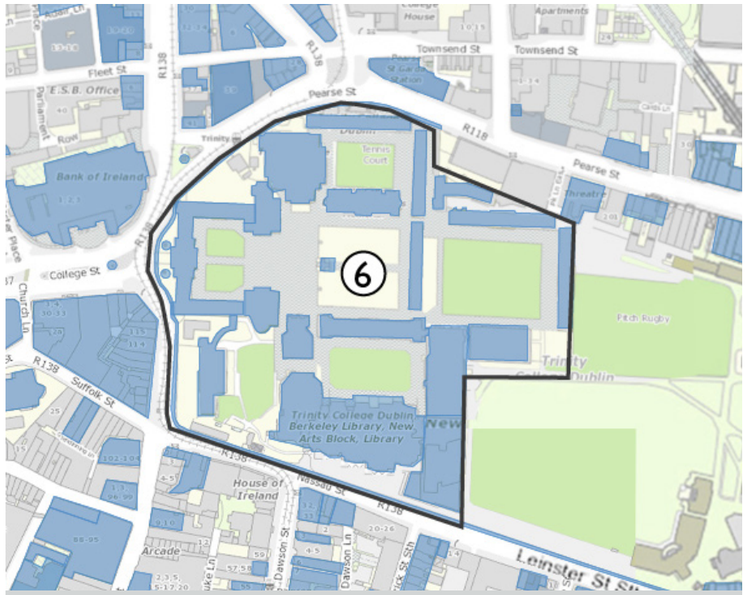
9.54 The proposed development would add a well-designed high element to the wider setting of the protected structures. The proposed development would have **no effect on their significance**.

Likely effect of the proposed development on the significance of the protected structures in combination with other cumulative schemes:

9.55 The cumulative developments of Tara Street Tower, City Quay and Block B George's Quay would improve the immediate setting of Nos.1-3 and 8-13 Burgh Quay. The wider setting of the protected structures would also be affected by these cumulative schemes and by the consented Hawkins House development. The combined effect and the proposed development's contribution to it would have **no effect on the significance** of this group of protected structures.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 6 - TRINITY COLLEGE CAMPUS



Views relevant to the group: none.

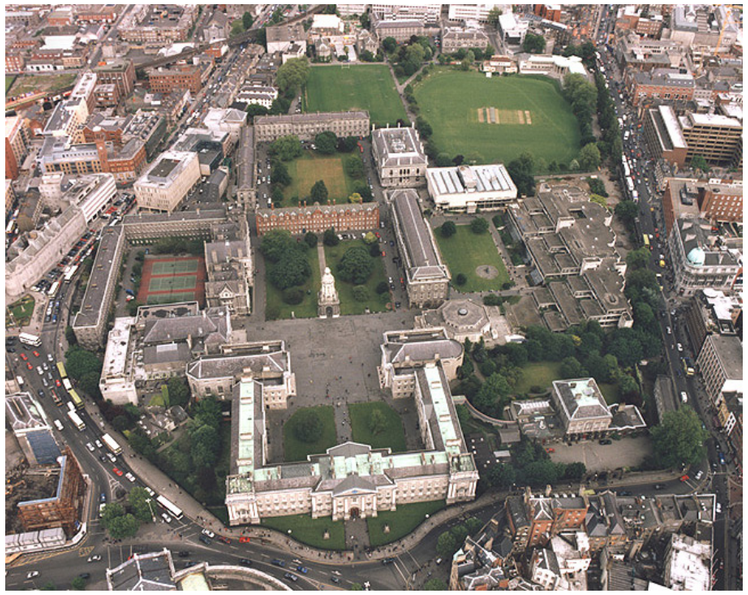


Fig. 9.27: Aerial view of Trinity College looking east.

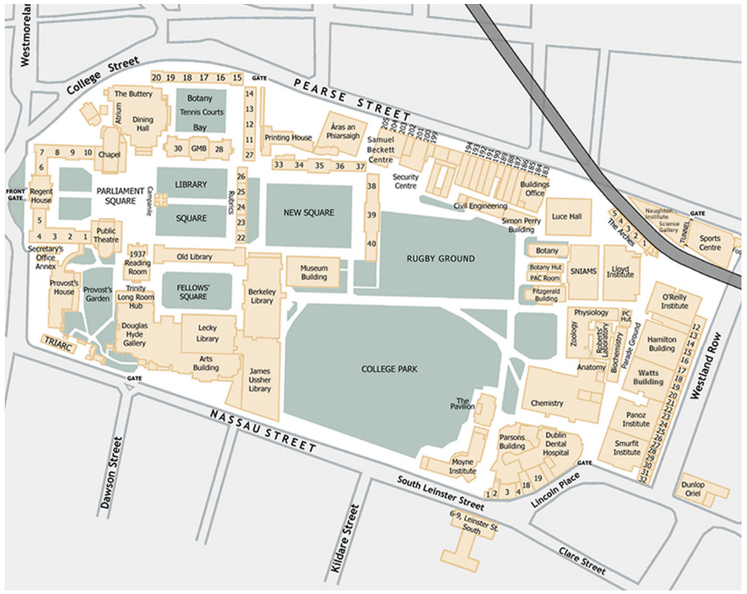


Fig. 9.28: Identification map of the buildings within Trinity College campus.

Group 6: Trinity College campus

9.56 The site of Trinity College was first granted by the Dublin Corporation to become a university for Dublin in 1592, on the grounds of the former Augustinian Priory of All Hallows, at a location which was at the time described as being 'near Dublin'. The original Elizabethan college buildings were replaced from the 18th century, and the campus expanded further during the following centuries. The first buildings were the Rubrics Building and the Old Library, completed in 1700 and 1712 respectively forming the east and south flanks of Parliament Square (the second quadrangle). Trinity's campus contains many buildings of architectural merit and protected structures.

9.57 The campus lies a few building blocks south of the River Liffey, east of College Green. A generously sized insular piece of land that makes a limited connection with both Liberty Hall and Custom House through Tara Street Tower and its continuation across Butt Bridge. The buildings at Trinity are arranged around large quadrangles, and the remaining elements in the east are arranged around the two playing fields. The third quadrangle allows views out towards Liberty Hall, for example from the entrance to the Berkeley Library and from the cricket pavilion across the playing field. Other city recent buildings and modern additions to the campus are visible as glimpses from the principal spaces.

Significance of the protected structures within Trinity College campus and the contribution made by their setting to that significance:

9.58 The buildings in Trinity College campus are highly significant for their date, history, layout, architecture, and present use. The wider setting is that of the ever-changing and growing city. Also of significance is the way this formal enclave is embedded within an informal urban grain.

Likely effect of the proposed development on the significance of the protected structures in isolation:

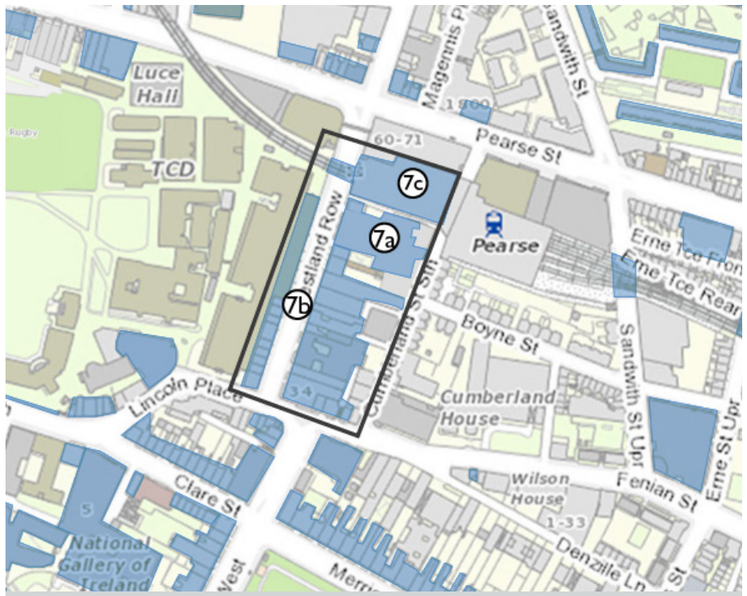
9.59 The proposed development would not affect the immediate setting of the protected structures, but would be part of its wider, contrasting townscape context seen only across the open playing fields. Neither the significance nor the setting would be affected as a result of the marginal visibility of the proposed development above the datum of surrounding buildings to the north and screened by mature tree canopies. There would be **no effect on the significance** of the protected structures in the Trinity College campus as there would be no combined visibility with its principal buildings.

Likely effect of the proposed development on the significance of the protected structure in combination with other cumulative schemes:

9.60 The consented Hawkins House, College Square, Tara Street Tower and Townsend Street Shaw Street cumulative developments would also appear above the rooflines of the buildings to the north of the playing fields. The proposed development would add a further distinctive object in the wider setting of the Trinity College Campus. The visibility of the proposed development would be so limited that there would be **no effect on the significance** of the protected structures, owing to its contribution.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 7 - FORMER ST. ANDREW'S CHURCH AND WESTLAND ROW



Views relevant to the group: 12



Fig. 9.29: Former St. Andrew's Church, building 7a of this group (Source: NIAH).



Fig. 9.30: 1-31 Westland Row, buildings part of 7b of this group (Source: NIAH).

Group 7: Former St Andrew's Church and Westland Row

7a) Former St Andrew's Church and Presbytery

Record of Protected Structures (RPS) ref. 8517 – 8519 - NIAH record no. 50930336

9.61 This former church of large scale with a neo-classical frontage of granite and Portland stone was built between 1832-1843 and has a T-plan form. The porticoed entrance is marked by a pair of fluted Doric columns, gold leaf lettering, cornice and a granite pediment topped by a statue of St Andrew. The nave is formed four-bay with clerestory lunette windows. On both sides of the church are the three-bay, three-storey presbyteries with blind arches over their double height entrances with blind lunettes, pitched slate roofs, red brick chimneys and granite parapets. Their ground floors have ashlar granite walls and round-headed openings; the first and second floor have brick Flemish bond walls with granite quoins and square-headed openings with granite sills and timber sliding sash windows. The presbyteries porticoed entrances are at the centre of each, with Doric columns, timber-panelled round-headed doors and petal fanlights above. The doors adjacent to the church are also timber-panelled and round-headed fanlights. The church and presbyteries are approached by granite steps with cast iron railings and gates. The bell tower was added to the east in 1846 with a copper-clad roof. To the rear is an 11-bay, two-storey over basement, school from c1840 with round-headed entrance, pitched slate roofs and brick chimneys and granite parapet. Its brick facade with Flemish bond has projecting end and central bays with granite quoins. All square-headed windows have granite sills and there is a metal walkway attached to the first floor.

9.62 This building of fine architecture occupies a large plot on Westland Row, the church was designed by James Bolger. The monuments, memorials and statuary on this building are remarkable for their artistic quality; the Transfiguration group and the Jeanette Mary Farrell monument are works by John Hogan, the Virgin in the Mortuary Chapel is by William Pearse and the reredos by Patrick Byrne, who is believed to have designed the school.

NIAH Survey Rating: National

7b) Nos.11-31, 34-46 Westland Row and No.35 Fenian Street

Record of Protected Structures (RPS) ref. 8485 – 8519 and 2739 - NIAH record nos. 50020516, 50020428 – 50020447 and 50930325 - 50930335

9.63 Westland Row was opened in 1773 and widened in 1792. It retains several late Georgian and early Victorian dwellings that create an interesting historic townscape. No.11 is a three-storey end-of-terrace former commercial dwelling, built in c1870. The shopfront has red granite and render Corinthian columns supporting a masonry fascia and red brick wall to the upper floors. Nos.12-16 and 25-31 are three-storey former houses over basement with ashlar granite ground floors and brick walls to the upper floors, granite, and slate step at the entrance, cast iron railings and some retain cast iron boot-scrapers. Nos.17-18 and Nos.21-24 are four-storey two- and three-bay former houses over basements with channelled render to the ground floor and brick upper walls laid in Flemish bond. Nos.19-20 have former shopfronts with smooth and textured rendering respectively and brick walls to the upper floors. The buildings at Nos.11-24 date from between c1800–c1830, the ones at Nos.25-31 are from c1840. They are all currently in use as part of the Trinity College.

9.64 Oriel House, located at No.35 Fenian Street at the corner with Westland Row, dates from 1872 and served as the headquarters of the Criminal Investigations Department of the Irish Free State. The exterior red brick

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 7 - FORMER ST. ANDREW'S CHURCH AND WESTLAND ROW (CONTD.)



Fig. 9.31: 34-46 Westland Row, buildings part of 7b of this group (Source: Google Maps).



Fig. 9.32: View from Westland Row, with the Pearse Street station and the railway viaduct crossing the street.

walls of this seven-bay, four-storey building are laid in Flemish bond and set over an ashlar granite plinth. Nos.34-45 Westland Row consists of a terrace of former houses of heights ranging from three to four storeys and dating from the late 18th and 19th centuries. Nos.34-39 Westland Row are four-storey former houses over basement built between c1780–c1800. No.34 has channelled render to the ground floor and red brick Flemish bond walls to upper floors. No.35 also has channelled render to the ground floor and lined-and-ruled rendered walls to the upper floors. Nos.36-38 have ashlar granite walls to the ground floor and red brick Flemish bond walls to upper floors and are now in use by the Royal Irish Academy of Music. No.39 has rendered walls, square-headed sash windows with granite sills and two bays. Nos.40-46 are three-storey buildings, currently with shopfronts to the ground floor. Nos.40 and 41 form a pair daring from c1830 with rendered walls, square-headed window openings and an integral carriage-arch to south and red brick chimneys. Nos.42 and 43 have red brick walls laid in Flemish bond and granite copings; No.42 has granite quoins and metal tie-plates, No.43 has vitrified brick stringcourses. Nos.44-45 were built in c1900, they also have red brick walls, granite quoins and a full-width shopfront at the ground floor. No.46 is the former residence of the Christian Brothers built in 1867, consists of a five-bay building with red brick Flemish bond walls and vitrified brick stringcourses, the entrance is approached by granite steps and a granite carved balustrade surrounds the basement.

NIAH Survey Rating: Regional

7c) Pearse Station

Record of Protected Structures (RPS) ref. 8520 - NIAH record no. 5093033

9.65 The first station on this site was opened 1834 as the terminus for the Dublin & Kingstown Railway, the first public railway service in Ireland. It was altered in subsequent years to meet growing capacity requirements and a new station, comprising two large, but unequal, barrel-vaulted sheds by William Turner, for what was now the Dublin, Wicklow & Wexford Railway, was built 1884 to designs by T.N. Deane & Son. The main roof is 155m long, spanning nearly 27m; the smaller roof is 73m long with a span of almost 20m. The wide roof span of the main shed, achieved with the use of cast-iron and brick, is a reminder of the engineering innovations of the 19th century.

9.66 The west elevation is a five-bay, three-storey building, built in 1884, altered and refaced in 1891 to accommodate the Loop Line connection to Amiens Street (Connolly Station). This elevation is innovatively built in lightweight iron. It has red brick Flemish bond pilasters with limestone dressing to the end bays and flanking iron walls with pilasters of moulded detail, acting as continuous sill courses. There are banded yellow and red brick walls to the platform level, while below the bridge it has a red brick plinth and moulded red brick surrounds with decorative terracotta panels above the openings. The station interior has cast-iron columns and girders and red brick panelled walls supporting the cast-iron glazed roof structure.

NIAH Survey Rating: Regional

Significance of the protected structures and the contribution made by their setting to that significance:

9.67 The immediate setting of this group of protected structures is formed by buildings dating from the late 18th and 19th centuries. The wider setting diminishes in townscape quality.

Likely effect of the proposed development on the significance of the protected structures:

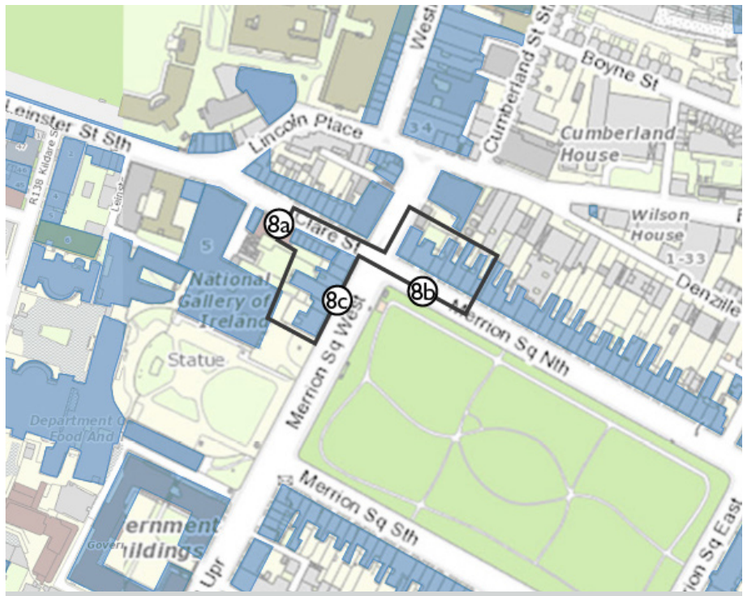
9.68 The proposed development would form part of the wider setting of the protected structures, to the north bank of the river, which is already characterised by large structures. In views from diagonally across Westland Row, there is an element of visibility of the proposed development, as shown in View 12 (Chapter 10.0) as a backdrop to the railway station, but not to the neighbouring St Andrew's Church. The station is of robust architecture and already has a backdrop owing to the neighbouring building. The proposed development would increase the backdrop, but this would consist of a much higher quality of architecture. There would be **no effect**, therefore, **on the significance** of the protected church, presbytery, station, and terraced houses.

Likely effect of the proposed development on the significance of the protected structures in combination with other cumulative schemes:

9.69 There are no cumulative schemes visible in conjunction with these protected structures that would combine with the proposed development. There would, therefore, be **no cumulative effect**.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 8 - CLARE STREET, MERRION SQUARE NORTH AND MERRION SQUARE WEST



Views relevant to the group: 13 and 14



Fig. 9.33: 16-21 Clare Street, buildings 8a of this group (Source: NIAH).



Fig. 9.34: 1-8 Merrion Square North, building 8b of this group (Source: NIAH).

Group 8: Clare Street, Merrion Square North and Merrion Square West

8a) Nos.15-21 Clare Street

Record of Protected Structures (RPS) ref. 1891-1896 - NIAH record nos. 50100207 – 50100212

9.70 Nos.15-16 is a three-bay, four-storey building dating c1765, over basement with smooth rendered wall and channelled quoins, square-headed windows, and projecting crown cornice. There is an insurance plaque between the first and second floor. The shopfront at the ground floor dating c1920 has three round-headed doorways, two elliptical-headed windows inbetween and a glazed canopy. Nos.17-18 were built as a pair in c1800 of four storeys with red brick Flemish bond walls, square-headed openings, and smooth rendered shopfronts to the ground floor. Nos.19-21 were built in c1810 as four-storey former houses with brick Flemish bond walls with recent timber shopfront at the ground floor. Despite alterations and loss of historic fabric to this group of buildings, they retain much of their original architectural character, therefore, contribute to the character of the historic townscape of Clare Street.

NIAH Survey Rating: Regional

8b) Nos.1-8 Merrion Square North

Record of Protected Structures (RPS) ref. 5102–5109 - NIAH record nos. 50100348 - 50100355

9.71 Nos.1-8 form a group of former four-storey Georgian houses over basements. They consistently have square-headed window opening to the upper floors, brick Flemish bond walls and granite steps to the entrances. Nos.1-4 Merrion Square North were built in 1762. No.1 has channelled and smooth rendered walling to the ground floor and pediment over Doric columns to the entrance, decorative metal railing to the balcony and was home to Oscar Wilde from 1855-1878. No.2 has a round-headed entrance with Ionic columns, radial fanlight, and cast-iron balconettes to the first floor. Nos.3 and 4 have channelled rusticated pilasters to the entrances with pediments and radial fanlights. Nos.5-8 were built in c1770 and have rusticated granite walls to the ground floor, round-headed entrances with fanlights and cast-iron continuous balconies to the first floor.

9.72 These former houses along with Merrion Square were built as part of the Fitzwilliam Estate and form one of the best-preserved streetscapes of the second half of the 18th century in Ireland. The houses have a relatively uniform height and design but express their individuality through an array of different doorcases and ironwork.

NIAH Survey Rating: Regional

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 8 - CLARE STREET, MERRION SQUARE NORTH AND MERRION SQUARE WEST (CONTD.)



Fig. 9.35: 89-95 Merrion Square West, buildings 8c of this group.

8c) Nos.88-95 Merrion Square West

Record of Protected Structures (RPS) ref. 5195-5202 - NIAH record nos. 50100213 and 50100226 - 50100232

9.73 Nos.88-95 form a unified terrace of former four-storey Georgian houses over basements, with brick Flemish bond walls, cast-iron railings, square-headed window openings, granite sills, round-headed doors with fanlights and granite steps to the entrances and chimneystacks with clay pots visible from the street. It is assumed that Nos.88-90 and Nos.94-95 were built prior to 1756, as they are shown on Rocque's map. No.88 has decorative iron railings to the first-floor balcony and second-floor balconettes. It has a porch to the entrance with recessed round-headed doorway and granite quoins as well as Nos.89 and 90. No.94 was built in c1750, being one of the earliest houses built on Merrion Square.

9.74 This group of houses was developed as part of the Fitzwilliam Estate and comprises one of the most notable historic streetscapes in the city. This terrace is well-preserved, resulting in one of the most notable streetscapes in the city and making a strong and positive contribution to the character of Merrion Square.

NIAH Survey Rating: Regional

Significance of the protected structures and the contribution made by their setting to that significance:

9.75 This group of protected structures is surrounded by equally protected structures, such as the National Gallery of Ireland and the perimeter buildings of Merrion Square. The setting of the square makes a strong contribution to the significance and character of these protected structures. The wider setting beyond the square does not contribute to their significance.

Likely effect of the proposed development on the significance of the protected structures:

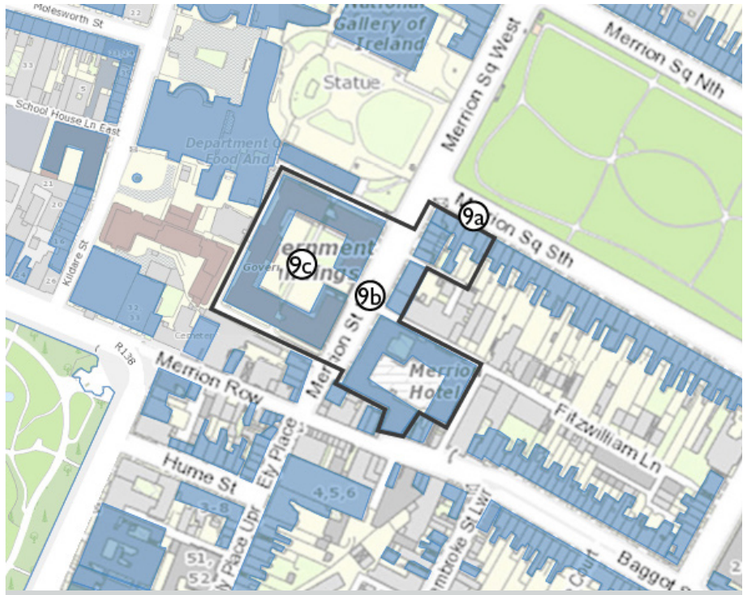
9.76 The proposed development would rise above the north range from the east pavement of Merrion Square West and Merrion Street Upper. While this would not harm the significance of the protected structures, it would change the distant backdrop setting from one of occasional visible domed towers and chimneys, to a distinctive identifiable object clearly of landmark quality, with the sky garden at the top of the tallest element being most prominent. This change in character of the backdrop would be acceptable set against the positive townscape value and design quality of the proposed development, i.e., any potential harm from visibility would be mitigated by the high quality of the architecture and the public accessibility to the glazed heavily planted space. There would be **no effect on the significance** of the protected structures.

Likely effect of the proposed development on the significance of the protected structures in combination with other cumulative schemes:

9.77 There are no cumulative schemes visible in conjunction with these protected structures and therefore there would be **no cumulative effect**.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 9 - MERRION SQUARE SOUTH AND MERRION SQUARE UPPER



Views relevant to the group: 15, 16 and 17



Fig. 9.36: 82-87 Merrion Square South building 9a of this group (Source: Google Maps).



Fig. 9.37: 21-33 Merrion Street Upper, building 9b of this group (Source: Google Maps).

Group 9: Merrion Square South and Merrion Street Upper

9a) Nos.82-87 Merrion Square South

Record of Protected Structures (RPS) ref. 5180-5185 - NIAH record nos.50100401 - 50100406

9.78 Nos.82-87 were built in c1790 as part of the south flank of the square. The frontages of these four-storey over basement former houses are of brown brick Flemish bond walls, iron railings enclosing the basements, square-headed windows with granite sills, round-headed door openings with fanlights and approached by granite steps. No.82 has decorative iron railings to the balconettes at the first floor and has a plaque indicating that it was inhabited by writer William Butler Yeats.

9.79 This group of houses maintain a relatively uniform height and design, characteristic of the Fitzwilliam's developments. They are part of a terrace with restrained facades within the unaltered immediate setting which contributes to the historical appearance and character of Merrion Square. The square is bounded consistently to the north, east and south sides by 18th and 19th century terraced houses and only partly to the west.

NIAH Survey Rating: Regional

9b) Nos.21-33 Merrion Street Upper

Record of Protected Structures (RPS) ref. 5215-5227 - NIAH record nos. 50100436 - 50100448

9.80 Nos.21-24 are part of a terrace of four-storey former houses over basements of Flemish bond brick walls with square-headed window openings to the front and granite sills, cast-iron railings enclosing the basements and entrances approached by granite steps; they are all currently part of the Merrion Hotel. Nos.21-23 were built by Charles Monck in c1760; No.24 is the former Mornington House, a large Georgian former house, built for the 1st Earl of Mornington, and designed by Christopher Myers in c1765. Nos.25-33 are a group of four-storey over basement former houses with red brick Flemish bond walls to the frontages, square-headed window openings with granite sills, round-headed door openings with fanlights, granite steps to the entrances, iron railings bounding the basements, and brick chimneystacks. Nos.25-31 were built in c1780 and have cast-iron balconettes to the first floor. Nos.32-33 were built together as a pair in c1800.

9.81 The construction of Merrion Street began in the early mid-17th century, with Merrion Square being laid out in 1762. Despite some alterations to the frontages of these houses, their high level of preservation makes them good examples of Georgian townhouse architecture which makes a positive contribution to the character and architectural quality of this part of the city, being part of the south Dublin Georgian core.

NIAH Survey Rating: Regional

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 9 - MERRION SQUARE SOUTH AND MERRION SQUARE UPPER (CONTD.)



Fig. 9.38: Government Buildings, building 9c of this group (Source: NIAH).

9c) Government Buildings, Merrion Street Upper

Record of Protected Structures (RPS) ref. 5207 - NIAH record no. 50100242

9.82 This building is a detached three and four-storey building over raised basement. It is a symmetrical structure with a quadrangular planform built 1904-1922 as a college and government offices. Its monumental three-bay entrance is at the centre with Doric columns, paired to the middle and pilasters to the edges supporting the entablature with a heavy moulded cornice that runs along the full width of the building and divides the second floor from the lower floors, between the columns are heavy cast-iron railings and vehicular gate in the middle. The gate is flanked by projecting single-bay breakfronts with triangular pediment, followed by five recessed bays and corner pavilions with three bays with simple pediments and channelled walls. The north and south outer elevations are composed by 21 bays, each elevation has projecting three bays at the centre. The west elevation is of 27 bays with the central five bays forming a pedimented portico with a two-tier dome, between recessed eight bays and corner pavilions with channelled walls on both sides. The dome, which forms the centre of the west flank of the quadrangle, has an octagonal planform with four clocks, each facing the cardinal points, and lantern with colonnade and finial. The inner west facade has a three-bay projecting portico, Ionic columns supporting the dome and flanked by niches with statues. The Portland stone parapet is generally balustraded with some solid panels and topped by urns. The double-leaf cast-iron gateways flanking the building to both sides of the east elevation were added in c1922 and contribute to the monumental character of the building by providing an apparent continuation with the adjacent railings to Leinster Lawn.

9.83 This imposing building was designed by architect Aston Webb and assisted by architect Thomas Manly Deane. The composition of this building is loosely based on Gandon's Custom House. It was preferred by the officials that most of the construction materials were Irish. The statues and domed portico are works of Albert Power. The monumental scale of this building is emphasised by the strong horizontality provided by the heavy cornice, the incorporation of tall columns and the enormous entrance gate. The status of this building is reflected in the use of pediments and classical architraves to the windows.

NIAH Survey Rating: National

Significance of the protected structures and the contribution made by their setting to that significance:

9.84 The Government Buildings are the most significant of all the protected structures along Merrion Street Upper due to their monumental scale. The character of these protected structures along the modest scale terraces in the setting to the north is contrasting and provides visual interest to the townscape as different layers of historical development of the city.

Likely effect of the proposed development on the significance of the protected structures:

9.85 Owing to its distance, the proposed development would not be seen as a backdrop to the Government Buildings from Merrion Street Upper where the protected structures are visible at an acute angle. It would be visible from positions along the east side of the street. Neither the significance nor the immediate setting of the protected structures would be affected. There would be no effect on the appreciation of the protected structures in this group; the proposed development would be only be visible when looking away from them. In those circumstances the proposed development would provide a high-quality element of urban legibility as do the domed St Andrew's Church and Davenport Hotel. There would be **no effect on the significance** of this group.

Likely effect of the proposed development on the significance of the protected structures in combination with other cumulative schemes:

9.86 No cumulative schemes would be visible in combination with the proposed development. There is, therefore, **no cumulative effect**.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

PROTECTED STRUCTURES (CONTD.) GROUP 10 - FORMER EXCISE STORE



Views relevant to the group: none



Fig. 9.39: Former Excise Store, building 10a of this group (Source: NIAH).

Group 10: Former Excise Store

10a) Former Excise Store

Record of Protected Structures (RPS) ref. 5070 - NIAH record no. 50010008

9.87 This former store is a symmetrical seven-bay single-storey building over basement and dates from 1821, built of tooled rock-faced limestone walls to the basement and granite and Flemish bond brick walls elsewhere, with a granite parapet. The facade is divided into three sections; to the centre is the recessed single-bay central entrance with is a large granite plaque with the inscription 'HIS MAJESTY'S / EXCISE STORE / 1821'; it is flanked by identical sections to each side consisting of three-bays with granite blocking courses at the centre and to the outer bays segmental-window openings with granite architrave surrounds, granite sills and original unglazed iron windows. Each of the three facade sections is framed by granite quoins and has a segmental-headed door with granite architrave surrounds to the centre.

9.88 This building was designed by architect George Papworth and is a remnant of the original building which stretched from Mayor Street Lower to the quayside at the North Wall. The significance of this formerly utilitarian building lies in its architecture of classical composition and fine masonry and in being a representative structure of the prosperous docklands in the 19th century.

NIAH Survey Rating: Regional

Likely effect of the proposed development on the significance of the protected structure:

9.89 Because of the diminutive size of this building and its location being north of the Clarion Quay development, there is no intervisibility with the proposed development. There will, therefore, be **no effect on its significance.**

Likely effect of the proposed development on the significance of the protected structure in combination with other cumulative schemes:

9.90 No cumulative schemes would be visible in combination with the proposed development. There is, therefore, **no cumulative effect**.

9.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

ASSESSMENT AGAINST POLICY AND GUIDANCE RELATED TO BUILT HERITAGE RECEPTORS

Assessment against policy and guidance related to built heritage receptors

9.88 The proposed development would not have an adverse effect on the significance of nearby conservation areas, architectural conservation areas, and protected structures and is, therefore, in line with policies BHA2, BHA7 and BHA9 of the DCC Development Plan 2022-2028. It would be appropriately designed in relation to its surroundings, in accordance with policies SC18, SC19, SC20, SC21 and SC22, and relevant objectives of the Development Plan. The proposed development would become part of the existing group of larger scale buildings in this part of central Dublin much of which falls within the Development Plan's Conservation Area which covers central Dublin. It would replace the Citibank building that previously neither enhanced nor detracted from its character and would improve the public realm without causing harm to the special interest of the Conservation Area. It would indeed enhance the significance of the Conservation Area at this point of the quays by providing a more appropriate scale and larger public spaces. It would form part of the wider setting of O'Connell Street ACA, from where the ACA meets the River Liffey at the O'Connell Bridge, without dominating it.

9.89 There would be no adverse effects on the settings and significance of nearby protected structures. The setting of the Inner Dock, CHQ Building, Merrion Square North and, Merrion Square West would be enhanced by the visibility of the proposed upper floors of the proposed development which is of high design-quality, and which would accommodate the publicly accessible sky garden. The proposal would adhere to design principles set out in Chapter 11 'Built Heritage and Archaeology' of the Development Plan, which relate to the special character of protected structures, as well as advice provided in the 2011 'Architectural Heritage Protection, Guidelines for Planning Authorities' prepared by the Department of Arts, Heritage and the Gaeltacht. The special interest of each heritage receptor, the contribution of its setting to its significance, and the effect of the proposed development on this significance has been described by the consultancy in this chapter, in accordance with the guidelines.

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT

Introduction

10.1 The following chapter provides a detailed visual assessment of how the proposed development performs in the local and wider townscape.

10.2 The methodology for visual assessment is set out in Chapter 2.0. It is essential for any reader to be conversant with the methodology, which is particular to the author. It is not repeated in detail here.

10.3 In this HTLVIA a total of 22 views have been assessed in this chapter. The location of the 22 viewpoints is shown in the map at Fig. 10.1.

10.4 Each of the views contains three images:

i. an existing view photograph; and
ii. a verified view of the proposed development as a photorealistic montage; and
iii. a cumulative view showing the proposed development in combination with committed schemes, which have received planning consent or are under construction as wirelines. A cumulative image is only included where some visibility of a cumulative scheme would occur in the view in combination with the proposed development. All cumulative schemes are shown with a solid, coloured line, with an accompanying colour-coded key for ease of reference.

10.5 A methodology statement by Visual Lab, setting out in detail how the verified views have been created, is included in Appendix 2 of this report.

The assessments

10.6 To explain the assessment of visual effects, a commentary accompanies the 'existing' photograph and the 'proposed' AVR. The commentary on the 'existing' seeks to evaluate the townscape qualities and visual amenity of the existing view in their current situation (before any development) and to establish the sensitivity of the view and those experiencing it.

10.7 The commentary of the 'proposed' image outlines the quantitative and qualitative change, allowing the author to consider different responses to the development, and whether the effect is likely to be beneficial, neutral or adverse given the qualities of the existing view. The assessment goes on to consider the residual effect of the development after the mitigation and enhancement measures built into its design have been considered. The significance of the residual effect is then presented.

10.8 Where applicable, the assessment of the view includes commentary on the 'cumulative effect' of the proposed development in combination with other developments going forward in the vicinity, which may also appear in the view.

10.9 In summary, the assessment commentary includes:

(i) a description of the existing view, considering its townscape value and visual amenity (**'Existing'**);

(ii) an assessment of the sensitivity of the receptors in or experiencing the view (**'Sensitivity of the view to change'**);

(iii) a description of the design quality and mitigation achieved through the design process (**'Proposed'**);

(iv) an assessment of the magnitude of change in the view, owing to the proposed development (**'Magnitude of change'**);

(v) an assessment of the qualitative aspects of the design, in combination with the significance of the view and the magnitude of change, to determine the likely residual effect, whether or not the effect is significant and whether it is of an adverse, neutral or beneficial nature (**'Residual effect'**);

(vi) where applicable, an assessment is provided of the potential cumulative effects arising in combination with other development proposals (**'Cumulative effect'**).

10.10 The visual assessment is undertaken on the basis that the proposed development has been completed and is fully operational. This is considered a reasonable approach as the construction effects will be temporary.

10.11 The adjacent map (Fig. 10.1) shows the candidate viewpoints for visual impact assessment. These viewpoints have been selected by the consultants to represent 'maximum exposure/maximum conjunction' of the future proposed development in its surrounding context. This means that it should not be possible to find potential alternative viewpoints which allow a more open view of the proposed development.

10.12 The 22 views which are assessed on the following pages of this chapter are listed below:

View 1: Sheriff Street Upper, looking southwest

View 2: Seville Place towards St Laurence Place East

View 3: Sheriff Street Lower, looking south

View 4: Harbour Master Place, looking southeast

View 5: La Touche House, looking east

View 6: Custom House Quay, near World Poverty Stone

View 7: Talbot Memorial Bridge

View 8: Custom House Quay

View 9: O'Connell Bridge

View 10: Ha'penny Bridge

View 11: Pearse Square

View 12: Westland Row

View 13: Merrion Street West

View 14: Merrion Street South

View 15: Merrion Street Upper, near junction with Fitzwilliam Lane

View 16: Merrion Street Upper

View 17: Ely Place

View 18: City Quay near Sean O'Casey Bridge

View 19: Sir John Rogerson's Quay

View 20: Samuel Beckett Bridge

View 21: Sir John Rogerson's Quay near Cardiff Lane

View 22: Sir John Rogerson's Quay near Forbes Street

10.0 VISUAL IMPACT ASSESSMENT (CONTD.)

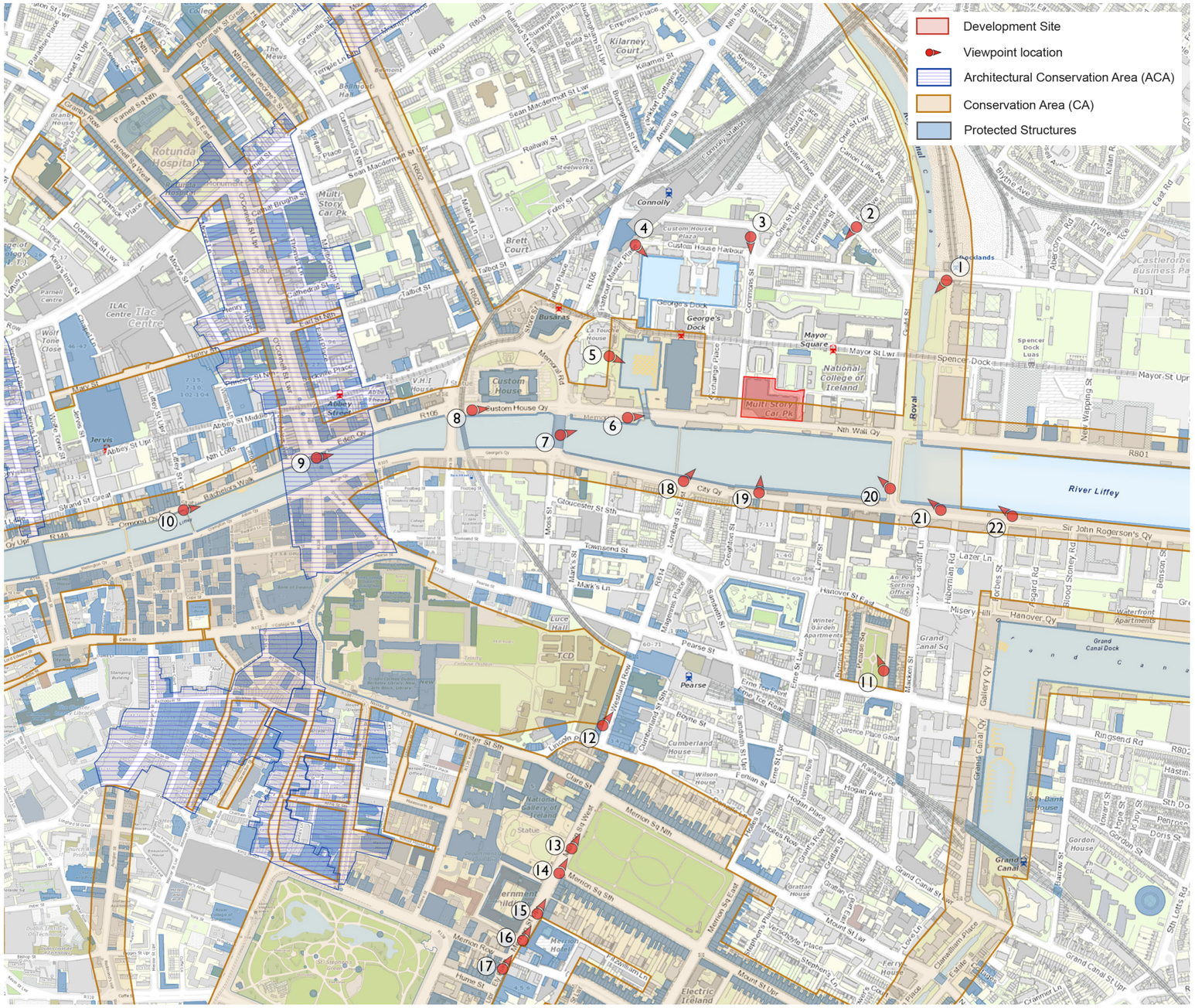


Fig. 10.1: Map showing the selected 22 viewpoints assessed in this chapter, denoted with red arrows. The proposed development site is shown shaded in red.

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 1 - SHERIFF STREET UPPER, LOOKING SOUTHWEST (EXISTING)

Existing

This view is from Sheriff Street Upper at the corner of the northernmost building of the Spencer Dock development, looking south-west and shows a modern townscape. It is within the Dublin City Development Plan's Conservation Area. The middle ground shows the openness of the public space at the Spencer Dock Royal Canal level. The group of buildings in the background are part of the IFSC masterplan and their rational architecture is characteristic of corporate settings. To the centre is the orthogonal six-storey residential Custom House Square building in red brick cladding to the front and alternating with white rendering to the northern flank. It is followed to the left by the One and Two Dockland Central buildings with five storeys to the edges and four storeys to the centre and in white cladding and neighbouring is the six-storey AIG building. To the left of the view is the Samuel Beckett Bridge. The crane in the background suggests that there will be changes to the skyline of this part of the city.

Sensitivity of the view to change

Though from within the conservation area, the sensitivity of this view is low.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 1 - SHERIFF STREET UPPER, LOOKING SOUTHWEST (PROPOSED)

Proposed

The top three storeys of the proposed development will be visible above the Custom House Square residential buildings. At this height its plan form is much reduced.

Magnitude of Change

The magnitude of change is low.

Residual Effect

The effect is **very slight** and **neutral**.



VIEW 1

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 1 - SHERIFF STREET UPPER, LOOKING SOUTHWEST (CUMULATIVE)

Cumulative Effect

Few consented or emerging schemes are visible from here and none even to the small degree the proposed development is visible. City Quay, presently at appeal is marginally visible to the right of the development. The partially constructed former A&L Goodbody scheme only slightly modifies the skyline where the tower crane stands, and the La Touche House scheme is seen marginally to the right. The contribution of the proposed development to the overall slight cumulative effect is **slight** and **neutral.**



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 1 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 2 - SEVILLE PLACE TOWARDS ST LAURENCE PLACE EAST (EXISTING)

Existing

This view is from Seville Place near the junction with St. Laurence Place and presents a congruous townscape of well-preserved 19th century buildings with sympathetic interventions. The former Presbytery of Church of St. Laurence O'Toole, now a school, is seen to the left. The church is further left. The three-storey over basement protected residential building on the right is built of red bricks and has granite quoins and sills, the detailed recessed porch at the centre has round-headed door openings and moulded archivolts and is approached by granite steps with iron railings. The St. Laurence O'Toole School has a modern corten steel extension to the north, attached to the school building, built in dark limestone and slate roofs. In the background, to the centre, is another protected structure, the former Convent, whose projecting red-brick walls and pitched roof are seen. The trees in the foreground will screen the streetscape beyond when in leaf.

Sensitivity of the view to change

This view is of medium sensitivity owing to the grouping of the protected structures.

VIEWPOINT LOCATION





10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 2 - SEVILLE PLACE TOWARDS ST LAURENCE PLACE EAST (PROPOSED)

Proposed

Upper elements of the proposed development can be seen beyond and to the left of the convent building. It is some distance away and does not diminish the appreciation of the protected group of structures in the foreground.

Magnitude of Change

The magnitude of change is low owing to distance and the screening through trees.

Residual Effect

The effect is **slight** and **neutral**.



VIEW 2

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 2 - SEVILLE PLACE TOWARDS ST LAURENCE PLACE EAST (CUMULATIVE)

Cumulative Effect

There would be **no cumulative effect**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 2 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 3 - SHERIFF STREET LOWER, LOOKING SOUTH (EXISTING)

Existing

This view is from Sheriff Street Lower, looking south. The open area in the foreground to the right has recently been re-landscaped. To the right is the Custom House Harbour residential building marked by the tall boundary wall. To the left, past the Sheriff Badminton Club, the five and six-storey Custom House Square development buildings are seen; the Citibank building on the subject site is in the far background beyond. As it is, the view is currently of low townscape value.

Sensitivity of the view to change

This view is of low sensitivity to change.



EXISTING

VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 3 - SHERIFF STREET LOWER, LOOKING SOUTH (PROPOSED)

Proposed

The proposed development provides a substantial backdrop to the Custom House Square buildings. It can be seen to step up towards the south, culminating in the top three storeys of a narrower, higher, but smaller in plan, part of the development. Its presence indicates the location of the river and of the commercial nature of the riverfront.

Magnitude of Change

The magnitude of change is medium.

Residual Effect

Since the architecture has been determined as being of high quality, the effect is **slight** and **positive**.



VIEW 3

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 3 - SHERIFF STREET LOWER, LOOKING SOUTH (CUMULATIVE)

Cumulative Effect

There would be **no cumulative effect**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 3 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 4 - HARBOUR MASTER PLACE, LOOKING SOUTHEAST (EXISTING)

Existing

This view is from Harbour Master Place looking across the protected structures of the Inner Dock. The postmodern six-storey stepped red-brick buildings to the left are part of the Custom House Harbour residential development. The five-storey George's Dock IFSC buildings in red brick and green tinted glazing are seen to the centre. To their right, the diminutive protected structure of the Harbour Master's House/Dock Offices is screened by later buildings. This view shows the combination of retained 19th century infrastructure in a redeveloped site that sought to enhance its setting by integrating the dock as a public space within a 21st century context.

Sensitivity of the view to change

The view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 4 - HARBOUR MASTER PLACE, LOOKING SOUTHEAST (PROPOSED)

Proposed

A very small element of the highest part of the proposed development is visible above the George's Dock buildings. The design is articulated and of a high order of quality.

Magnitude of Change

The magnitude of change is low.

Residual Effect

The effect is **slight** and **neutral**.



VIEW 4

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 4 - HARBOUR MASTER PLACE, LOOKING SOUTHEAST (CUMULATIVE)

Cumulative Effect

There would be **no cumulative effect**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 4 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 5 - LA TOUCHE HOUSE, LOOKING EAST (EXISTING)

Existing

This view is from the pedestrian pathway southeast of La Touche House looking across the dry George's Dock, and its protected dock walls. It has stainless steel railings and street furniture, installed as part of the redevelopment of this area. Behind it is the single-storey brown-brick protected CHQ building with its modern butterfly glazed roof and tensile stainless-steel frame. The protected structure is fully occluded by the glazed structure. The Exchange building is the six-storey black and white structure and beyond that is the eight-storey hotel building in red brick, grey aluminium cladding and pale-yellow rendering. To the far right are buildings across the Liffey, such as Hubspot House, in a light stone cladding and green-tinted glazing, the upper floors of which appear behind the canopies of trees lining the north riverbank.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 5 - LA TOUCHE HOUSE, LOOKING EAST (PROPOSED)

Proposed

The proposed development makes a noticeable contribution to the view. It is stepped and articulated, successfully breaking down the apparent mass and bulk. Eight upper storeys of the building can be seen, but no part is more than four storeys and most are three. Though a large building, its apparent scale is diminished through its skilful modelling.

Magnitude of Change

This is a medium magnitude of change.

Residual Effect

The architectural modelling and careful detailing, as explained in Chapter 6.0 of this report makes a skilful composition. The effect is **moderate** and the high-quality architecture makes it **positive**.



VIEW 5

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 5 - LA TOUCHE HOUSE, LOOKING EAST (CUMULATIVE)

Cumulative Effect

There would be **no cumulative effect**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 5 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 6 - CUSTOM HOUSE QUAY, NEAR WORLD POVERTY STONE (EXISTING)

Existing

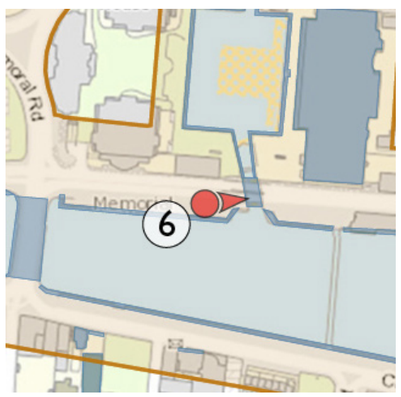
This view is from the Custom House Quay, east of the World Poverty Stone memorial seen in the foreground. Prominent in the view, to the left, is the protected Custom House Lift Bridge, and beyond it is the glazed south façade of the CHQ building with its distinctive four gables. In the centre of the view is the eight-storey hotel building in red brick, grey aluminium cladding and pale-yellow rendering. Behind it and partially screened by the riverside trees is the existing Citibank building on the subject site with its light-coloured, granite-clad walls. To the right is the River Liffey with the Seán O'Casey and the Samuel Beckett bridges, the latter by Santiago Calatrava. Buildings along the south bank of the river include the recently completed nine-storey One Lime Street development in red aluminium cladding and the 23-storey Capital Dock building in the distance.

Sensitivity of the view to change

The sensitivity of this view is medium.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 6 - CUSTOM HOUSE QUAY, NEAR WORLD POVERTY STONE (PROPOSED)

Proposed

The proposed development will be a prominent structure with a townscape status similar to the Convention Centre. The top of the building will be publicly accessible to the public. The design adopts a fenestration pattern that varies in order to express the different parts and layers of the architecture. It steps down from the prominent publicly accessible space, which is suitably expressed, towards the north. The scale of the building builds up to the high part such that the scale is appropriate in addressing the River Liffey valley.

Magnitude of Change

Within this broad view the magnitude of change is medium.

Residual Effect

The effect is **moderate** and owing to the high-quality of the architecture and the publicly accessible space is **positive**.



VIEW 6

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 6 - CUSTOM HOUSE QUAY, NEAR WORLD POVERTY STONE (CUMULATIVE)

Cumulative Effect

The former A&L Goodbody scheme is only marginally visible above the blue bins, the overall cumulative effect is imperceptible leading to **no cumulative effect**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 6 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 7 - TALBOT MEMORIAL BRIDGE (EXISTING)

Existing

This expansive view is from the centre of Talbot Memorial Bridge looking north-east across the River Liffey; the granite quay walls are protected structures, with the Custom House Quay to the left and City Quay to the right. In the centre is the Seán O'Casey swing bridge, with the Samuel Beckett cable-stayed bridge behind it. The riverside buildings on the north bank, to the left of the view, include the seven-storey green-tinted glazed IFSC House, other buildings within the IFSC area, and the brick-clad hotel building. The existing Citibank building on the subject site is seen beyond the hotel. The curved form of the Convention Centre Dublin is seen in the background. The cranes in the far background illustrate that the area is evolving.

Sensitivity of the view to change

The sensitivity of this view, looking away from the city centre, is medium.

VIEWPOINT LOCATION





10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 7 - TALBOT MEMORIAL BRIDGE (PROPOSED)

Proposed

The proposed development clearly intensifies the site and increases height incrementally, with a small portion of the plan at the riverside rising to 17-storeys and the top storey incorporating a publicly available space. Other elements step down towards north, west and east. The scale responds to the wide part of the River Liffey where the North and South Quays also become parallel. This enables the height and massing to be comfortably accommodated.

Magnitude of Change

This is a medium level of change.

Residual Effect

The effect is **moderate** within the view, and **positive** in terms of design quality and public benefit.



VIEW 7

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 7 - TALBOT MEMORIAL BRIDGE (CUMULATIVE)

Cumulative Effect

The former A&L Goodbody scheme will obscure part of the Convention Centre but not create a new skyline. There is effectively **no cumulative effect.**



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 7 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 8 - CUSTOM HOUSE QUAY (EXISTING)

Existing

This view is from Custom House Quay looking east. It shows the wideness of the Liffey, with the broad pavement and the thoroughfare side-by-side creating an open townscape that enables to see beyond. The openness at this stretch of the riverside accentuates the prime position of the Custom House and the large scale of its setting. The IFSC House in light stone cladding and green-tinted glazing is in contrast with the Portland stone and oxidized copper dome of the Custom House and is a negative part of its setting. The Talbot Memorial Bridge and the Samuel Beckett Bridge are seen to the right of the view. A prominent building to the right of the view is the 13-18 City Quay building behind the Jacobean Immaculate Heart of Mary Catholic Church.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 8 - CUSTOM HOUSE QUAY (PROPOSED)

Proposed

The proposed development will appear of a no greater height than the IFSC building, nor that of the 13-18 City Quay building. Its glazed and emphasised stone fins applied to a series of articulated surfaces, break down the overall scale and assist in it being a more positive part of the Custom House setting. The small part of the building reaching the height of 17 storeys breaks the otherwise uneventful skyline of the Quayside which has, up to now, taken no inspiration from the vertical feature of the Custom House.

Magnitude of Change

The change to the view is low.

Residual Effect

This is a **slight** effect but the high-quality of the architecture in concept and in detail gives rise to a **positive** rating.



VIEW 8

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 8 - CUSTOM HOUSE QUAY (CUMULATIVE)

Cumulative Effect

The former A&L Goodbody scheme will be visible but will not be cumulative in a meaningful way. City Quay seen only partially to the right, would give rise in its full form to a large cumulative effect, making the contribution by the proposed development **slight** in comparison. The overall cumulative effect is moderate in quantitative terms but since City Quay is not consented, it is not possible to rate it in qualitative terms. The contribution made by the proposed development in qualitative terms is **positive.**



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 8 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 9 - O'CONNELL BRIDGE (EXISTING)

Existing

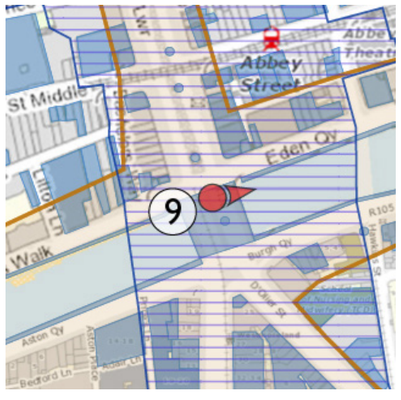
This view is from the northside of O'Connell Bridge looking east, with the Rosie Hackett Bridge in the middle ground. To the left is Liberty Hall screened by the street trees' canopies. It is followed by the protected Custom House, the setting of which is damaged by the IFSC House; both are partly obscured by the railway Loopline Bridge. The buildings to the far right of the photo include protected structures on Burgh Quay. The George's Quay Plaza office complex appears behind them, along with other large contemporary office buildings along George's Quay. The large scale, though distant, Convention Centre is just to the right of centre. The gap between it and the IFSC House is a negative, non-contributing element in the city centre.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 9 - O'CONNELL BRIDGE (PROPOSED)

Proposed

The proposed development fills a gap. Visible are three principal forms stepping up in height from the north to the south. These forms are further articulated such that the scale of the parts is no greater than other buildings in the view. The glazed and vertically emphasised elevations provide a calm presence in this view while the higher element with the upper public use presents a more dynamic riverfront angular element. Of primary recognition is the publicly available viewing platform at the top and central to this view as an indication the high quality of the likely view from the platform, in this direction of the foreground historic quays.

Magnitude of Change

This is a medium level change

Residual Effect

This is a **moderate** effect in the view, its architecture, modelling, approach to scale and provision of public access making it also a **positive** effect.



VIEW 9

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 9 - O'CONNELL BRIDGE (CUMULATIVE)

Cumulative Effect

Visible consented schemes are A&L Goodbody, Block B George's Quay, The Tara Building and Tara Street Tower being most prominent at 22 storeys. City Quay, pending a decision at appeal is also prominent. In the context of Tara Street alone, or in combination with City Quay, the proposed development's contribution to a cumulative effect is **slight**. In combination, the rating is led by the taller buildings which is rated as substantial. While the high quality of Tara Street Tower is accepted, this is not yet the case with City Quay. The contribution made by the proposed development in qualitative terms is **positive.**



- 1. Hawkins House
- 2. College Square
- 3. The Tara Building
- 4. Tara Street Tower
- 5. Block B. George's Quay
- 6. City Quay
- 7. Townsend Street / Shaw Street
- 8. A&L Goodbody
- 9. La Touche House
- 10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 9 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 10 - HA'PENNY BRIDGE (EXISTING)

Existing

From the stepped landing leading to the Ha'penny Bridge, the board walk on the north quays, between this bridge and the protected O'Connell Bridge, is seen to the left; the O'Connell Bridge House, in the middle ground, has a profound presence over the river. Both elements featured in this view give the perception of enclosure, where the river is narrower than at the site. O'Connell Bridge is another visual boundary, making the city beyond, including the dome of the Custom House and the IFSC House, appear as a separate layer in the view. The IFSC House creates an unpleasantly chaotic backdrop to Custom House in this view. The few Georgian buildings on the south side beyond O'Connell Bridge are screened by trees.. The Georgian buildings to the far right of O'Connell Bridge House are protected. The crane in the background illustrates that development is undergoing in that part of the city.

Sensitivity of the view to change

The view is of medium sensitivity.

VIEWPOINT LOCATION





10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 10 - HA'PENNY BRIDGE (PROPOSED)

Proposed

The proposed development is almost fully obscured, being around the corner and occluded both by trees and the Spencer Hotel and Dublin Exchange Building.

Magnitude of Change

The change is low.

Residual Effect

The effect is **slight** and **neutral**.



VIEW 10

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 10 - HA'PENNY BRIDGE(CUMULATIVE)

Cumulative Effect

The proposed development's contribution to a cumulative effect is negligible, the consented and emerging schemes being of much greater measure. The contribution made by the proposed development to a cumulative effect will be **very slight** and **neutral**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 10 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 11 - PEARSE SQUARE (EXISTING)

Existing

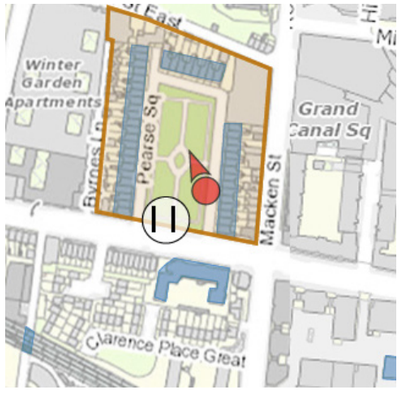
This view is from the east boundary of Pearse Square, which is a conservation area, where the sparse but mature trees largely screen the cityscape beyond the surrounding 19th century terraces. The original character of this part of the conservation area is mostly unaltered. In the background, a few modern developments on Sir John Rogerson's Quay are visible but subdued owing to their distance from the square and the foreground tree canopies. Construction cranes in the background mean changes to the skyline are likely in this view.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 11 - PEARSE SQUARE (PROPOSED)

Proposed

The proposed development which is rendered in this view is behind the tree cover, to the left of the tower crane. It will not be clearly visible.

Magnitude of Change

The magnitude of change is low.

Residual Effect

The residual effect is **slight** and **neutral.**



VIEW 11

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 11 - PEARSE SQUARE (CUMULATIVE)

Cumulative Effect

The proposed development is distant from other marginally visible cumulative schemes and therefore does not act cumulatively with them; there is therefore **no cumulative effect** as a result of the proposed development.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 11 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 12 - WESTLAND ROW (EXISTING)

Existing

This view from Westland Row, the former houses to the left are Nos. 30–11 and to the right Nos. 39-48, followed by the former St. Andrew's Church and Presbytery; all of these buildings are protected structures and date from the 19th century. Beyond is Pearse Street station with the railway viaduct crossing the street. While the west side is inactive, the eastern street frontage is a highly active one, emphasised by the storefront signages. The railway bridge into Pearse Street station fragments the view with the buildings beyond visually disconnected from the foreground streetscape.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 12 - WESTLAND ROW (PROPOSED)

Proposed

The proposed development will be marginally visible in this view, just above the station building. Just the top few floors, animated by the public viewing space, are visible but are sufficiently identifiable as such to form a useful townscape marker.

Magnitude of Change

The change is low.

Residual Effect

The effect is **slight** but notable in adding to a qualitative skyline. The high quality of the design and its incorporation of a public space, adds positively to urban legibility and is therefore **positive**.



VIEW 12

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 12 - WESTLAND ROW (CUMULATIVE)

Cumulative Effect

There are no consented or emerging schemes that are visible along with the proposed development and therefore there is **no cumulative effect.**



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 12 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 13 - MERRION STREET WEST (EXISTING)

Existing

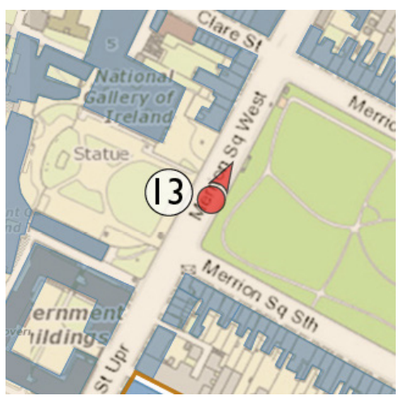
This view is from Merrion Street West within Merrion Square. To the left of the view are the protected former houses at Nos. 88-95 Merrion Square West and Nos. 1-6 Merrion Street Lower, also protected structures, forming the north end of the west flank of the square. The buildings in the centre of the view are Nos. 35-38 Fenian Street; No. 35 Fenian Street is Oriel House, a late 19th century four-storey building that once functioned as the headquarters of the Criminal Investigations Department. The protected Oriel House, with its two-storey double bay, is in an axial position with a backdrop building beginning to appear. The dense canopies of the trees lining the west of Merrion Square Gardens, dominate the right side of the photograph.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 13 - MERRION STREET WEST (PROPOSED)

Proposed

The upper three levels of the proposed development would be visible above the Fenian Street buildings, which are beyond the square. The more prominent upper floors denote the heavily planted public viewing gallery. The apparent height is the equivalent of the perimeter buildings of the square, were it theoretically to be fully enclosed at this point.

Magnitude of Change

The change is low.

Residual Effect

The effect is slight although the use as a public level and its modern appearance in the Georgian context increases this to **moderate**. The imposition on this Georgian view, albeit already including later backdrop buildings, gives rise in the first instance to an adverse rating. The proposed development's high quality architecture and its public use and therefore its ability to contribute to urban legibility, however, provide a balanced effect which is rated as **neutral**.



VIEW 13

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 13 - MERRION STREET WEST (CUMULATIVE)

Cumulative Effect

There are no consented or emerging schemes visible along with the proposed development and therefore there is **no cumulative effect**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 13 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 14 - MERRION STREET SOUTH (EXISTING)

Existing

This view is from the southern pavement at the junction of Merrion Square South with Merrion Square West. It is further south from the position of the previous view, east of the effective corner of the square. The view is framed to the right by the canopies of the trees at Merrion Square Gardens and to the left by the protected structures at Nos. 88-95 Merrion Street West. To the far left are the gates enclosing Leinster Lawn of the National Gallery of Ireland Gardens. The buildings around Merrion Square were part of the Fitzwilliam Estate; they are well-preserved and are a good example of characteristic 19th century housing. The buildings to the centre are on Fenian Street and are beyond the form of the square. The protected Oriel House, with its two-storey double bay, is however in an axial position with a backdrop building beginning to appear.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 14 - MERRION STREET SOUTH (PROPOSED)

Proposed

The upper five floors of the development are visible, the two at the top displaying planted levels, affording a public level at the higher position. The apparent height, though beyond the square's perimeter level, is below most of the rooftops of the west flank of the square. While intruding into the square, it does so with the purpose of providing urban legibility, thus reducing any adverse effects on the Georgian townscape.

Magnitude of Change

The change within the view is low, however the townscape legibility role and architecturally interesting appearance moves this into a medium rating.

Residual Effect

A poorly designed building at this level of visibility with no public use, would give rise to a moderate effect which would be adverse. However, the architectural quality is of a high level, the public purpose is valuable, and the urban legibility is positive. The ratings are therefore judged to be **moderate** and adverse effects mitigated by design such as to create more than a balanced effect which is rated as **positive.**



VIEW 14

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 14 - MERRION STREET SOUTH (CUMULATIVE)

Cumulative Effect

There is **no cumulative effect**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 14 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 15 - MERRION STREET UPPER, NEAR JUNCTION WITH FITZWILLIAM LANE (EXISTING)

Existing

This view is from the same street, north of the junction with Fitzwilliam Lane and opposite the Department of the Taoiseach. Both the latter, though out of the image,and Georgian housing predominate the townscape. The trees at Merrion Square and Leinster Lawn soften the streetscape. The broad pavement and road enable visibility from street, to square, to street, though the visible square enclosure is no longer a focus. The protected Oriel House, with its two-storey double bay, is however in an axial position with a backdrop building beginning to appear.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 15 - MERRION STREET UPPER, NEAR JUNCTION WITH FITZWILLIAM LANE (PROPOSED)

Proposed

The proposed development is now more prominent, with the seven upper storeys visible of the high element and one storey of the lower element rising above the already backdropped Oriel House. The architecture contrasts with the historic foreground but is of high quality for its own time. Its unique quality is the public upper level and the richly planted garden at the top two levels. The landmark and urban legibility role is honoured by the architectural quality and public accessibility, and the ability to know from this position, where the River Liffey is positioned.

Magnitude of Change

The change is low though the townscape role and architecturally interesting appearance moves this into a medium rating.

Residual Effect

The effect is **moderate** in consideration of the sensitivity of the view. Its attributes described above mean that the effect on the view is **positive**.



VIEW 15

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 15 - MERRION STREET UPPER, NEAR JUNCTION WITH FITZWILLIAM LANE (CUMULATIVE)

Cumulative Effect

There would be **no cumulative effect**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 15 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 16 - MERRION STREET UPPER (EXISTING)

Existing

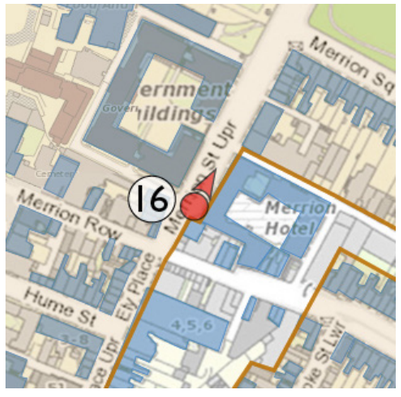
This view is from further south along Merrion Street Upper and outside No. 21, just before the street narrows. At this point, the monumental gateway of the Department of the Taoiseach is to the left, followed by Leinster Lawn and a terrace of former Georgian houses. To the right are three Georgian terraces broken by laneways. Merrion Square is seen beyond. The street is axial to Oriel House at Fenian Street, beyond Merrion Square. Visible above Oriel House is a modern backdrop and, to its right, the tower of St. Andrew's Parish Church. All the buildings seen in the view are protected structures and are within the conservation area and the Georgian Quarter.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 16 - MERRION STREET UPPER (PROPOSED)

Proposed

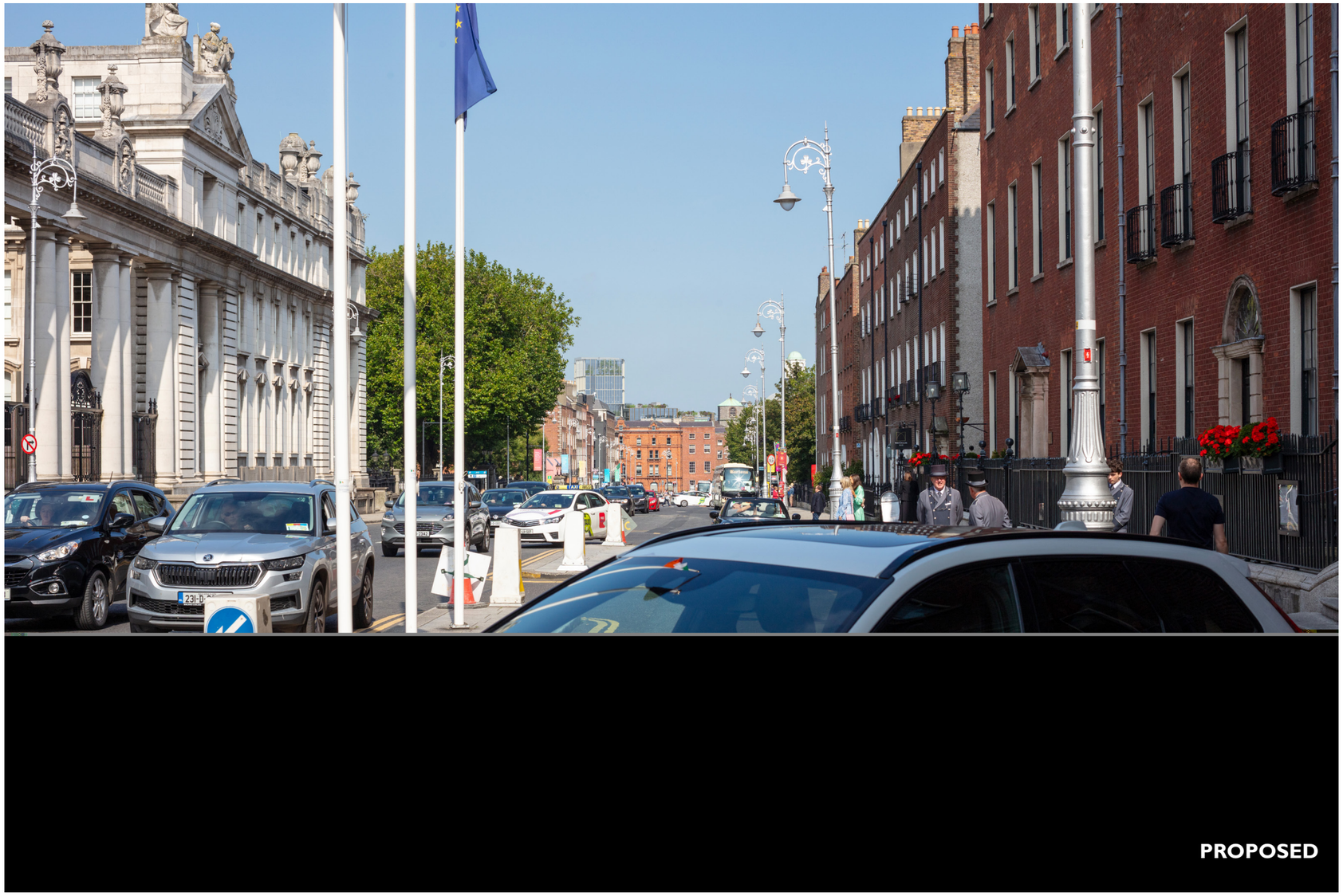
Eight upper floors of the proposed development will be visible, topped by two floors of planted space, the upper one being a public viewing level. One floor of the lower element of the proposed development can be seen to its right, extending the existing backdrop to Oriel House. These backdrop elements combine with the tower of St. Andrew's Parish Church tower to form a townscape layering beyond the Georgian elements. The public use and high quality of the proposed architecture mitigate the negative perceptions of such visibility and provide instead a worthy element of urban legibility marking the position of the River Liffey.

Magnitude of Change

Given the more dominant foreground context the change is low.

Residual Effect

The effect is **slight** in the context of the view as a long vista and its attributes mentioned above enable it to be rated as **positive.**



VIEW 16

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 16 - MERRION STREET UPPER (CUMULATIVE)

Cumulative Effect

There would be **no cumulative effect**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 16 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 17 - ELY PLACE (EXISTING)

Existing

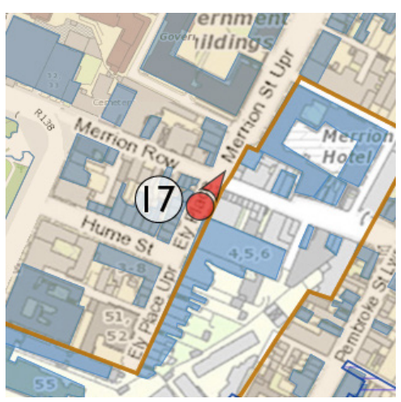
Continuing further south, at the junction with Baggot Street Lower, it is possible to see the spatial relationship between buildings on both sides of the street. To the left is the Department of the Taoiseach at a monumental scale, denoting its hierarchy, as well as the extensive Leinster Lawn. Well-preserved Georgian buildings are to the right, followed by Merrion Square. In the background are Oriel House and Nos. 36 and 37 Fenian Street. The copper-clad roof behind them is the bell tower of St. Andrew's Church, and the much higher copper dome to their right is part of the protected Davenport Hotel. The vista, therefore, includes many elements of townscape layering each providing urban legibility both within and beyond the formal Georgian elements.

Sensitivity of the view to change

This view is of medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 17 - ELY PLACE (PROPOSED)

Proposed

The higher part of the proposed development is occluded by the trees of Leinster Lawn. The lower elements have increased in visibility above the already backdropped Oriel House and alongside the tower of St. Andrew's Church and the Davenport Hotel's dome. The limited visibility no longer provides clear urban legibility but nevertheless is part of the townscape layering, contributing an element which is of high-quality architecture.

Magnitude of Change

The change is low.

Residual Effect

The effect is **slight** in quantum and **neutral** in its qualitative effect.



VIEW 17

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 17 - ELY PLACE (CUMULATIVE)

Cumulative Effect

There would be **no cumulative effect**.



- 1. Hawkins House
- 2. College Square
- 3. The Tara Building
- 4. Tara Street Tower
- 5. Block B. George's Quay
- 6. City Quay
- 7. Townsend Street / Shaw Street
- 8. A&L Goodbody
- 9. La Touche House
- 10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 17 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 18 - CITY QUAY NEAR SEAN O'CASEY BRIDGE (EXISTING)

Existing

This view is from City Quay, east of the Sean O'Casey Bridge, looking across the Liffey. To the far left is the eight-storey hotel building in red brick, grey aluminium cladding and pale-yellow rendering. It is followed by a series of buildings along North Wall Quay. No. 1 is the six-storey Citibank headquarters, the subject site, at the centre of the view, designed by Scott Tallon Walker Architects in the late 1990s. To the right of the view is a residential block and the A&L Goodbody building currently under redevelopment. Other buildings facing the river include the Convention Centre Dublin, the PwC building, the Salesforce Tower and the Central Bank of Ireland, some of which are out of this image. A glimpse of the Samuel Beckett Bridge is seen to the far right of the photo. The site lies in a stretch of the Liffey which lacks a visual accent until the Convention Centre.

Sensitivity of the view to change

This is not a memorable view and is of low sensitivity, but being an open view across the river from a close position, it is rated as medium sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 18 - CITY QUAY NEAR SEAN O'CASEY BRIDGE (PROPOSED)

Proposed

The proposed development brings significant change in size, scale and visual interest to this currently uneventful stretch of the quay. It expresses the four principal units of function by variations of height and architectural expression. While partly a high building, it does not compromise the visual setting of nearby buildings. It responds well to the scale of the river and constitutes a well composed 'visual accent' to the view, the highest element announcing its status with a striking diagonal and open garden at the top for public use.

Magnitude of Change

The change is high.

Residual Effect

The effect is **substantial** both through size and architectural expression. This is skilfully accomplished with high quality architecture and is therefore **positive**.



VIEW 18

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 18 - CITY QUAY NEAR SEAN O'CASEY BRIDGE (CUMULATIVE)

Cumulative Effect

The current construction on the former A&L Goodbody site, shown as a deep red line, is the only cumulative scheme in this view. It is a more modest proposal and the combined effect is not significantly greater; the proposed development's contribution to the cumulative effect is **substantial** and **positive**.



- 1. Hawkins House
- 2. College Square
- 3. The Tara Building
- 4. Tara Street Tower
- 5. Block B. George's Quay
- 6. City Quay
- 7. Townsend Street / Shaw Street
- 8. A&L Goodbody
- 9. La Touche House
- 10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 18 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 19 - SIR JOHN ROGERSON'S QUAY (EXISTING)

Existing

This view is from Sir John Rogerson's Quay in a perpendicular direction to the Liffey. The Citibank building dominates the view. From this position it is possible to appreciate the south elevation of this building; it is a rational and sober design appropriate for a corporate headquarters environment. Though conceived as a symmetrical building, the canted western bay downgrades the symmetry and leaves the forward element as a visually 'awkward' composition. The buildings surrounding it are of no particular architectural merit nor of landmark quality. The protected North Wall Quay is seen in front of them.

Sensitivity of the view to change

This view is of medium sensitivity owing to it being a direct and open view across the river to the site.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 19 - SIR JOHN ROGERSON'S QUAY (PROPOSED)

Proposed

The development transforms the existing approach of a building compliant in height to a particular datum, into a much more prominent, overtly vertical, group of buildings, each with its own entrance. Architectural gestures within the height of the buildings emphasise a sensitive relationship with the neighbouring building heights. This is achieved by the inclusion of 'waist' elements which also step up in relation to their full heights. Planted roofs are a common theme with that atop the highest building, which is also angled in plan, marks the position of a viewing platform to be made available to the public.

Magnitude of Change

This is a high level of change.

Residual Effect

The effect is **substantial** both through size and architectural expression. This is skilfully accomplished with high architectural quality and is therefore, **positive**.

Note: A night-time version of this view is shown in Fig. 6.18 in Chapter 6 of this document



VIEW 19

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 19 - SIR JOHN ROGERSON'S QUAY (CUMULATIVE)

Cumulative Effect

The A&L Goodbody Scheme is just out of view and is not significantly influential in cumulative terms; the proposed development's contribution to the cumulative effect is therefore **substantial** and **positive**.



- 1. Hawkins House
- 2. College Square
- 3. The Tara Building
- 4. Tara Street Tower
- 5. Block B. George's Quay
- 6. City Quay
- 7. Townsend Street / Shaw Street
- 8. A&L Goodbody
- 9. La Touche House
- 10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 19 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 20 - SAMUEL BECKETT BRIDGE (EXISTING)

Existing

The river dominates this view from the south side of the Samuel Beckett Bridge. It captures the quayside protected structures and later buildings, as well as a more distant view of the Custom House within the 20th century setting of the 17-storey Liberty Hall and the Spire to the right of the dome. The view shows the grand scale of the river compared to its much more intimate scale west of the Talbot Memorial Bridge. The development site is at the centre right of the view. It is insignificant in its form, being compliant in height with its neighbours and contributing to an unmemorable panorama.

Sensitivity of the view to change

This view is of low sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 20 - SAMUEL BECKETT BRIDGE (PROPOSED)

Proposed

The development responds to the large scale setting and provides a break in the monotony of the existing non-eventful, over compliant skyline. The four forms are all varying heights, and the angularity of the highest element is now also seeming to step down also to the north and east. At this angle the deep mullions within the elevations, reduce the degree of visible glass, appearing more solid, apart from the higher angled element which helps draw attention to the public level at the top.

Magnitude of Change

This is a high level of change.

Residual Effect

The effect is **moderate** in quantum and **positive** in qualitative terms and a positive contribution to the riverscape.



VIEW 20

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 20 - SAMUEL BECKETT BRIDGE (CUMULATIVE)

Cumulative Effect

There are a number of cumulative schemes on both sides of the river. To the left are the consented Tara Street Tower, The Tara Building and Block B George's Quay schemes and to the right, the former A&L Goodbody building. There is also the emerging scheme at City Quay, having been refused by the DCC and currently awaiting the outcome of an appeal. Together with the proposed development there is clearly an intensification which is highly appropriate for the commercial centre of the City and which is steadily evolving eastward. The contribution of the proposed development to the overall cumulative effect would be **moderate** and **positive**.



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 20 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 21 - SIR JOHN ROGERSON'S QUAY NEAR CARDIFF LANE (EXISTING)

Existing

This view south-east of the site across the Liffey, from Sir John Rogerson's Quay near the junction with Cardiff Lane. The Samuel Beckett Bridge dominates the view. The buildings along North Wall Quay appear as a backdrop to the cable structure of the bridge. The site, with the current Citibank building, is at the centre. To the left, the dome of the Custom House and the upper floors of the Liberty Hall are seen. Work to extending the former A&L Goodboy building is ongoing. There is nothing of prominence along the North Wall Quay, while just to the right of the image is the very large scale of the Convention Centre

Sensitivity of the view to change

This view is of medium sensitivity because of the much loved Beckett Bridge designed by Santiago Calatrava.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 21 - SIR JOHN ROGERSON'S QUAY NEAR CARDIFF LANE (PROPOSED)

Proposed

The proposed development is central to the bridge from a point along the quay from where the bridge is most enjoyed from the east. It is at such a distance from the bridge, however, not to dominate it. It contributes to an intensification of commercial activity at a position in the City appropriate for commercial activity. The architectural composition, detail and use of materials in different ways gives rise to a rich visual representation of four elements which themselves form a cluster.

Magnitude of Change

This is a medium change to the riverside panorama.

Residual Effect

The effect is **moderate** given its change in scale and position in relation to the Beckett Bridge. Its interesting composition and high quality of architecture gives rise to a **positive** effect.



VIEW 21

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 21 - SIR JOHN ROGERSON'S QUAY NEAR CARDIFF LANE (CUMULATIVE)

Cumulative Effect

The A&L Goodbody also modifies intensity of use and has an increased profile in the view. Other consented schemes to the left of the view make less of a contribution to a cumulative effect. The contribution of the proposed development to the overall cumulative effect is **moderate** and **positive.**



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 21 - CUMULATIVE

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 22 - SIR JOHN ROGERSON'S QUAY NEAR FORBES STREET (EXISTING)

Existing

This view is from further east on Sir John Rogerson's Quay, this time near the junction with Forbes Street. There are three structures that dominate this view; to the centre is the Samuel Beckett Bridge, to the right is the Convention Centre Dublin and to the left is the 19th century bright coloured Diving Bell, which is a reference to the industrial past of the Dublin Docklands. Both quays, either side of the river have been developed with late 20th century buildings.

Sensitivity of the view to change

This view is of low sensitivity.



VIEWPOINT LOCATION



10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 22 - SIR JOHN ROGERSON'S QUAY NEAR FORBES STREET (PROPOSED)

Proposed

The proposed development appears lower than the Beckett Bridge superstructure and very much smaller than the Convention Centre. From here the differing heights of the elements within the development's composition step up in a natural way from the quay buildings to its east. The high element culminates in the heavily planted public space.

Magnitude of Change

This is a low change in the extensive panorama.

Residual Effect

The effect is **slight** as a change in the view but **positive** as the development's positive features remain apparent.



VIEW 22

THIS PAGE IS INTENTIONALLY LEFT BLANK

10.0 VISUAL IMPACT ASSESSMENT (CONTD)

VIEW 22 - SIR JOHN ROGERSON'S QUAY NEAR FORBES STREET (CUMULATIVE)

Cumulative Effect

The A&L Goodbody also modifies intensity of use and has an increased profile in the view. Other consented schemes to the left of the view have less of a contribution to a cumulative effect. The contribution of the proposed development to the overall cumulative effect is **slight** and **positive.**



1. Hawkins House
2. College Square
3. The Tara Building
4. Tara Street Tower
5. Block B. George's Quay
6. City Quay
7. Townsend Street / Shaw Street
8. A&L Goodbody
9. La Touche House
10. The Connolly Quarters

Note: Key lists all cumulatives schemes identified at Chapter 5.0, though not all appear in every cumulative view.

VIEW 22 - CUMULATIVE

11.0 CONCLUSIONS AND RESIDUAL EFFECTS

11.1 This Heritage, Townscape, Landscape, and Visual Impact Assessment (HTLVIA) report provides a thorough study of the history, current townscape and landscape condition of the development site and its context. It identifies the heritage, townscape, landscape, and visual receptors potentially affected by the proposed development, and assesses their significance and the effects likely to arise on that significance in each case.

11.2 In Chapter 6.0, the quality of the design is assessed to be very high. In summary, it is likely to complement and enhance the character, legibility and connectivity of the North Wall Quay area. It would do no harm to the settings of nearby heritage receptors likely to be affected, or to formal or incidental views. It is well proportioned and sensitively designed. The mix of uses, with community spaces combined with offices at the lower levels, the publicly accessible space at the top floor, and the proposed landscaping ensure an active and improved public realm. The proposed development would add interest to North Wall Quay's regenerated waterfront.

11.3 The assessments in Chapter 7.0 consider the effects of the proposed development during construction. These effects are found to be quite normal for the urban location and size of the proposal. On balance, these were found to range from very slight to substantial in quantum and to be adverse in nature, owing to the disturbance caused by cranes, scaffolding, the view of the incomplete buildings, site-deliveries, lighting, and service connections. These effects, however, would be temporary in nature.

11.4 Residual effects on townscape and landscape receptors are assessed in Chapter 8.0. The proposed development would have either positive or imperceptible effects on townscape receptors, providing a high quality of public realm. The positive effects would vary in significance from moderate to substantial. There would no negative effects on townscape receptors. The proposed development would be in accordance with policy for the area in that it would bring design of high quality and would respond to the local character, improving the waterfront frontage along North Wall Quay. As a high building in a non-allocated area, it would nevertheless meet the 'exceptional' criteria set by policy, as described in Chapter 6.0.

11.5 Effects on built heritage receptors are assessed in Chapter 9.0. The proposed development is located partly within the Development Plan's Conservation Area. The improvements to the public realm and high quality of the architecture would enhance the significance of the Conservation Area at this point of the quays by providing a more appropriate scale and larger public spaces. The proposed development would form part of the wider setting of O'Connell Street Architectural Conservation Area (ACA), from where the ACA meets the River Liffey at the O'Connell Bridge, without dominating it. It would not adversely affect views from O'Connell Street ACA.

11.6 The proposed development would not give rise to any harm to the significance of nearby protected structures. It would enhance the immediate setting of protected structures along North Wall Quay and introduce a contemporary development of high architectural quality. The proposed development, when visible from heritage assets, would form part of their wider setting and create positive effects. It would not diminish their significance.

11.7 The effect of the proposed development in townscape views is illustrated in Chapter 10.0 of this HTLVIA. They show that, when visible, it would give rise to an addition of quality and urban legibility. The form of the proposed development has been carefully tested in views in an iterative design process to ensure that it would not impact adversely on the local and wider environment.

11.8 The 22 views presented in Chapter 10.0 are the principal tool with which to illustrate how the proposed development would perform in its context and in views, in addition to the architects' drawings. The verified views projected from 22 viewpoints enable detailed assessment of the proposal and each includes a commentary on the effects and how people's perceptions of the view are likely to be affected. The assessments conclude that the design would be of high quality, incorporating appropriate mitigation/enhancement through design, would be appropriate for the development site, and that its effects on the visual environment would be either neutral or beneficial. Of the views assessed in Chapter 10.0, the proposed development would have substantial and positive effects in 2 views; moderate and positive effects in 8 views; moderate and neutral effects in 1 view; slight and positive effects in 5 views; slight and neutral effects in 5 views and very slight and neutral effects in 1 view. There are no adverse effects. The contribution of the proposed development to cumulative effects with the committed and emerging developments listed at Chapter 5.0 do not result in any adverse effects.

11.9 Relevant planning policy and guidance, both national and local, is considered in relation to the proposed amended development. This covers matters concerning design, heritage, height and views. The proposals have been assessed against the policy and guidance requirements of the 2018 National Planning Framework, the 2018 Urban Development and Buildings Heights Guidelines, the DCC Development Plan 2022-2028, and the 2011 'Architectural Heritage Protection, Guidelines for Planning Authorities' prepared by the Department of Arts, Heritage and the Gaeltacht.

11.10 The assessments undertaken in this document indicate that the proposed development would provide townscape, landscape and visual benefits. It would not harm views, nor heritage receptors and their settings. It would contribute a high level of architectural design to the city's built fabric.

11.11 The following tables summarise the residual effects of the proposed development during construction (Table 11.1); on townscape and landscape receptors (Table 11.2); on built heritage receptors Conservation Areas and Architectural Conservation Areas (Table 11.3); on built heritage receptors Protected Structures and NIAH (Table 11.4); and on visual receptors (Table 11.5). The overall significance ratings should not be converted into statistics, because it is crucial that the qualitative written assessment of each effect is taken into account by decision makers.

11.0 CONCLUSIONS AND RESIDUAL EFFECTS (CONTD.)

Demolition and Construction Effects			
Visual Receptors	**Mitigation Proposed**	**Means of implementation**	**Residual effect** (short-term reversible)
Close distance receptors	Following industry best practice construction standards, i.e. appropriate hoarding, site lighting	Construction Management Plan to be secured by means of an appropriately worded planning condition	Moderate to Substantial; Adverse
Medium distance receptors			Slight to Moderate; Adverse
Long distance receptors			Slight to Very Slight; Adverse
Townscape Receptors	**Mitigation Proposed**	**Means of implementation**	**Residual effect** (short-term reversible)
Close distance receptors	Following industry best practice construction standards, i.e. appropriate hoarding, site lighting	Construction Management Plan to be secured by means of an appropriately worded planning condition	Moderate to Substantial; Adverse
Medium distance receptors			Imperceptible
Long distance receptors			Imperceptible

Table 11.1: Demolition and Construction effects table.

Townscape and Landscape Receptors	**Mitigation proposed**	**Means of implementation**	**Assessment of the likely residual effect of the development in isolation**	**Contribution of the development to a cumulative effect**
Character Areas				
Character Area A: River Liffey and the Quays	Embodied within the design	Through the delivery of the proposed development	Moderate; Positive	Moderate; Positive
Character Area B: Custom House and Busáras			Imperceptible	No cumulative effect
Character Area C: Docklands North			Substantial; Positive	Substantial; Positive
Character Area D: Docklands South			Imperceptible	No cumulative effect

Table 11.2: Operational effects on townscape and landscape receptors.

11.0 CONCLUSIONS AND RESIDUAL EFFECTS (CONTD.)

Designated Heritage Receptors	Mitigation proposed	Means of implementation	Assessment of the likely residual effect of the development in isolation	Contribution of the development to a cumulative effect
Conservation Areas (CAs)				
Development Plan's Conservation Area	Embodied within the design	Through the delivery of the proposed development	Enhance its significance	Enhance its significance
Architectural Conservation Areas (ACAs)				
O'Connell Street ACA	Embodied within the design	Through the delivery of the proposed development	No effect on its significance	No effect on its significance

Table 11.3: Operational effects on built heritage receptors Conservation Areas and Architectural Conservation areas

Designated Heritage Receptors	Mitigation proposed	Means of implementation	Assessment of the likely residual effect of the development in isolation	Contribution of the development to a cumulative effect
Group 1: Church of St. Laurence O'Toole, presbytery and convent	Embodied within the design	Through the delivery of the proposed development	No effect on their significance	No effect on their significance
Group 2: George's Quay			No effect on its significance	No effect on its significance
Group 3: Custom House Quay			No effect on their significance	No effect on their significance
Group 4: Custom House			No effect on its significance	No effect on its significance
Group 5: Burgh Quay			No effect on their significance	No effect on their significance
Group 6: Trinity College campus			No effect on its significance	No effect on its significance
Group 7: Former St. Andrew's Church and Westland Row			No effect on their significance	No effect on their significance
Group 8: Clare Street, Merrion Square North and Merrion Square West			No effect on their significance	No effect on their significance
Group 9: Merrion Square South and Merrion Street Upper			No effect on their significance	No effect on their significance
Group 10: Former Excise Store			No effect on its significance	No effect on its significance

Table 11.4: Operational effects on built heritage receptors; Protected Structures and NIAH

11.0 CONCLUSIONS AND RESIDUAL EFFECTS (CONTD.)

Visual Receptors	Mitigation proposed	Means of implementation	Assessment of the likely residual effect of the development in isolation	Contribution of the development to a cumulative effect
Verified Views				
View 1: Sheriff Street Upper, looking southwest	Embodied within the design	Through the delivery of the proposed development	Very Slight; Neutral	Slight; Neutral
View 2: Seville Place towards St Laurence Place East			Slight; Neutral	No cumulative effect
View 3: Sheriff Street Lower, looking south			Slight; Positive	No cumulative effect
View 4: Harbour Master Place, looking southeast			Slight; Neutral	No cumulative effect
View 5: La Touche House, looking east			Moderate; Positive	No cumulative effect
View 6: Custom House Quay, near World Poverty Stone			Moderate; Positive	No cumulative effect
View 7: Talbot Memorial Bridge			Moderate; Positive	No cumulative effect
View 8: Custom House Quay			Slight; Positive	Slight; Positive
View 9: O'Connell Bridge			Moderate; Positive	Slight; Positive
View 10: Ha'penny Bridge			Slight; Neutral	Very Slight; Neutral
View 11: Pearse Square			Slight; Neutral	No cumulative effect
View 12: Westland Row			Slight; Positive	No cumulative effect
View 13: Merrion Street West			Moderate; Neutral	No cumulative effect
View 14: Merrion Street South			Moderate; Positive	No cumulative effect
View 15: Merrion Street Upper, near junction with Fitzwilliam Lane			Moderate; Positive	No cumulative effect
View 16: Merrion Street Upper			Slight; Positive	No cumulative effect
View 17: Ely Place			Slight; Neutral	No cumulative effect
View 18: City Quay near Sean O'Casey Bridge			Substantial; Positive	Substantial; Positive
View 19: Sir John Rogerson's Quay			Substantial; Positive	Substantial; Positive
View 20: Samuel Beckett Bridge			Moderate; Positive	Moderate; Positive
View 21: Sir John Rogerson's Quay near Cardiff Lane			Moderate; Positive	Moderate; Positive
View 22: Sir John Rogerson's Quay near Forbes Street			Slight; Positive	Slight; Positive

Table 11.5: Operational effects on visual receptors.

APPENDIX 1 - HERITAGE SIGNIFICANCE REPORT



1 NORTH WALL QUAY

DUBLIN

HERITAGE SIGNIFICANCE REPORT

DECEMBER 2023

CITYDESIGNER

CONTENTS

1.0 Introduction....1
2.0 The Architect - Ronnie Tallon of Scott Tallon Walker....3
3.0 Selected Schemes....5
4.0 1 North Wall Quay - General Assessment....10
5.0 Assessment of Significance (AHPG)....13
6.0 Conclusion....19

APPENDIX 1 - HERITAGE SIGNIFICANCE REPORT (CONTD.)

1.0 Introduction

1.1 Citydesigner, a townscape and heritage specialist, has been asked to assess the architectural and historical significance of the Citibank building at 1 North Wall Quay, Dublin 1 on behalf of Ronan Group Real Estate.

1.2 Citydesigner is a team of experienced professionals from the areas of architecture, urban design and heritage, led by founder and Principal, Richard Coleman Dip Arch ARB/RIBA/RIAI. Richard was Deputy Secretary of the Royal Fine Art Commission (precursor of the UK's Commission for Architecture and the Built Environment) for 13 years and during that time developed highly refined skills in the fields of architecture, urban design and heritage conservation. These skills are coupled with more than 40 years' experience as a chartered architect, since 1980, and more than 25 years being an independent consultant, since the consultancy was first established in 1997. Richard is a member of the UK's 20th Century Society, and has advised on many schemes concerning post-war architecture.

1.3 The Citydesigner team provide objective and informed judgments on heritage significance, urban design, view assessment and matters concerning new design in heritage contexts. With experience in proposals affecting World Heritage Sites, designated landscapes, sensitive and strategic views, listed and protected buildings and conservation areas, the consultancy has been commissioned to provide independent assessments and advice on over 900 schemes in London, Bath, Brighton, Dublin, Cork and also across the United Kingdom and Ireland, both large and small, where these issues are important. The consultancy's work has been described as exemplary.

1.4 1 North Wall Quay was designed by the well-known Irish architects, Scott Tallon Walker (STW) and built in 1998-2000. Citydesigner visited the building on 29th March 2023, thoroughly inspecting its exterior and its interior spaces. It also carried research on the site, on its historic development and uses, and on the architect of the current building. The following report represent these findings.

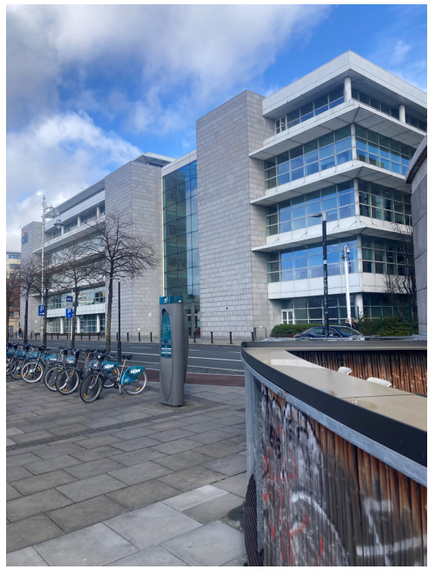


Fig 1.1:View of the site along North Wall Quay.

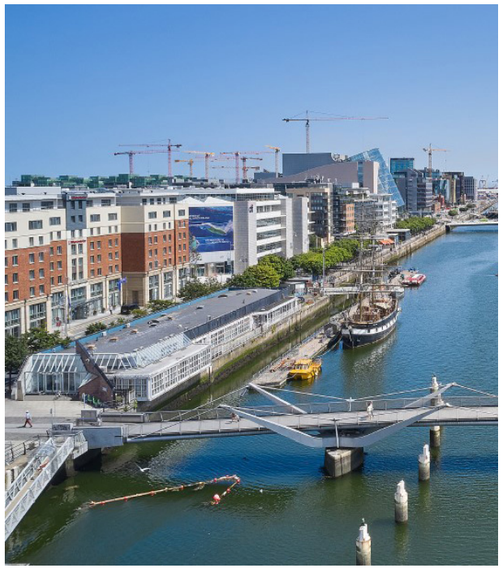


Fig 1.2: View along the Liffey where the canted facade of the site building vies for attention along the otherwise consistent riverside development (Henry J Lyons Architects).

The Current Building on Site

1.5 1 North Wall Quay fronts onto the River Liffey, occupying a two-acre site with 125 metres of river frontage. It is bound by North Wall Quay to the south, Common Street to the west, Clarion Quay and development to the north fronting onto Alderman Way. It was constructed by 2000 as one of a series of blocks within the International Financial Services Centre (IFSC) area of central Dublin established in the 1980s as an urban regeneration area and special economic zone (SEZ) on the derelict state-owned former port authority lands of the reclaimed North Wall and George's Dock areas of the Dublin Docklands.

1.6 The site is a six-storey building with the central block rising to six storeys with a balcony facing the river. The floor plates are arranged around two full height, internal atria capped with glazed roofs.



Fig 1.3: Bird's eye view of the site along the riverside (Henry J Lyons Architects).



Fig 1.4: Location aerial view (Google Maps).

1.7 It was a bespoke design by Scott Tallon Walker Architects (STW) in 1997 for Citibank and incorporates panels of white, powder coated aluminium, glass and pale coloured granite. The main entrance is defined externally by a canted 5-storey planar glazed wall. The facade was designed to reflect its setting and the corporate brand by use of granite cladding and extensive areas of glazing. Internally, the building features glazed lift shafts, open staircases and link bridges.

APPENDIX 1 - HERITAGE SIGNIFICANCE REPORT (CONTD.)

2.0 The Architects – Scott Tallon Walker (STW)

2.1 The building was designed by the renowned architectural firm Scott Tallon Walker (STW). This practice was originally started by Michael Scott in circa 1938. Scott, a pioneering Modernist in the 1930s, had a well established office and a highly celebrated career based on schemes such as New York World's Fair (1939) and Dublin's Busaras (1946-53). Robin Walker had worked under Scott since 1946 as a student and after extensive travel permanently joined the firm in 1958. Ronnie Tallon joined in 1956.

2.2 In 1958 the firm was recast as Michael Scott and Partners, with Ronnie Tallon and Robin Walker becoming partners in the practice, with the company later renamed as Scott Tallon Walker Architects (STW), in 1975. After Robin Walker's retirement in 1982, Tallon led the firm well into the 2000s.

2.3 As one of the most notable Irish architectural practices much has been written about STW so only a brief overview on their significance primarily drawn from the book 'Scott Tallon Walker Architects 100 Buildings' by John O'Reagan, is included below. Due to the date of the subject building it would only have been Tallon, of the three named partners, to have been involved in the firm at that time. The 1998 planning application documents indicate that it was Padrraic Halligan to have carried out the drawings and been in charge of the application.

2.4 The introduction to John O'Reagan's book states, the practice STW "established a unique and special dominance within the Irish architectural profession" reaching their zenith the late 1960s and 1970s. Michael Scott's original vision was amplified by his choice of partners, with Tallon and Walker extending and consolidating the firm's outstanding career and national significance and managing to gain international recognition for the excellence of their buildings. The two younger partners brought the influence of contemporary architecture being executed in Europe and America.

2.5 As surmised in the citation on the occasion of the awarding of the RIBA Gold Medal to Michael Scott in 1975 "The buildings designed by the partnership are respected throughout Britain and the rest of Europe for their consistency, their elegance and their absence of pretentiousness, so that they take their place naturally in old and modem surroundings."



Fig 2.1: Ronald (Ronnie) Tallon in the 1962 (RTÉ Archives).

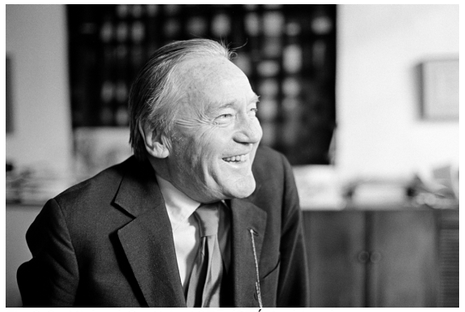


Fig 2.2: Michael Scott in 1975 (RTÉ Archives).

2.6 The architect Ronald Tallon, 'Ronnie' (1927–2014)

2.7 Ronnie (fig2.1) was the second eldest of eight children, his father was a shopkeeper in Dublin. After attending a local national school, he went to the Irish language secondary school. Interested in painting he took night classes in the College of Art, wanted to pursue a career as an artist but his parents were against - he remained highly interested in art and included young artists' work in many of his later architectural schemes, and curated exhibitions later in life. He studied architecture at UCD working during his holidays with the architectural firm Peppard & Duffy and graduated in 1950. In 1951 he joined the Office of Public Works and by 1956 he was recruited to Michael Scott's firm.

2.8 As mentioned, Tallon's approach was heavily influenced by international architecture. He drew inspiration from Louis Sullivan, the American architect known alternately as the 'father of Modernism' and the 'father of skyscrapers', and from the Katsura Imperial Villa in Kyoto, Japan - a thoughtful integration of building and landscape. Tallon does not appear to have travelled, instead working through any holidays. In comparison, his partner at Scott Tallon Walker, Robin Walker, had travelled extensively. Walker went to Paris in 1947 on a French government scholarship to work with Le Corbusier while studying at the École des Beaux-Arts; then moved temporarily in 1949 to MacGillivray & Sons in Bulawayo, today's Zimbabwe, returning again to Scott in 1952–6. In 1956–8 Walker availed himself of a US state department grant to study at the Illinois Technical Institute in Chicago, where he was profoundly influenced by Mies van der Rohe and Ludwig Karl Hilberseimer, who had both left Nazi Germany to work in America. While there, Walker also gained experience with the firm of Skidmore, Owings & Merril. It is argued, however, that in terms of aesthetics, Tallon's work exhibited a much stronger Miesian influence than that of Walker.

2.9 Ronnie Tallon's reserve did not hide his genius. He was the only architect to win not just one, but two, RIAI Triennial Gold Medals while still in his thirties. He was awarded the inaugural James Gandon Medal for lifetime achievement in architecture by RIAI in 2010. On that occasion the RIAI president stated "*The linking of the name of Ronnie Tallon with James Gandon in this award reflects the probability that Tallon may be Ireland's greatest architect since the 18th century*". Ronnie Tallon's Obituary in the Irish Times describes him as "*One of the greatest modern Irish architects*".

2.10 Together with his colleagues Scott and Walker, Tallon is one of the rare architects to have designed some of only a few 20th century Irish buildings to have protected structure status. A full list of Tallon's other notable works, and of all protected structures by him and STW as a whole, is included in Appendix I.



Fig 2.3: Tallon in the 1962 standing by the Television building, one of five of the RTÉ campus in Donnybrook recently having been designated for protected building status (RTÉ Archives).

APPENDIX I - HERITAGE SIGNIFICANCE REPORT (CONTD.)

3.0 Selected schemes

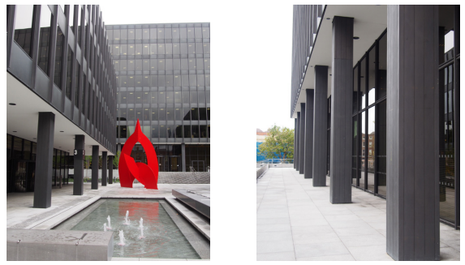
3.1 Relevant examples of Ronnie Tallon's work.

3.2 **Bank of Ireland Headquarters** (fig3.1) at 50–55 Baggot Street, Dublin. The bank's architecture makes a strong reference to Mies's New York Seagram Building (fig3.3). Clad in bronze curtain walling like the Seagram and with an almost identical fenestration pattern, the bank uses a common component of Mies with the 'I' section mullion. The plaza, like in the Seagram Plaza, is a stepped podium covered in granite. The bank, constructed in two phases between 1968 and 1978, was awarded protected structure status in 2010 (protected structure RPS Ref. No. 370). The piazza, known as Miesan Plaza, and the building's interior featured Irish art curated by Tallon: 'Plaza Reflections' (1975) by Michael Bulfin and 'Red Cardinal' (1978) by John Burke.



Fig 3.1 Bank of Ireland HQ at 50–55 Baggot Street, Dublin.

3.3 Within its National Inventory of Architectural Heritage (NIAH) entry the Bank of Ireland Headquarters is appraised as follows: *"An important office complex by architect Ronnie Tallon of Scott Tallon Walker, described by Casey (2005) as 'the finest office building in the city'. A clear homage to Mies' Federal Centre in Chicago (fig3.5). The arrangement of the two lower blocks to Baggot Street successfully links the Georgian scale of the street to the tall slab block to the rear of the site. The management of scale, the elegance of proportions and high-quality detailing and materials, combine to successfully echo the surrounding Georgian streetscape, creating a successful juxtaposition between modernity and Georgian domestic architecture."* The buildings have recently been refurbished with radical changes within the interiors.



Figs 3.2 and 3.3 Details of the Bank of Ireland HQ.

3.4 **Tallon House** (fig3.4) is the dwelling Ronnie designed for his family's use. Awarded the Royal Institute of the Architects of Ireland's Triennial Housing Medal for 1971-73, this detached home is nestled in two acres of mature grounds adjacent to Foxrock Golf Club. It is described in the NIAH survey as "*A house erected by and for Dr.Ronald Tallon (1927-2014) representing an important component of the twentieth-century domestic built heritage of south County Dublin with the architectural value of the composition, a Miesian-esque 'pavilion' modelled 'after' the Mies designed Farnsworth House (1945-51) in Illinois, confirmed by such attributes as the compact rectilinear plan form 'floating' on monolithic 'pilotis'; the seamless steel work framing sliding glass curtain walls; and the flat roofline."* This too is a protected structure (Dun Laoghaire Rathdown RPS Ref.No.2045).



Fig.3.4 Tallon House (Irish Times).

3.5 The **PJ Carroll Tobacco Factory** (fig3.7), is set in extensive grassed area, located beside Dundalk Institute of Technology at outskirts of Dundalk town amongst industrial estates. It was designed as an innovative multi-bay single-storey structure with clerestory in steel and glass, built in 1967-70. The original landscaping included a concrete walkway over a decorative pool with a steel sculpture to the south 'Three Mobile Shapes', by Gerda Froemmel.



Figs.3.5 and 3.6 Tallon House photographed for the RIBA.

3.6 Also a protected structure (Louth County Council RPS Ref.No.D182), the factory complex is described in the NIAH survey as *"an elegant modernist structure which combines form and function to create a striking low sleek building representative of the confidence of one of Dundalk's major industries in the 1970s. It was designed by Ronnie Tallon of Scott Tallon Walker in the Miesian style. Built of high quality material and employing harmonious proportions it continues to hold a leading place in Dundalk's modern architecture."*



Fig.3.7 The former PJ Carroll tobacco factory (BDP).





Figs.3.8 and 3.9 Details of the former PJ Carroll factory.

3.7 **RTÉ Campus Masterplan** in Donnybrook. The RTÉ complex consists of series of buildings the most significant of which were constructed during the early 1960s and 1970s, including Administration building (1967); Restaurant building (1965); Television building (1962) and Extension to Television building (1979); Radio building (1973); and Scene Dock building (c.1965). The complex is considered an important and comprehensive group of Miesian architecture and of campus planning in Ireland. Working over forty years on the site, with an organization continuously undergoing change and completed new structures, Tallon managed to maintain an architectural discipline and order while meeting the changing needs of technology and function. The building system developed at the campus combined strong horizontal elements supported by strong vertical elements, with defined landscaped spaces between them, and elegantly proportioned glazed screens. The five buildings have recently been granted protected status (Dublin City Council RPS Ref.No.8888). Later buildings on the site i.e. the Television Programming Building (1999) also by Tallon, moved away from the pure Miesian style adopting a 'post modern' approach.



Fig.3.10 RTÉ Television building.



Fig.3.11 RTÉ Radio building.



Fig.3.12 RTÉ Scene Dock.



Fig.3.13 RTÉ Administration.



Fig.3.14 RTÉ Restaurant.

APPENDIX I - HERITAGE SIGNIFICANCE REPORT (CONTD.)

3.8 Other works by Ronnie Tallon, similar in age to the site building, that continue the Mieisian rigour through to the later part of his career, could be considered as follows.

3.9 **UCD O'Reilly Hall** built in 1995 Is a classically proportioned building on a lakeside site at the heart of the UCD campus in Belfield. The design reflects the ceremonial function of the building. A 7m high colonnade overlooks the lake, sheltering a fully glazed conservatory which serves as an assembly and reception area before and after events in the main hall. Selected for Exhibition, Royal Institute of the Architects of Ireland, 1995 (not protected).



Fig.3.15 UCD O'Reilly Hall.

3.10 **Dublin Zoo Entrance Pavilion** – There are powerful echoes of Mies' German pavilion in Barcelona in the tranquil, Zen-like garden structure that appears open to the elements beneath an oversailing canopy, completed in 2000. The pavilion was required to service ticketing and retail demands, at a new lakeside location, presenting the zoological gardens as a world apart within the sylvan urban parkland of Phoenix Park. 10 steel columns support the pavilion's rigid roof. Without the usual cores, chimneys or sheer walls to provide lateral resistance, the columns have been designed as vertical cantilevers, an unusual structural solution first employed by STW at the GEC/Ecco factory in 1965. The circular columns are stiffened into cruciform. Selected for Exhibition, Royal Institute of the Architects of Ireland 2000 and RIAI Regional Awards 2000 (not protected).



Fig.3.16 Dublin Zoo Entrance Pavilion.

3.11 **Irish Times Production Facility**, (2003) City West Business Park, Dublin 24 – built as a printing plant and distribution centre on a greenfield site outside Dublin. Integrating the overall design with the latest newspaper production process. The complex is made to appear deceptively smaller through the use of earth berms, broken massing and careful manipulation of architectural scale: what seems to be a three-storey press hall actually rises to a parapet height of 20m (not protected).



Fig.3.17 Irish Times Production Facility.

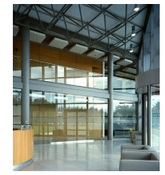
3.12 Examples of Tallon's work, that stylistically 'move away' from the more Mieisian rigour include the 1999 Television Programming Building for RTÉ; and the 1999 Mayor House, directly to the north of the site building, which was recently reclad. The original design for A & L Goodbody Headquarters just to the east of the site retained some of the Miesian memory with strong buttresses holding the central portion of the building, also reflecting solidity of the quayside, but is now in the process of being completely transformed. These three buildings are further discussed in the paragraphs that follow.

3.13 **Television Programming Building at the Donnybrook RTÉ Campus** of 1994-1999. As described in the STW 100 Buildings book, due to its prominent location in the campus, the brief called for a 'signature building' and reflecting the firm's move into the next century. The building design retains the 6m orthogonal grid established for the campus in the 1960s, but broke it to form a crescent supported with steel brise-soleil structures facing the main entrance to the campus. The resulting geometry was used to link the crescent spaces internally, with a three storey atrium, the roof of which was created by intersecting a glass cone with a triangular glass form. While earlier RT*É* buildings have recently been given protected structure status, this building was not.



Fig 3.18 Television Programming Building at the Donnybrook RTÉ Campus.





Figs 3.19 and 3.20 Details of the Television Programming Building.

3.14 **Mayor House**, (1999) built for Custom House Docks Development, was the first completed building in the newly extended IFSC. It lies directly to the north of the site. On STW's website it is described as "The principal fully glazed elevations to Commons Street, Mayor Street and the residential zone are punctuated with a natural granite-clad element, with individual windows at first, second and third-floor levels, and a recessed zone at the ground-floor." It has been re-furbished by 2022 and renamed Dockline after 'green renewal' "set a new benchmark for green standards in the city's business district" (Irish Building Magazine 12 September 2022). The refurbishment appears to include the partial recladding and refenestration of the building.



Fig 3.21 Mayor House.

3.15 It could be argued that stylistically the two examples above reflect the move away from a more rigorous approach and towards a reticent postmodernist approach. In contrast to the other comparative examples, it could be argued that the overall rigour of the architecture in these instances may have been diluted with a move towards a less ordered language.

3.16 **The A & L Goodbody** building 25 North Wall Quay,

APPENDIX 1 - HERITAGE SIGNIFICANCE REPORT (CONTD.)

was designed to fit the specific needs of the law firm, and occupied by it since 2000. Architecturally it was considered to retain some of the Miesian memory with strong buttresses holding the central portion of the building, also reflecting solidity of the quayside. The original design included natural light provided to all work areas with a roof lit six storey high landscaped atrium. The Irish Times of 16 February 2022 stated that the law firm's headquarters was in the process of being redeveloped with the aim of creating Ireland's most sustainable building. The proposals will see the building's existing area increase by 36 per cent through the addition of two new floors, landscaped rooftop terraces, a new atrium and a new client floor at penthouse level. Only the concrete frame is being retained.

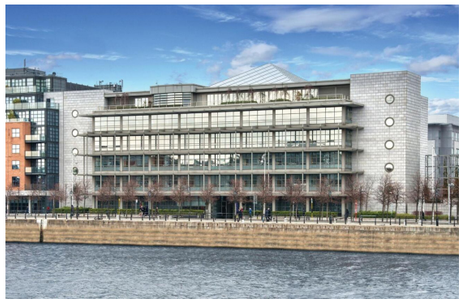


Fig 3.22 The A & L Goodbody building.

3.17 A final comparison could be made with a building by different architects but for the same client and at a similar time but in the UK. Citibank commissioned Foster & Partners for its headquarters in Canary Wharf, London, at a similar time to the site building, built 1996-1999. Here a clear distinction is made between the office block and the service section of the building, in two distinctive forms, in a fully glazed architecture, rounded corners and clear base middle and top, with a triple storey grid expression displaying simplicity, rigour and clarity**.** This comparison contrasts with STW's work at the same time where there was a strong move towards contextualism by the use of large areas of stone cladding, but which arguably moved away the timelessness of STW's earlier work.



Fig 3.23 Citibank headquarters in Canary Wharf, London by Foster & Partners.



Fig 3.24 Citibank headquarters in Canary Wharf.

4.0 1 North Wall Quay - General Assessment

4.1 It was developed as part of the International Financial Services Centre (IFSC) an area of central Dublin established in the 1980s as an urban regeneration area and special economic zone (SEZ) on the derelict state-owned former port authority lands of the reclaimed North Wall and George's Dock areas of the Dublin Docklands. Articles suggest it was part of phase 2 of the IFSC programme. Structural and façade engineers were Arup.

4.2 The building was designed for Citibank, part of Citigroup Corporation to combine in one premises their expanding front office and global business support operations. The brief called for development of the site to its fullest potential to cater for an expected occupancy of up to 2000 persons. It was arranged with floorplans around two full height, landscaped atria, permitting views to the River Liffey and allowing natural daylight to all areas. Both atria were designed to link at ground floor with a central double height landscaped courtyard which provided access to the main staff restaurant.

1.3 The building received the following awards:

- Regional Award, Royal Institute of the Architects of Ireland, 2001
- Irish Joinery Award, Irish Timber Trade Association, 2001
- Construction Excellence Award, European Building Magazine, 2001
- Interior Award, Contractors of Ireland Interiors Awards, 2001

The article relating to the 2001 RIAI Regional Awards published in the Irish Architectural Review reads: "Corporate architecture at its international best, whilst respecting the peculiarity of its siting on the city quays".

4.4 An article in the Irish Times of 8 March 2000 states:

> "The Citibank building is one of a series of blocks at the IFSC designed by Scott Tallon Walker, which includes Mayor House (occupied for the past year by the Bank of Ireland) and the A & L Goodbody building. The firm has also designed a hotel currently being built. The Citibank building is by far the largest of these developments; in scale, it is approximately half a million square metres and will hold over 2,000 office workers when completed in May. By comparison, A & L Goodbody's building accommodates around 400 staff.
>
> One of the features shared by all these developments is the use of glass and Wicklow granite. Citibank's exterior incorporates panels of white, powder-coated aluminium, a material which demands regular attention if it is not to look dirty. In common with the A & L Goodbody block, the atrium is an important element in the Citibank design. Here, there are not one but three, with those at the west and east ends of the building rising to six storeys. Because of the demands for office space, the central atrium is two storeys high. The two large atriums act as reception/security areas and are not just topped but also fronted by glass - the east faces the river directly, the west is at an angle to it.
>
> In both cases, the glass has been treated to ensure the interior does not become overheated; air-conditioning will also keep temperatures down.
>
> Beyond security rises the main lift shaft, which is covered by more glass, this time frosted and further back again are the main staircases open to the space beyond.
>
> At the west end of the building, this space is very substantial and takes in a public meeting area and coffee bar. Screens on the right hand side lead through to the main staff restaurant.
>
> Moving towards the front of the building, a wide corridor runs from west to east by way of the central atrium which, despite its lower height, will be extensively planted like the other two. Since there are offices above this atrium, its glazed roof is to be artificially lit to give the impression of natural daylight. The other two atriums have been given a glazed, prismatic lightweight roof structure.
>
> While the two wings of Citibank rise to six storeys, the central block has a sixth floor and, as in the A & L Goodbody building, it has a balcony to take in the impressive views available at this height. It also has brise-soleil screens set above windows to reduce glare. The combination of glass and pale-coloured stone and aluminium on the exterior helps to make what is a fairly massive structure look considerably lighter."

APPENDIX 1 - HERITAGE SIGNIFICANCE REPORT (CONTD.)

4.5 Similarly, Irish architectural journals were overall positive in their reception of the new building. It is not known to have been published in journals outside Ireland. The design of the southwestern corner was described in detail in Irish Architect of June 2000 as "the main entrance is defined externally by a splayed full height structural glass wall which creates a major external civic space and provides a visual link on the corner of North Wall and Commons Street, giving the building and entrance a prime focus on the river Liffey and quay frontage." Based on the author's recent site visit, it can be argued that there is, however, somewhat of a conflict between this angular entrance and the otherwise symmetrical riverfront.

4.6 Plan Journal dated October 2000 states that "the primary structure for the development is formed of concrete slabs supported on circular concrete columns. Simple concrete cores provide stability for the frame. The basement structure consists of watertight concrete retaining walls and slab. The external curtain wall cladding to the offices consist of a generic glazing system supported at first floor on a perimeter steel carriage beam." This, perhaps, alludes to the ordinariness of the parts deployed.

4.7 The building benefitted from the North Wall Quay development by the Dublin Docklands Development Authority began in 1997 aiming to redevelop 100 hectares of substantially derelict or low value industrial land. In the "Citigroup article Citi Celebrates 50 Years of Progress in Ireland", of 3 September 2015, Emma Hynes, Citi Public Affairs Officer states that "in 1965, Citi opened for business in Ireland, focused on providing international banking services and products for US corporate clients and a small number of large Irish corporations" and that "it was the first international bank to be awarded a licence to operate in the newly-established International Financial Services Centre (IFSC) in the early 1990s".

4.8 What appears omitted from the architectural journals' review of the building is an in-depth analysis of its architecture and mention of any significant innovations in design or office environment quality. Considering the vast amount of employees and the kudos of constructing headquarters for such a prestigious company there are, for example, no significant references to the philosophies on workplace design advanced in central Europe in the 1960s and 1970s. These concepts focused on user needs, workplace participation and a more egalitarian and 'user friendly' culture (an early model being Herman Hertzberger's administration building for the Centraal Beheer Insurance Company in Apeldoorn, Holland of 1970-72). This also aimed for greater privacy and environmental control by giving both cellular space at the perimeter but principally, the use of central group rooms.

4.9 Hetzberger looked into a 'human' and informal workspace arrangement where teams of employees work together in a space balancing dynamics of concentration and co-operation as opposed to vast spaces of tightly packed open plan floors, as is the tendency at Citibank and in the USA. Commissioned to design a new headquarters by a Dutch insurance company, Hertzberger created an internal village comprising 60 cube-shaped towers joined by bridges, intended to encourage the 1,000-strong staff to work in more intimate teams. Each department was given its own social area for coffee and casual meetings. Similar concepts had been investigated by the 1960s, with Arup Associates, a multi-disciplinary architectural practice set up by Ove Arup and Philip Dowson in the late 1980s, developing a series of projects where a repeated ceiling bay served as the basis for the integration of structure, servicing and spatial organisation. Gateway House in Basingstoke, Hampshire was the first application of this idea to an office, where the repeated module lent a sense of scale and character to deep open-plan interiors, and allowed the usual suspended ceiling to be dispensed with. This was further developed by Arup Associates at Lloyds Headquarters in Chatham and the CEGB building in Bristol.

4.10 Plans extracted from the original planning application of 1998 for Citibank (fig.4.1) illustrate very tightly packed desks and comparing this to current floor plans of the building (fig.4.2) it is apparent that the plan was to maximise capacity of the office space.

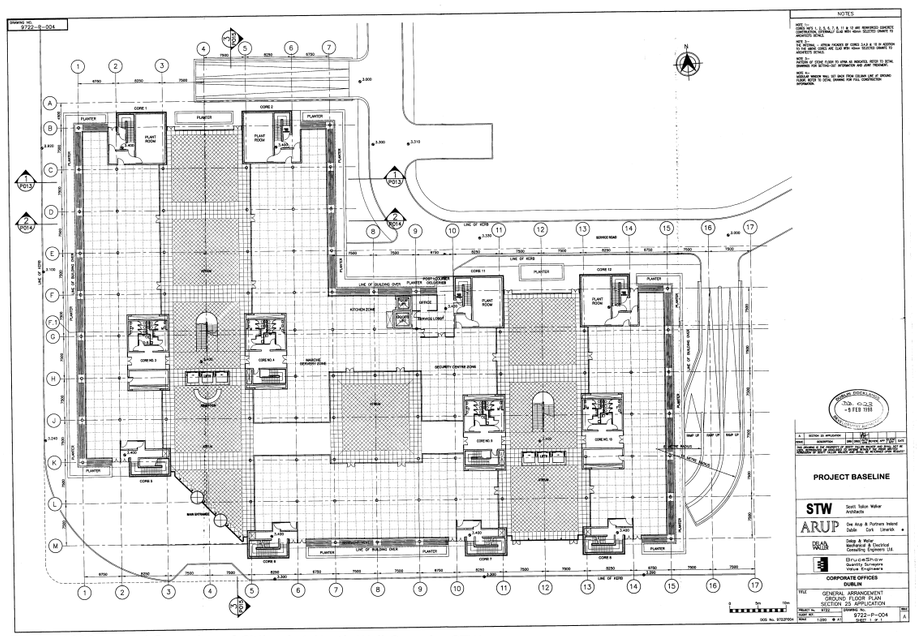


Fig 4.1 1998 ground floor plan of Citibank 1 North Wall Quay by STW.

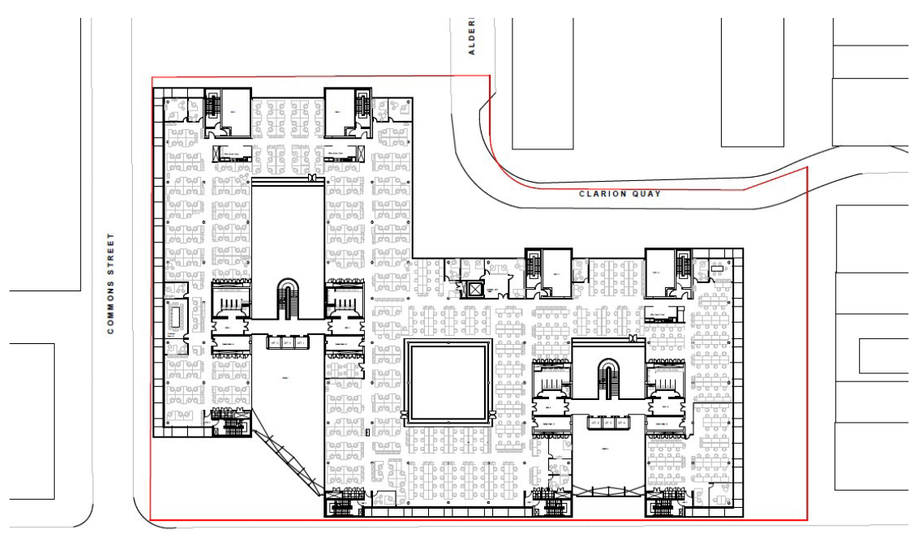


Fig 4.2 Current layout of first floor plan.

4.11 The two above floor plans, illustrate the intensity of the desk layout, being an exercise in efficient layout, rather than more humanistic and social grouping of desks. When comparing the workplace layout, the building appears to hang back from more innovative space planning systems, approached by Hetzberger's in the 1970s and developed in Europe by the time of the building's construction, perhaps being based on a slightly 'outmoded' American model.

APPENDIX I - HERITAGE SIGNIFICANCE REPORT (CONTD.)

5.0 Assessment of Significance using Architectural Heritage Protection Guidelines

5.1 The following paragraphs take the building through the tests prescribed by the Architectural Heritage Protection Guidelines (AHPG) for Planning Authorities produced by the Department of Arts, Heritage and the Gaeltacht, in October 2011, which are used to establish whether a structure holds special interest, and as such, might merit protection. We understand there is currently no intention on the part of the City Council to designate protected status for the Citibank building. It is used here solely to provide a method of analysis. The interest categories are: architectural; historical; archaeological; artistic; cultural; scientific; technical; and, social.

Architectural interest

5.2 The characteristics of architectural interest may be attributed to a structure or part of a structure with such qualities as the following, set out in (a)–(e) below:

a) A generally agreed exemplar of good quality architectural design.

5.3 The building did win the RIAI regional award with the citation **"**Corporate architecture at its international best, whilst respecting the peculiarity of its siting on the city quays**".** This, and the generally positive publications at the time of completion, seem to suggest an approval of the scheme. On the other hand, both in the award citation and the journal articles, emphasis is placed primarily on the scale and prestigious nature of the international commission rather than any innovative or aesthetic aspect of the design. Though overall, it can be considered a building of its time linked to the late 20th century riverside redevelopment on North Wall Quay, there was greater innovation in the accommodation of office workers in the rest of Europe, and this development was arguably focused more on a provision for a great number of workers, rather than perhaps on the quality of the work experience (see paragraphs 4.8-4.9). This criterion is therefore not fully met.

b) The work of a known and distinguished architect, engineer, designer or craftsman.

5.4 It is the work of a distinguished architect, Ronnie Tallon acknowledged to be of the highest significance in the world of Irish architecture, with the accolade of being one of very few 20th and 21st century architects to have protected structures to his name. This building was designed in the latter part of his career, spanning over 60 years from the late 1950s to 2014. The site represents one of Tallon's very large schemes but designed in a move away stylistically from his most distinguished works. Notably, his master works designed with a rigorous Miesian approach which have been selected for protected status. While being authored by a most significant architect, but not considered as an exemplar of Tallon's work, this criterion is only met in part.

c) An exemplar of a building type, plan-form, style or styles of any period but also the harmonious interrelationship of differing styles within one structure.

5.5 The site was purposely designed for an important client, Citibank Group, as headquarters. The specific brief for this prestigious commission was to maximise the capacity of the site with arguably more of a 'corporate' design focus. Overall, it is not considered to represent an exemplar as a late 20th century commercial building, and its planform maximises rather than incorporates significant innovation relating to the design of the office environment. The overall architectural ambition appears focused on maximising the site's capacity with the exception of the setback canted western entrance element. This element arguably creates some ambiguity in the design of the building which otherwise has a symmetry to the river front. This symmetry is dispelled with this side access entrance. Seen in pure orthographic projection it is of absolute symmetry, but in real life the canted part is set back, leaving the remaining asymmetrical main river facade somewhat inadequate in its composition. The criterion is not met.

d) A structure which makes a positive contribution to its setting, such as a streetscape or a group of structures in an urban area, or the landscape in a rural area.

5.6 The building is one of a group of blocks at the IFSC 'extension', which includes Mayor House and the A & L Goodbody building also by Scott Tallon Walker. Mayor House has recently been re-fenestrated and the Goodbody building is in the process of being radically rebuilt with only the structural frame being retained and additional floors added. The site's setting is formed by these and by other late 20th century or early 21st century blocks of mediocre quality. It does therefore reflect the late 20th century setting that surrounds it but does not make a particularly significant setting contribution overall. The criterion is therefore not met.

e) A structure with an interior that is well designed, rich in decoration, complex or spatially pleasing.

5.7 The building received a joinery award in 2000 for the 'level of integration of timber elements' in the scheme by Joseph McNally Joinery Ltd. Much of the timber elements appear retained, particularly in the atrium spaces, and the interiors are clearly competently designed to a high standard, but are not considered to display specific artistry or unusual detailing. The atriums are impressive spaces but, overall, the interiors cannot be defined as extraordinary. Therefore, this criterion is not met.

Response to architectural interest:

5.8 Taking into account all five qualities (a-e) which form the criteria here, only one is partially met, that of a significant architect. Its architectural interest lies therefore primarily on that of a distinguished authorship. This is tempered by the fact that the building does not form part of Tallon's most recognised period of his career, reflected in the number of his 1960s and 1970s buildings receiving protected status. Rather, it is arguably of an era in Tallon's professional life where the rigours of modernist design were modified to a more conservative approach to contextualism, which may have reduced the architectural rigours of previous works.

Historical interest

5.9 The notion of historical interest underpins a general belief that it is worthwhile to preserve and conserve structures, sites and information from past centuries.

5.10 The level of importance of the historical connection and its relationship to the existing fabric of the structure should be assessed. The historical interest relating to a structure or parts of a structure may be identified in various ways.

a) A structure may have historical interest as the location of an important event that occurred in, or is associated with it, or by its association with a historic personality. Some events or associations may be so important that the place retains its significance regardless of subsequent alteration. Where an otherwise unremarkable structure has historical associations, it may be more appropriate to commemorate the association with a wall-mounted plaque. Where the decision is difficult, it is helpful to discover whether other buildings connected with the personality or event still exist (and if they are protected) and to make an assessment that takes account of the value of such a group.

b) A structure may have influenced, or been influenced by, an historic figure. Important people may have lived in the structure or have been otherwise associated with it – for example its patron, designer or builder. Places in which evidence of an association with a person survive, in situ, or in which the settings are substantially intact, are of greater significance than those which are much changed or in which much evidence does not survive.

c) Historical interest can be attributed where light is thrown on the character of a past age by virtue of the structure's design, plan, original use, materials or location.

d) A structure may be a memorial to a past event.

e) A structure itself may be an example of the effects of change over time. The design and fabric of the structure may contain evidence of its former use or symbolic meaning. This may be the case with former gaols or churches that have since changed and, in so doing, illustrate a historic development.

f) Some fixtures and features may survive, for example in consistory courts and courts of law, that are important evidence of former liturgical or legal practice and may have special historical interest for that reason.

g) Some unusual structures may have historical or socio-historical interest, for example, early electricity substations, 'Emergency' era military pillboxes or sentry-boxes. Although not yet of popular heritage significance, such structures can nonetheless have special historical and social interest.

APPENDIX I - HERITAGE SIGNIFICANCE REPORT (CONTD.)

h) Special historical interest may exist because of the rarity of a structure. Either few structures of an identifiable type were built at a particular time, or few have survived. In either case, the extant structure may be one of the few representative examples of its time that still exists in the national, regional or local area. The rarity of surviving examples of a building type can ensure that special historical interest accrues to them. A planning authority should give careful consideration to protecting any examples of rare structures in its area, bearing in mind the degree to which past interventions may have altered their character.

Response to historical interest:

5.11 There is no known association to a historically significant person or event other than both its distinguished and most prolific architect and the arrival of the U.S. Citibank Group in Dublin. It does not represent a rare example of a late 20th century commercial building as part of a wave of redevelopment along this tract of the riverside. It was constructed by 2000 as one of a series of blocks within the International Financial Services Centre (IFSC) extension area of central Dublin established in the 1980s as an urban regeneration on the derelict state-owned former port authority lands of the reclaimed North Wall and George's Dock areas of the Dublin Docklands.

5.12 With regards to architectural links to the history of the site and its surroundings, the area was characterised by low-lying wasteland until the early 18th century, when land to the east of the city was set out in lots on a regular grid pattern parallel to the quay. The scale of the building to some extent reflect qualities of the grid-like subdivision of the quayside, but its canted south western corner breaks away from this linearity. The site does not appear to have previously significant buildings associated to the port and docks but was only occupied by low quality industrial buildings or temporary structures. Surviving historic fabric lies outside the site as granite quay walls and associated elements (such as steps, mooring rings etc.) of the North Wall Quay, which are protected structures, on the riverfront.

5.13 Arguably it formed part of the economic phase of regeneration of this area of Dublin and of Ireland as a whole when, through the ambition of the IFSC, important companies were choosing to move business to Ireland and to build headquarters in Dublin. However, this is not considered to be a strong enough quality to meet the overall criterion for historical interest.

Archaeological interest

5.12 Special archaeological interest is essentially defined by the degree to which material remains can contribute to our understanding of any period or set of social conditions in the past (usually, but not always, the study of past societies). The characteristic of archaeological interest in the context of the RPS must be related to a structure. Structures of special archaeological interest may also be protected under the National Monuments Acts.

5.13 Structures can have the characteristics of both archaeological and architectural interest, as these are not mutually exclusive. For example, the party walls or basements of houses of later appearance may contain mediaeval fabric and reveal information of archaeological interest. The standing walls of a sixteenth-century tower house will have both characteristics of interest. Fragments of early fabric, including carved or worked stone, may have been re-used in later buildings giving these structures archaeological significance as the current context of historically significant material. A complex of industrial buildings may have archaeological interest because of its potential to reveal artefacts and information about the evolution of industry that may be useful to archaeologists, historians and the public.

5.14 Some structures may be linked with a specific historic event or period in time such as the Treaty Stone and the Emergency era pillbox, while the special interest of others may lie in the accumulation of historical evidence contained within their built fabric.

5.15 A structure of special archaeological interest will contribute to an understanding of the past whether through the information it can provide on past industrial processes, or its built form, having a corbelled upper floor or its reuse of fragments from an earlier building.

Response to archaeological interest:

5.16 The building dates from the year 2000 on previously developed land. The area was characterised by low-lying wasteland until the early 18th century, when land to the east of the city was set out in lots on a regular grid pattern parallel to the

quay. By the 19th century, 'campshires' were established so named because various British military regiments, such as the Gloucestershires or Leicestershires, would camp there before setting off or returning from overseas, making 'campshire' a portmanteau of 'camp' and '-shire'. Before the Dublin Port facilities moved down river, this was the area of the Dublin quays where ships were loaded and unloaded. The site does not appear to have previously had significant buildings associated to the port and docks but was only occupied by warehousing, industrial buildings or temporary structures. It is likely that the construction of the current building would have disrupted substantial archaeological potential. Surviving historic fabric lies outside the site as granite quay walls and associated elements.

Artistic interest

5.17 Special artistic interest may be attributed to a structure itself, or to a part of a structure, for its craftsmanship, design or decoration. Examples could include:

a) examples of good craftsmanship;

b) decoratively carved statuary or sculpture that is part of an architectural composition;

c) decoratively-carved timber or ceramic-tiled shopfronts;

d) ornate plasterwork ceilings;

e) decorative wrought-iron gates;

f) religious art in a place of public worship such as the Stations of the Cross or stained-glass windows;

g) fixtures and fittings such as carved fireplaces, staircases or light-fittings;

h) funerary monuments within a graveyard;

i) the relationship of materials to each other and to the totality of the building in which they are situated, if these have been designed as an ensemble.

5.18 For an artistic work to be given protection under the Act, its degree of annexation to the structure should be taken into account. If the work of art is effectively fixed to the structure, it can be considered a part of the structure and therefore protected.

5.19 Elements of artistic interest can make a significant contribution to the character of a structure whether created by a renowned artist such as Harry Clarke or by lesser known or anonymous craftsmen of any era.

5.20 Carnegie libraries are physical reminders of the development of culture and learning in society, while buildings such as the Tyrone Guthrie Centre foster present-day creative artists. These buildings may be deserving of protection for their special cultural interest in addition to any other special interest they may have.

Response to artistic interest:

5.21 The building is designed in a corporate style primarily devoid of specific artistic representation. It does not include significant examples of decorative or artistic craftsmanship. It is therefore considered that the building does not hold significant artistic interest.

Cultural interest

5.22 The characteristic of cultural interest permeates architectural heritage and can, in the broadest terms, include aesthetic, historical, scientific, economic or social values of past and present generations. Special cultural interest applies to:

APPENDIX I - HERITAGE SIGNIFICANCE REPORT (CONTD.)

a) those structures to which the Granada Convention refers as 'more modest works of the past that have acquired cultural significance with the passing of time';

b) structures that have literary or cinematic associations, particularly those that have a strong recognition value;

c) other structures that illustrate the development of society, such as early schoolhouses, library buildings, swimming baths or printworks. If these associations are not related to specific aspects of the physical fabric of a structure, consideration could be given to noting them by a tourism plaque or other such device.

Response to cultural interest:

5.23 The building does not hold significant cultural interest based on its function or age. It was purpose built as an office building in 2000 and has remained in that use. It is therefore not found to have particular cultural value.

Scientific interest

5.24 The scientific interest, or research value, of a structure will depend on the importance of the data involved and on its rarity and/or quality. Its scientific interest should also be assessed as to how well it represents the area of research in question and the degree to which the structure may contribute further objective information. For example:

a) the results of scientific research may be seen in the execution of the structure;

b) the materials used in the structure may have the potential to contribute to scientific research, for example extinct pollen or plant species preserved in the base layers of ancient thatch roofs;

c) the structure may be associated with scientific research that has left its mark on the place, such as early Ordnance Survey benchmarks carved into stonework.

5.25 The use of a structure such as the Great Telescope at Birr Castle can contribute to its special scientific interest. So too can physical evidence of scientific research on the built fabric such as Ordnance Survey benchmarks or the archaeo-botanical evidence to be gleaned from historic underlayers of thatch or other organic materials.

Response to scientific interest:

5.26 The building does not hold significant scientific interest.

Technical interest

5.27 Special technical interest in a structure relates to the art of the structural engineer in devising solutions to problems of spanning space and creating weatherproof enclosures. It may be found in structures which are important examples of virtuoso, innovative or unusual engineering design or use of materials. A structure may be of special technical interest for one or more of the following reasons:

a) it displays structural or engineering innovation evidenced in its design or construction techniques such as the use of cast- or wrought-iron prefabrication or an early use of concrete;

b) it is the work of a known and distinguished engineer;

c) it is an exemplar of engineering design practice of its time. For example, a bridge may be a masonry arch, an iron suspension or a concrete span;

d) it displays technically unusual or innovative construction or cladding materials, such as early examples of glazed curtain walling, prefabricated concrete plank cladding or Coade stone;

e) contains innovative mechanical fixtures, machinery or plant or industrial heritage artefacts that describe the character of production processes. The specifically industrial aspect of some sites like mill buildings, mill-ponds, tailings or derelict mines can often have a technical heritage value;

f) purely special technical interest can be ascribed to the innovative engineering qualities of a structure, as distinct from the building's appropriateness for use, or its appearance or form.

5.28 Special technical interest can be associated with civil engineering achievements such as the construction of bridges, canals and aqueducts and also with the early or innovative use of materials such as concrete or steel.

Response to technical interest:

5.29 There are no known technical innovations of significance associated with the building.

Social interest

5.30 The characteristic of special social interest embraces those qualities for which a structure, a complex or an area has become a focus of spiritual, political, symbolic or other sentiment to any group of people. A community may have an attachment to a place because it is an essential reference point for that community's identity, whether as a meeting place or a place of tradition, ritual or ceremony. The configuration, disposition or layout of a space or group of structures, where they facilitate behaviour that would otherwise be difficult or impossible, may be of social interest. This category of special interest may sometimes not be directly related to the physical fabric of a particular structure or structures and may survive physical alteration. Care should be taken to recognise the pattern or internal relations of the parts of the structure that constitute its special interest, in order to ensure that they be conserved.

5.31 The fixtures and features that testify to community involvement in the creation of a structure, or have a spatial form or layout indicating community involvement in the use of a structure, could include such elements as memorials, statues or stained-glass panels.

5.32 A structure may display vernacular traditions of construction and may be set in a group or area which illustrates the social organisation of the inhabitants. Most obviously this would include thatched cottages. In vernacular buildings, elements of the plan-form (for example, direct-entry, lobby-entry, doors opposite one another etc.), as well as the roofing material of otherwise ordinary structures may be distinctive and have special social interest.

5.33 Types of decoration may have artistic as well as social interest, such as shell houses or the local manifestation of exuberant or astylar stucco decoration where it is particular to a town or region.

5.34 A social interest could also be attributed to structures illustrating the social philosophy of a past age, as in the case of philanthropic housing developments. Structures which illustrate a particular lifestyle or social condition, for example holy wells, are to be found in many parts of the country. Care must be taken to ensure that there is sufficient physical fabric to such places for them to be defined as 'structure'.

Response to social interest:

5.35 The building is not considered to have social significance as intended in the above test.

APPENDIX 1 - HERITAGE SIGNIFICANCE REPORT (CONTD.)

6.0 Conclusion

6.1 1 North Wall Quay was designed as a purpose built HQ office for Citibank by a distinguished Irish architect, with a long and prolific career, Ronnie Tallon, and this assessment puts the building in the context of Tallon's work.

6.2 When put through the tests provided by AHPG, the building performs favourably only in a limited way in the 'architectural interest' criterion by being authored by Tallon, but not representing an exemplar of his work.

6.3 When contrasting the building architecturally with more rigorous examples of Tallon's work, in particular with the Mieisian masterworks acknowledged for their significance with protected status, it is apparent that its architectural merits are influenced by a postmodern contextualism and therefore are not comparable.

6.4 When comparing the provision of office space and the approach to delivering a cooperative working environment, the building does not reflect more innovative space planning systems developed in Europe by the time of its construction, relying perhaps on a more 'outmoded' American model of office architecture.

6.5 It is considered therefore, that if the site were to be redeveloped, there would not be a significant loss to Dublin's overall heritage or architectural fabric.

1 NORTH WALL QUAY - HERITAGE SIGNIFICANCE REPORT (CONTD)

RONNIE TALLON - SELECTED LIST OF WORKS

1951 Post Office Drogheda for the Office of Public Works under Raymond McGrath

1958-65 Abbey and Peacock Theatre building, Dublin / **1965 – 1967 Gold Medal - Commended, from the RIAI**

1959 Radió Telefís Éireann television building, Donnybrook, Dublin / **1959 – 1961 Gold RIAI award**

1960s Masterplan and extensive buildings for the integrated 300-acre UCG campus, Galway

1962 GEC Factory, Dundalk, Co. Louth (Ecco Limited) / **1962 – 1964 Gold RIAI award**

1964 Church of Corpus Christi Knockanure, in the parish of Moyvane, Co. Kerry

1967 Administration building, RTÉ, Donnybrook, Dublin / **1965 – 1967 Gold Highly Commended RIAI medal**

1968 Bank of Ireland headquarters at 50–55 Baggot Street, Dublin, constructed in two phases between 1968 and 1978 (with Peter Doyle)

1969 P J Carroll's factory in Dundalk / **1968 – 1970 Gold Highly Commended RIAI medal**

1973 Radio building, RTÉ, Donnybrook, Dublin / **1968 – 1970 Gold Highly Commended RIAI medal**

1970 Foxrock home, Tallon House, Dublin / **1971–3 Silver medal for housing by the RIAI**

1972 Lisneys Offices, Scottish Providence, St Stephen's Green, Dublin

1973 'Goulding summerhouse' near Enniskerry (restored in 2000) for Basil Goulding

1974 O hEocha House in Galway for the family of Colm O hEocha, the former president of UCG

1979 'Physical arrangements' for the visit of Pope John Paul II - outdoor cathedral mound with cross Phoenix Park - awarded a papal knighthood for his efforts

1984 Restoration project Guinness Hop Store and selecting artists for exhibition, Dublin

1989 Public art 'Tulach a' tSolais' at Oulart, Co. Wexford, with sculptor Michael Warren (whose Gorey studio he had previously designed in 1980). A bisected tulach or burial mound, it commemorates the United Irishmen's uprising of 1798

1995 Second phase of controversial civic offices project at Wood Quay - Sam Stephenson's bunker-like, phase-one office towers were integrated into an expanded campus. STW won an international architectural competition for this project.

2000s Renovating P J Carroll's factory for the Dundalk College of Information Technology (DKIT) / **2011 'Best conservation/ restoration project' by the RIAI and 2012 RIBA Award**

2000s Buildings at Trinity College, UCD and many in Docklands.

APPENDIX 1 - HERITAGE SIGNIFICANCE REPORT (CONTD.)

1 NORTH WALL QUAY - HERITAGE SIGNIFICANCE REPORT (CONTD)

RONNIE TALLON - PROTECTED STRUCTURES

1964 Church of Corpus Christi Knockanure, in the parish of Moyvane **– Kerry County RPS Ref.No. 1-1**

1969 P J Carroll's factory in Dundalk - **Dundalk Institute of Technology – Louth County Council RPS Ref.No.D182**

1968 Bank of Ireland headquarters at 50–55 Baggot Street, Dublin, constructed in two phases between 1968 and 1978 (with Peter Doyle) **Miesan Plaza – Dublin City Council RPS Ref.No.370**

1970 Foxrock home, Tallon House **– Dun Laoghaire Rathdown RPS Ref.No.2045**

1973 Goulding Summerhouse near Enniskerry (restored 2000) for Basil Goulding **– Wicklow County Council RPS Ref.No.03-37**

1979 The Papal Cross, Acres Road, Phoenix Park, Dublin 8, for the visit of Pope John Paul II - **Dublin City Council RPS Ref. No.8798**

1962 – 1979 RTE Campus: 5 buildings comprising: (1) Television Building, 1962 and 1979 extension; (2) Scene Dock Building c. 1965-69 (exterior and lightweight trussed roof structure); (3) Restaurant Building c.1965 (excluding later extension); (4) Administration Building, 1967 (excluding later extension); and (5) Radio Building, 1973 - **Dublin City Council RPS Ref.No.8888**

SCOTT TALLON WALKER – FURTHER PROTECTED STRUCTURES

1937 Geragh Haus, designed by Michael Scott as a home for himself **– Dun Laoghaire Rathdown RPS Ref.No.D1015**

1953 Busáras designed by the architectural firm of Michael Scott between 1946 and 1953, the design team included Wilfrid Cantwell, Kevin Fox, Robin Walker, Kevin Roche and Pat Scott (mosaics), with Ove Arup as the consulting engineer - **Busáras RPS Ref.No.7852**

APPENDIX 2 - VISUAL LAB METHODOLOGY

Photo-montage Report

1 NORTHWALL QUAY, NORTH DOCK, DUBLIN

December | 23

Photomontage Methodology

3D Modelling
2D CAD drawings for landscaping was provided by Cameo & Partners and a 3D Revit model were supplied by Henry J. Lyons Architects. Visual Lab used these to produce a detailed 3D model of the proposed building and associated landscaping. Existing topographical surveys were also provided by Henry J. Lyons Architects.

Photography
All photographs we taken by Brian MacLochlainn using a high resolution Sony 7R2 35mm Camera using a variaty of profeccional lenses (24 mm tilt shift and a 50 mm). The lense type is shown on the bottom left of each page.

A plumb line was used to mark the position of the centre of the camera and to confirm a camera height of 1.6m. A mark was sprayed on the ground at each camera position and a photograph taken of the camera position for reference. Additional detail photographs of the site area and surrounds were also taken for reference purposes using a variety of lenses.

Survey Information
In all cases the camera positions and control points were surveyed by CSS Surveys. Key static points that were visible in the photographs were also surveyed to serve as control points. The camera positions and control points were then related back and aligned into the Base Model (all at National Grid).

Base Model
The provided topographical survey and proposed model were over-laid and aligned to create a 'Base' model file. This Base model allowed for the accurate alignment of the proposed buildings, camera positions and reference points. This Base model was updated throughout the design process.

Photo matching
Using 3D Studio Max software a virtual camera was positioned using the camera locations from surveyed information and an accurate fit between the camera and the photograph was achieved by precisely matching the surveyed static features (control points) in the rendering to the corresponding points in the background photograph.

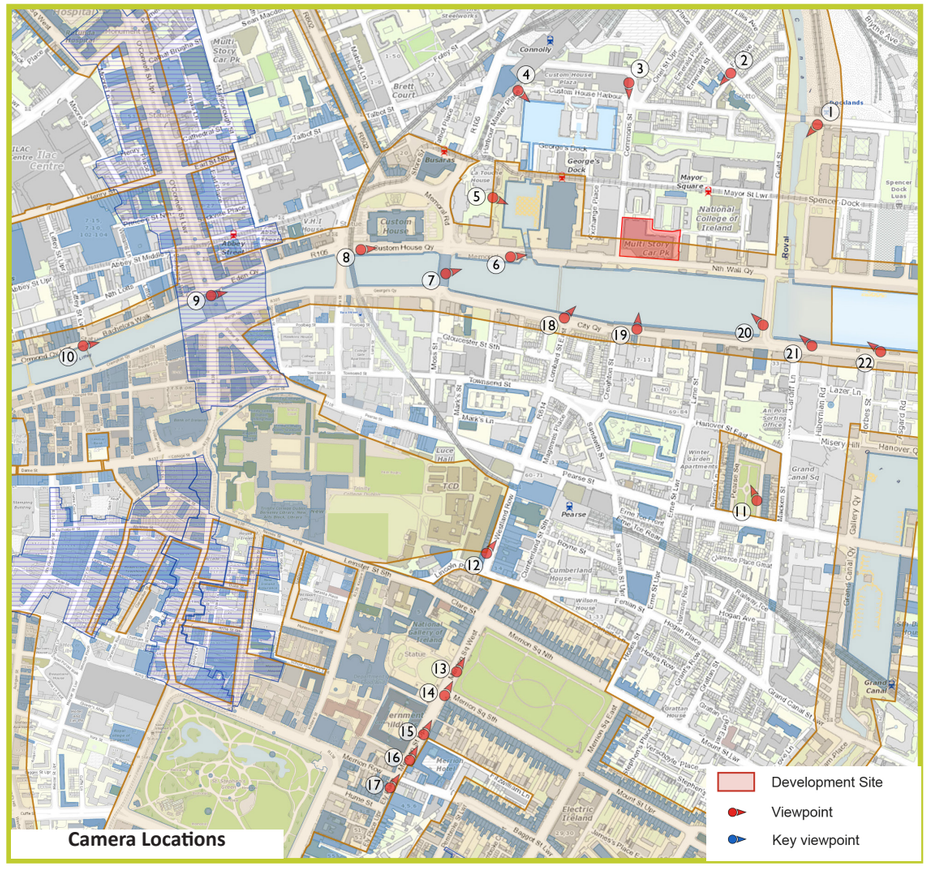
Rendering
The models were textured and rendered using VRAY rendering engine. The materials and lighting were adjusted to try an mimic real work scenarios - building within the scene were used as a reference to obtain valuable visual clues as to how the light would react with the proposed building. A computer image was produced (rendered) and then combined with the background photograph using digital compositing software.
Using the detail photographs for reference the images were then cropped to remove any parts that would be screened by existing trees, topography or buildings, leaving only the parts, which would be visible. The photomontages are presented as "proposed", with additional proposed planting.

Presentation
As photography cannot present what the eye sees in reality, it is intended that the photomontages are used as a tool to aid visual assessment. They should be viewed on site and compared with the real scene.

Each view is presented on 2 sheets:
Sheet 1 - Existing site pre construction
Sheet 2 - Post construction
Sheet 3 - Post construction with cummulative buildings (profile of each building shown in various colours)

Conclusion
We have outlined our procedure for the generation of the photo-match. We have re-verified our results and we are confident that these images give a fair and true representation of the proposed development.

Notes
Subject to accurate survey information, the position and scale of a building in a scene can be verified mathematically. Whilst position, height and scale will be objectively accurate, subjective judgement must be used when lighting is being assessed and therefore a definitive and objectively verified agreement on lighting is not possible.
Visual Lab recommends that all parties are mindful that Visual Impact Views should be used as a complement to site based assessment.



Camera Locations

Prepared by
Seamus O'Callaghan
B. Eng
Visual Lab Limited
Mazars Place, Grattan Rd, Galway
T: 091 726928
E: info@visuallab.ie
W: www.visuallab.ie

visual lab

THIS PAGE IS INTENTIONALLY LEFT BLANK