

File With _____

SECTION 131 FORM

Appeal NO: ABP 312642-22Defer Re O/H ☐

TO: SEO

Having considered the contents of the submission (dated/) received 22/2/22from Relatives of the Signatoriesto the Proclamation of the Irish Republic

I recommend that section 131 of the Planning and Development Act, 2000

be/not be invoked at this stage for the following reason(s): No new plissueE.O.: Rus a DDate: 11/3/22

To EO: _____

Section 131 not to be invoked at this stage. ☐Section 131 to be invoked – allow 2/4 weeks for reply. ☐

S.E.O.: _____

Date: _____

S.A.O.: _____

Date: _____

M _____

Please prepare BP _____ - Section 131 notice enclosing a copy of the attached submission

to: _____

Allow 2/3/4 weeks – BP _____

EO: _____

Date: _____

AA: _____

Date: _____

The Secretary,
An Bord Pleanála.

Re. Observation on Appeals.
Ref. Number 2862/21.
Dublin Central
(Moore Street)

AN BORD PLEANÁLA	
LOG:	04 9462-22
ADP:	
22 FEB 2022	
Fee: €	50
Type:	CASE
Time:	15:19
By:	HAND

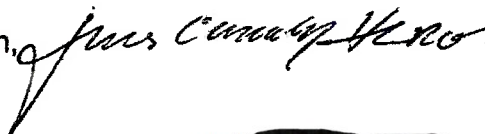
Dear Secretary,

I wish to submit an observation on the Appeals against the granting of consent in relation to planning application reference number 2862/21.

I do so on behalf of **Relatives of The Signatories to The 1916 Proclamation** and enclose the fee of 50 euro as required.

Sincerely,

James Connolly Heron,
4 Oxford Road,
Ranelagh,
Dublin 6.



mob [REDACTED]

RELATIVES OF THE SIGNATORIES TO THE PROCLAMATION OF THE IRISH REPUBLIC

OBSERVATION

Objection to planning application ref. number : 2862/21

Opening Comment: The submission of three separate planning applications (2861/21 - 2862/21 & 2863/21) for a portion of the Dublin Central Site is confusing and misleading and requires planners to consider a development out of context with plans for the wider area. These applications cannot be considered in isolation.

The Moore Street Advisory Group.

The Relatives of the Signatories to the 1916 Proclamation support the implementation of the recommendations of the Securing History Report of the Moore Street Advisory Group to Minister Darragh O' Brien TD as agreed by all participants.

They are as follows:

1. The development of the Moore Street Battlefield Area as part of a 1916 historic cultural quarter.
2. The preservation of streetscapes.
3. The avoidance of demolition of historic structures.
4. The development of appropriate sympathetic architecture.
5. The retention of Moore St and adjacent lanes, street paving and lighting.
6. The preservation of the existing lines of the street and lanes and the restoration of streetscapes are essential.
7. The retention of historical structures and of the line and form of 10 to 25 is integral to this approach.
8. The Group endorses the renovation/retention of O'Rahilly Parade, Moore Lane and Henry Place, the retention of the lines of the lanes and full restoration of surfaces kerbs and street furniture.

Implementation: The Hammerson application does not meet the recommendations of the Advisory Group to The Minister. This can be attributed to their failure to fully engage in meaningful deliberations with the members as stakeholders and interested parties.

The National Museum of Ireland:

The Moore Street area is a 'theatre of conflict and the most important historic site in modern Irish history'.

The High Court:

Mr Justice Max Barrett held that the entire Moore Street Battleground is a National Monument since its preservation is a matter of National importance .

An t Uachtarán Michael D Higgins:

"This area belongs to no one individual group or organisation. It belongs to the people"

Minister Darragh O' Brien:

"Moore Street is the birthplace of the Republic and it must be treasured one of our most important National Monuments"

Minister Darragh O' Brien on introducing his Moore Street Renewal and Development Bill to An Seanad in 2015.

Objections to the Application:

Context:

The 1916 Rising was the only land engagement of note in 20th Century British and Irish military history.

The Moore Street area is the last existing 1916 Battlefield in the City. Of the thirty-one locations in Dublin linked to The Rising nineteen have been demolished or are now unrecognisable as to how that would have appeared at that time.

The Relatives of the Signatories to the 1916 Proclamation are opposed to the application submitted by Hammerson on the following grounds:

The proposed demolition of part of the terrace of houses that was the last headquarters of the Provisional Government of the Irish Republic is contrary to the wishes of Dublin City Councillors who voted unanimously to add no's 10 to 25 Moore Street to the list of protected structures .

We support the submission of The 1916 Relatives Association to the Moore Street Consultative Group in their view 'that its partial destruction removes the footprint that existed 100 years ago and thus renders meaningless the context and setting of The National Monument'.

The proposed demolition of no's 1 to 9 Moore Street is contrary to the recommendations of the Department of Heritage and Housing who wish to see these buildings added to the list of protected structures.

The proposed interference with crucial battle points where volunteers fell wounded or were killed in a cition most notably at Moore Lane and O' Rahilly Parade. The location of a hotel at this loca tion is entirely inappropriate.

The proposed demolition of no.18/19 Moore Street and other 1916 Monuments, buildings and structures that have yet to be independently assessed or surveyed.

The planned appropriation and invasion of the curtilage of National Monuments and protected structures throughout the site.

The proposed interference with the line of streets and lanes that form the evacuation route of volunteers fleeing the GPO under enemy artillery shell fire.

The proposed re-drawing and interference with locations crucial to the story of the evacuation and ground upon which volunteers were killed in action or wounded in battle.

The proposed removal of entire plot lines to the rear of the Moore Street terrace and yards along Moore Street will result in development out of context with the declared National Monument at 14 to 17 contrary to Venice Charter principles and accepted International guidelines on protection of history and heritage.

Conclusion

Dublin City Planners in carrying out their duty to protect and preserve this historic quarter and area of special architectural interest must reject this application out of hand in the National interest, the public interest and in the interest of proper planning and development.

The application does not meet the recommendations of successive Securing History Reports of the Moore Street Advisory Committee to the Minister.

The application does not meet the recommendations of the City Council Moore Street Advisory Committee.

The application runs contrary to The Dublin Development Plan.

The application does not reflect or adequately recognise Moore Street as a place or town place that is of special architectural, historical, archeological, artistic cultural, social or technical interest as a designated Architectural Conservation Area.

We trust The Planning Authority will, in meeting its obligations as guardians of the City and its history and heritage, in the public interest, reject this application as an entirely inappropriate development of the most important historic site in modern Irish history.

The application does not meet the aims and objectives of The Lord Mayor Forum Report.

Professional Critique of the Application:

Kelly & Cogan, Conservation Architects

SPECIFIC EXPERTISE AND QUALIFICATIONS:

The author : **James Kelly**, is a qualified Architect specialising in Conservation, a member of the Royal Institute of Architects in Ireland and of the Royal Institute of British Architects and holds a Bachelors Degree in Architecture from the University of Dublin, a Diploma in Architecture from Dublin Institute of Technology and a Master of Science Degree in Urban Regeneration and Development from Dublin Institute of Technology. He has acted as Board Member and chairman of Dublin Civic Trust, and as an Advisor and Council member to An Taisce The National Trust for Ireland. He has extensive experience of the conservation of the built and Urban Environment and is an RIBA Accredited 'Specialist Conservation Architect' (this being the RIBA equivalent of Grade 1 RIAI Conservation Accreditation) .

Appraisal:

The formatting is confusing and 'muddled' in that the overlap between historic events, proposed commemoration concepts and layouts of new structures are insufficiently delineated. The historic adequately describes the events of Easter 1916 and gives a map and 'timeline' driven view of events in the period immediately prior to the surrender of the insurgents. It fails however to contextualise the Rising against a greater historical and geographic backdrop and tends to isolate these events to their immediate impact upon the Moore Street Area without acknowledging the global and national significance of the insurgency. While 'correct' it does little to enhance knowledge of the events and needs considerable enhancement as against for example the standard presented in the Myles report. In fairness it must also be added that the drawn map record of the volunteers movements and the nature of the fighting is well handled. Strangely the manner in which commemoration of these and similar events has been addressed in Dublin and elsewhere seems to be of greater interest in the context of this report. The manner in which commemoration has been conceptually addressed for Moore Street is problematic in terms of both materiality and the underlying approach. These are summarised in the presentation as follows:

- I. Retaining fabric related to the Easter Rising.
- II. A Memorial Trail
- III. Photographs etched at key locations on buildings
- IV. A new public square with a pedestrian connection to the courtyard of the National Monument
- V. A commemorative sculpture on the square
- VI. Relocating The O'Rahilly's commemorative plaque on the correct side of the street
- VII. A civic building on the square with potential uses as an Irish language centre, dance or cultural venue.

These concepts are highly aspirational and require a great deal further discussion. They seem to derive from a process more akin to advertising / public relations than to conservation or heritage management and we would also be concerned that in a number of instances they would be inappropriate or ill considered

Retaining Fabric:

The statement of intent to retain fabric relating to the Easter Rising is certainly correct.

Appraisal:

That said, the manner in which this is to be addressed appears to be one which would actually result in a loss of such fabric. The paired maps on page 42 are highly misleading and would suggest that no built fabric beyond a small number of wall structures and the National Monuments themselves survive from either 1916 or earlier. This is a significant failing and our own research indicates a considerable number of built structures in some instances dating back to the 1760s and in all cases pre-dating the Easter Rising survive on Moore Street, More Lane and in some instances in the rear halves of the existing buildings on O'Connell Street west. One notable failing in this regard is the failure to recognise the survival of the original 1760s building plots and their boundary / party walls – particularly in the lands to the rear of the Moore Street Houses. These have a particular significance not only in that they represent the survival of the entirety of the original 18th century urban plots but also in that one of the main impediments preventing the insurgents from progressing through the back-lands of the houses was the presence of the east – west garden and party walls

- A new public square with a pedestrian connection to the courtyard of the

National Monument:

This proposal involves the removal of significant areas of the setting about the national monument buildings and would eradicate the plot outlines of a number of the original 1760s houses.

Appraisal:

It is difficult to see how this proposal can be of benefit to the historic environment as it is of such a nature as to suggest a significant lack of awareness or understanding of the relevant ICOMOS Conservation Charters which apply in relation to this site, namely:

1. The Venice Charter (1964)¹
2. The Washington Charter (1987)²

1 The Venice Charter for the 'Conservation and Restoration of Monuments and Sites' of 1964, which resulted in the establishment of the 'International Council on Monuments and Sites' (ICOMOS)

2 Charter on the 'Conservation of Historic Towns and Urban Areas' - Adopted by ICOMOS General Assembly in Washington, DC, October 1987

3. The Burra Charter (1999)³

This proposal alone (for the formation of a new square at the heart of the historic built receiving environment) is at odds with almost the entirety of the Venice Charter in respect of Articles 1, 3, 5, 6 and 14;

Article 1.

The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time

Article 3.

The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence

Article 5.

The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

Article 6.

The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and color must be allowed.

Article 14.

The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.

It is also in conflict with Principles and Objectives 2a, 2c, and 2e of the Washington

Charter:

2 Principles and Objectives: Qualities to be preserved include the historic character of the town or urban area and all those material and spiritual elements that express this character, especially:

- a) Urban patterns as defined by lots and streets;
- c) The formal appearance, interior and exterior, of buildings as defined by scale, size, style, construction, materials, colour and decoration;
- e) The various functions that the town or urban area has acquired over time. Any threat to these qualities would compromise the authenticity of the historic town or urban area."

It conflicts severely with Articles 2, 3, 8, 15, 21, 22, of the Burra Charter:

Article 2. Conservation and Management

2.1 Places of cultural significance should be conserved.

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

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

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

3 The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance

Article 3. Cautious Approach

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

3.2 Changes to a place should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 8. Setting

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

Article 15. Change

15.1 Change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. The amount of change to a place and its use should be guided by the cultural significance of the place and its appropriate interpretation.

15.2 Changes which reduce cultural significance should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant fabric of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be reinstated when circumstances permit.

Article 21. Adaptation

21.1 Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance of the place.

21.2 Adaptation should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

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

interpretation and appreciation.

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

Again, it is difficult to see how this proposal can be of benefit to the historic environment as it is of such a nature as to suggest a significant lack of awareness or understanding of the relevant ICOMOS Conservation Charters which apply in relation to this site, namely:

- 1 The Venice Charter (1964)
- 2 The Washington Charter (1987)
- 3 The Burra Charter (1999)

+++

This proposal alone (for a new building at the heart of the historic built receiving environment) is at odds with almost the entirety of the Venice Charter in respect of Articles 1, 5, 6 and 14;

Article 1.

The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time

Article 5.

The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

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The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and color must be allowed .

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The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles."

It is also in conflict with Principles and Objectives 2a of the Washington Charter:

"2 Principles and Objectives: Qualities to be preserved include the historic character of the town or urban area and all those material and spiritual elements that express this character, especially:

a) Urban patterns as defined by lots and streets;

It conflicts severely with Articles 2, 3, 8, 15, 21, 22, of the Burra Charter:

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- 2.1 Places of cultural significance should be conserved.
- 2.2 The aim of conservation is to retain the cultural significance of a place.
- 2.3 Conservation is an integral part of good management of places of cultural significance.
- 2.4 Places of cultural significance should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious Approach

- 3.1 Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.
- 3.2 Changes to a place should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 8. Setting

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

Article 15. Change

- 15.1 Change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. The amount of change to a place and its use should be guided by the cultural significance of the place and its appropriate interpretation.
- 15.2 Changes which reduce cultural significance should be reversible, and be reversed when circumstances permit.
- 15.3 Demolition of significant fabric of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be reinstated when circumstances permit.

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- 21.1 Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance of the place.
- 21.2 Adaptation should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New Work

- 22.1 New work such as additions or other changes to the place may be acceptable where it

respects and does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation.

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

Appraisal:

There is however little in the way of a comprehensive and correct interpretation and assessment of the buildings of the east side on a building by building basis nor is there any assessment of the historic morphology of the subject lands. In particular, there is no appraisal of the structures and plots under the relevant 'Categories of Special Interest' (Architectural, Historical, Archaeological, Artistic, Cultural, Scientific, Technical or Social) which is of relevance when one considers the overall setting of the street and its special interest. Neither is there any coherent methodological approach in the form of a Heritage Impact Appraisal detailing the impact of the proposed development upon the Heritage Environment. In consequence the highly important process of mitigation of adverse impact of the proposed development has not been addressed.

UPDATED DESIGN THOUGHTS:

Appraisal:

As before the most worrying aspect of the proposed development insofar as any design intent can be determined from the presentation drawings, is the significant impact upon the Moore Street terrace occasioned by the formation of new link through a new square to O'Connell Street.

SUMMARY:

We would have a particular concern that notwithstanding the significance of the Heritage Environment that there is little or no awareness in the presentation proposals of the requirements of the ICOMOS Conservation Charters. This is a fundamental flaw the importance and magnitude of which is difficult to overstate. It is difficult to avoid concluding that the development as proposed is severely lacking in insight or understanding of the heritage context either at a built or urban level and that the design response is 'internationalised' to such a degree as to erase the 'sense of place' inherent within this environment. Neither is any great understanding evident of the principles of 'Place' 'Cultural Significance' or 'Cultural Heritage'. It is worth considering these concepts in some detail for the purposes of clarity: Structure / Place of Cultural Significance: A structure or place perceived to be of value to society, as a result of its continuity of presence and worth (as a synthesis of its historical, emotional, cultural and spiritual significance) which has historically established value for its social, architectural and aesthetic worth.

5. Cultural Heritage: As defined in Article 1 of 17th Session of UNESCO6

6 The General Conference of the United Nations Educational, Scientific and Cultural Organization meeting in Paris from 17 October to 21 November 1972, at its seventeenth session:

"For the purposes of this Convention, the following shall be considered as "cultural heritage": monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view."

Against this backdrop it is clear that the goals of Urban Regeneration may not simply be achieved by the provision of accommodation, the establishment of amenity, availability of work or ease of access to services but that other issues associated with memory, (both group and individual), identity and character in respect of place are involved.

Loss of place in the context of the loss of morphology or of heritage fabric occurs for various reasons and under varying circumstances, some traumatic some not so. An example of the former might be the devastation caused over a short period – perhaps a few hours – as a consequence of an act of violence – naturally invoked or otherwise: The destruction of the remains at Palmyra, the fire-bombing of Dresden, the loss of Bam in Iran or the Santa Catalina Monastery in Peru, both to earthquakes or the Glasgow School of Art, lost to fire. Equally, some loss may not be regarded as traumatic, notwithstanding the significance of the loss – historic loss over an extended period of time comes to mind, such as for example the gradual erasure of the mediaeval streets and burbage plots of Dublin, Norberg Schulz (1980) argues that in the built environment the concept of place has a meaning beyond the immediate accommodation provided or value of the property –he names this phenomena the 'genius loci' or the 'spirit of the place' in which the built environment is a potentially 'meaning giving place and argues that where the 'traditional' urban structure of place is lost, the landscape is deprived of it's 'meaning'. He goes on to discuss this crisis as an urban problem and characterises the loss of built fabric as the loss to man of individuality and belonging and argues that that in such circumstances, all 'qualities' are lost and that such loss of recognisable forms of spatial structures which secure the identity of a settlement might be regarded as an 'environmental crisis'. This is the background against which these proposals must be considered.

We would conclude that the presentation proposals do not adequately respond to these issues, that they are inadequately detailed and that in particular the Heritage Environment is not properly understood.

James Kelly BArchSc DipArch MScUrd RIAI RIBA

RIBA Accredited 'Specialist Conservation Architect'

ROOF Of No. 18

The roof over the original house at no. 18 is curved, comprising of 'Belfast' or 'Bowstring' trusses, where the top member of the truss is curved and formed by sandwiching together timbers and then bent under stress. The 'Belfast' truss was introduced circa 1860 to meet the demand for efficient wide span industrial buildings, although not commonly used until the early 1900's. The reason for this type of truss and roof in this situation would be light weight retro-fit with a very low profile, which would have suited this building once the top floor was removed. The trusses are boarded and a torch on felt lining has been fitted externally, which covers the roof and its original roof light, etc. A more detailed inspection/survey of the roof should be undertaken.

CONCLUSIONS

On inspection there was no evidence of a basement which would have been typical to a building of this age. Presumably the basement access has been blocked. A notable feature visible on ground floor level is a front (Moore Street wall) corner chimney. The chimney on the front elevation is an unusual feature for this type of building. In my opinion, the chimney was located here when the building was refurbished. The reason for its location and indeed the design of the roof was presumably to maximize the floor area of the building. Alternatively, the chimney may have been in use to smoke fish for the retail element, this fact needs to be established by investigating the basement. It can be noted that the builder refurbishing the chimney used the original salvaged brick to form the chimney, and stock brick below the parapet where the brick cannot be seen. The face of the inner walls on first floor are concrete, which would point to a liner wall constructed up to the original structure. There are no original features such as cornice, doors, stairs, etc. remaining internally. Although a thorough investigation of the flooring and joisting is required. We would be of the opinion that the buildings original footprint has been maintained, although extended into the yard area over the years, the original floor joists may be in place, and the front elevation is original. The roof, though difficult to date with certainty at this juncture, is a very unusual feature worthy of preservation in its own right, it would be of some architectural merit, and in our opinion should be restored. On basis of the inspection, we would strongly advise that the following aspects of the structure should be tested and examined in detail in order to ascertain an approximate age;

1. The brickwork on the front elevation should be tested and examined.
2. The front elevation should be opened locally to examine the build-up of the walls.
3. The party wall at first floor level between no. 18 and no .19 should be opened up and examined.
4. The rear wall at first floor level should be opened up and examined.
5. Investigations should take place to see if a basement is present.
6. The roof and chimney should be investigated further.

THE HOSFORD REPORT

Report on Number 18 Moore Street, Dublin 1.

Following inspection of the facades of buildings number 10 (corner of Henry Lane) and number's 14,15, 16, 17, & 18 Moore Street I am satisfied that all the above were constructed prior to 1916. All buildings were originally built as three storey over basement structures. The facing bricks used were of a consistent colour and texture throughout i.e. smooth faced clay bricks, russet or red in colour probably sourced from local brickworks in the Dublin area. The arrangement or patterns of bonding of the bricks varied from "Flemish Bond" on street numbers

10,14,15 & 16. "English Garden Wall Bond" is used on street numbers 17 & 18.

Mortar Joints

The finish and thickness of the horizontal and vertical joints between the bricks are consistent throughout all the fascades.

Window Sills

Sills on all existing buildings are of granite like material and each one is similar in size and texture. Cappings/Coping Stones used on the parapet walls at roof level on number 18 are all consistent in size and texture to those on the other buildings. Each stone measuring 1.2 metres long x 100 mm deep approximately. However, at some point in time the top floor of number 18 was demolished (reasons unknown) down to the level of the top of the brick arches spanning the window openings on the first floor. This wall was subsequently rebuilt to a height of approximately 1.200 metres above the arches. It was rebuilt using smooth faced clay bricks and finished off at parapet wall level with coping stones similar in size and texture to those on the original buildings. It could be argued that the stones were the originals on the building. However, the bricks used in this new section are of contrasting colour to the type used in the original structure at and below window level. Also, the texture and size of the horizontal and vertical mortar joints are at

Variance with the original brick work joints.

In Conclusion:

In view of the identical patterns of brick arrangements used in the construction of the facades of numbers 17 & 18 (English Garden Wall Bond) and similar type brick window arches (Camber/Square brick arches) which are used in both buildings, this leads me to believe that both were designed by the same architect and built simultaneously.

My area of expertise in brickwork assessment and identification is based on over forty years lecturing in brickwork technology at Bolton Street College of Technology .

*Fred Hosford, MMGB
Retired Senior Lecturer in Brickwork Technology.
Bolton St.*

Supporting Documentation:

1. The Shaffrey Conservation Report 2011 (Ministerial Consent Application for Chartered Land)

Reference Documents:

2. The Shaffrey/Myles Battlefield Report.
3. The High Court Judgment of Hon. Justice Max Barrett in Moore V The Minister
4. The Ó Muirí Historic Area Urban Master Plan for Moore Street.

Objection/Observation Submitted by:

Eamon Ceannt

Rosa Mylonas

Pat Mc Dermott

James Connolly Heron

Helen Litton

Honor O Brolchain

Relatives of The Signatories to The Proclamation of The Irish Republic

Contact:

James Connolly Heron, 4 Oxford Road, Ranelagh, Dublin 6.

Tel. Mo b 