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City Quay

Architect's Response to Planning Refusal (Ref: Application No. 4674/22)

To Accompany Planning Appeal Lodged 7th November 2022

INTRODUCTION

This document has been prepared in response to Dublin City Councils decision to reuse Planning Permission for the site bound by City Quay to the north, Moss Street t the west & Gloucester Street South to the south , Dublin 2. The site includes 1-4 City Quay (D02 PC03), 5 City Quay 23-25 Moss Street (D02 F854).

Planning Application No.	4674/22
Date Lodged	17th August 2022
Applicant	Ventaway Limited.

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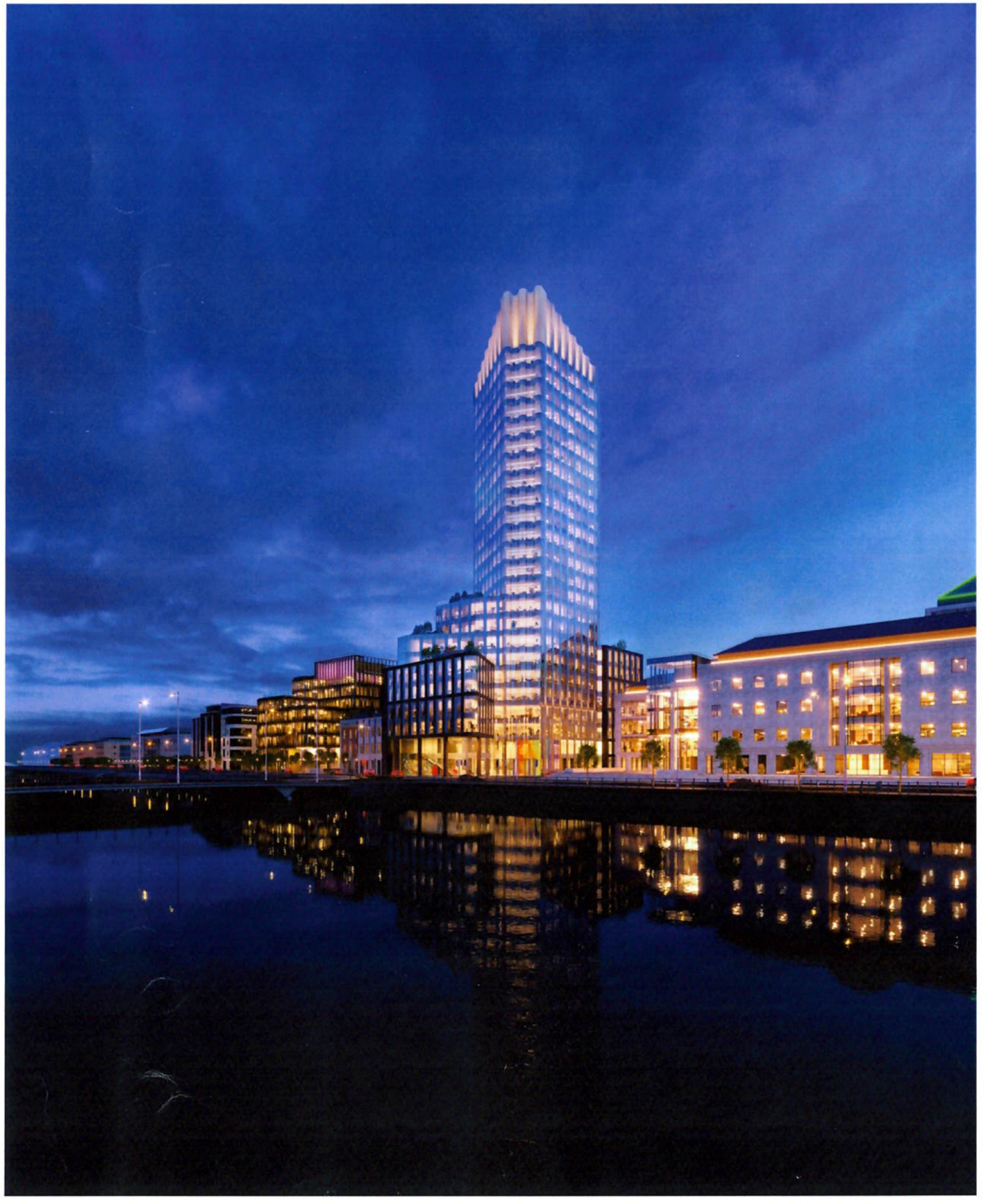

INTRODUCTION

The City Quay site is one of the most significant brownfield sites in Dublin City centre and presents an exceptional opportunity to deliver a high-density development in the city's central core.

From the beginning of the design process, we identified and acknowledged the sites prominent position in the city,

- as a riverfront site where it is highly visible from the Docklands and Liffey corridor,
- its location, diagonally across from the Custom House,
- its position at the landing place of an important river crossing and
- its alignment and visibility from Gardiner Street and Kildare Street.

These urban characteristics have informed the design development and shaped the evolution of the buildings form and architectural expression. The site sits in a townscape which has undergone constant change over the centuries and it's environs is characterised by a diversity of building scale and architectural style driven by cultural and economic progress over the centuries. On occasion, the juxtaposition of the new has caused controversy due to scale and architecture, but over time, this layering has created some of the most iconic and recognizable vistas in the city.

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The proposed design for City Quay delivers a distinctive slender tower which has been shaped to address the various characteristics of its setting and to deliver on the economic potential of its prominent location in the heart of the city's central commercial core. The scale of the building has been carefully considered to address its visibility from all significant vistas and to deliver on its legibility as a new focal point in the city. It is a brave and confident addition to the city scape which will enhance the skyline and create a new landmark, expressing Dublin's ambition to be a sustainable and prosperous global city.

The reincarnation of the City Arts Center has been a vital component of the design from the outset, driven by the Developers desire to create a significant new cultural asset for the City, which will occupy the building's most prominent public frontage facing onto City Quay.

We believe that the scale of the proposal is fully justified , given its unique townscape and infrastructural setting and that it is incumbent on the Planning Authorities to permit the development in order to deliver on National Policies to ensure the future growth and success of Dublin as Ireland's leading global city of scale.

OUTLINE DESCRIPTION OF THE DESIGN

The main entrance to the building, located in the north east corner of the site, is set back from the site boundary to form a small plaza and opens into a 448 m^2 light-filled , part double height lobby, shared by the Arts Centre and Office Users. The lobby floor is surfaced to read as an extension of the exterior public realm and functions as a gathering space – an internalised public space.

The new Arts Centre will re-establish the historic use of the site and will deliver a creative core at the entrance to the building, to be shared and experienced by all building users. The Arts Centre will occupy three floors at the front of the building, at basement, ground and first floor levels. A triple height volume on the City Quay façade links these three floors and presents a highly visible and welcoming frontage which will encourage the public to visit this important new cultural facility. The building's office users will pass through the Arts Centre enroute to the upper floors where they can pause to view exhibits or use the space for casual meetings and coffee breaks.

The Arts Centre extends to a 1,404 m^2 over the three floors , with an adaptable exhibition/ performance/ workshop space located at basement level, an exhibition and public space at ground floor level and administration, workshops and studios at first floor level. A separate 244 m^2 independent gym unit is accessed off Moss Street.

The office accommodation begins at first floor level and extends to the top floor of the building providing a total of 22,587 m^2 net office space. The main lift core, containing 8 lift shafts, is centred in the building. Office users approach the lift core from the shared lobby, up a series of steps (or platform lift) past the roof-lit main office reception desk. The number of lifts reduces as they ascend the building, with 4 lifts serving the upper floors. Two of these serve as fire-fighting lifts with dual access to the main lift lobby and fire-fighting core. The central core also accommodates the toilets and service risers leaving an open floor plate on the upper floors with 360 degree panoramic views of the city.

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The massing of the building steps as the building rises from a six-storey shoulder height fronting the quays to the twenty-four storey tower. A series of stepped back terraces at 7th, 9th and 11th floors transition the form of the building from the base to the tower.

The shape and form of the tower has evolved in response to its alignment with the axis of Gardiner Street. The slender diamond plan shape ensures that the building form is elegant and slender when viewed from Gardiner Street where it's form is further accentuated by the fluted profile of it's prow.

The roof profile of the tower is angled towards Gardiner Street creating a distinctive and unique form on the City's skyline and contributing to the character of the grouping of nearby buildings including Liberty Hall, Busaras and The Custom House.

The lower floors form a base to the tower and are clad in a black brick frame with glazing infill. This frame is formed by two-storey high brick pilasters at 3000 mm centres. In contrast, the tower is wrapped in curtain walling with 750mm wide vertical aluminium bands also at 3000 mm centres. These bands contain patterned louvres which allow air transfer to the on-floor mechanical ventilation system and a demand control ventilation system. A similar ventilation arrangement serves the base floors.

The fenestration pattern extends to the roof-top plant area with the glazing bands replaced by perforated aluminium panels which are backlit to create a lantern effect at night time. This cladding also screens the maintenance craneage system.

The eastern façade bordering the Immaculate Heart of Mary Church and City Quay National School features a trellis of climbing plants set between the brick frame. A 2m high translucent band on the set-back glazing further ensures the visual privacy for the adjacent properties.

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The eastern façade bordering the Immaculate Heart of Mary Church and City Quay National School features a trellis of climbing plants set between the brick frame. A 2m high translucent band on the set-back glazing further ensures the visual privacy for the adjacent properties.

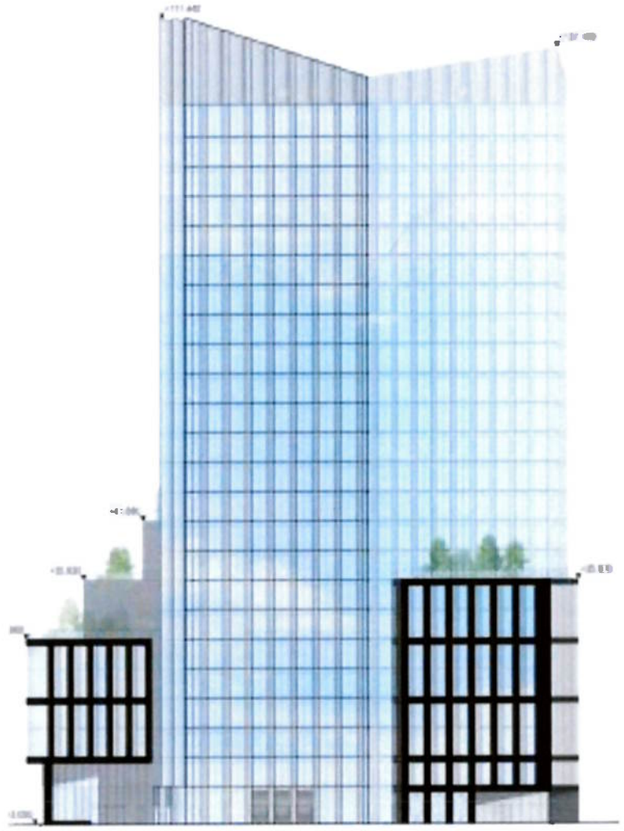
The south facing façade of the tower provides photovoltaic panels which, combined with air-to-water heat pumps, provide renewable heat and power sources for the building.

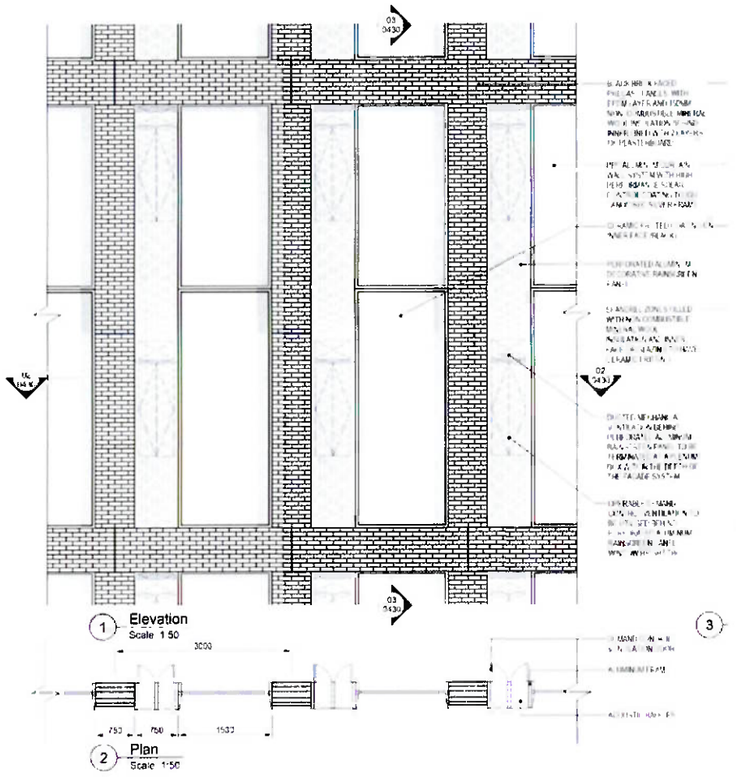
The building structure is reinforced concrete columns with flat-slab post-tensioned floors on a piled and rafted foundation.

There are 2 basement levels, the lower of which provides 11 car parking spaces including 2 disabled accessible spaces and 22 motorbike spaces. All car parking spaces will have EV charging points and will be accessed via a car lift which is entered off Gloucester Street South. The lower basement level also provides plant rooms, including spaces for sprinkler pumps and water tanks, as well as waste management space.

The upper basement is occupied by the Arts Centre on the northern end and cyclists facilities on the southern end. A total of 412 standard bike parking spaces will be provided as well as 12 cargo bike spaces, 36 scooter spaces and a cycle repair dock. Cyclists will have access to a total 20 showers including 4 disabled accessible showers, 4 WCs and 430 lockers. A gym facility exclusive for use by the office users and Arts Centre staff is located adjacent to the changing area. Cyclists can access the basement via a double width stair with wheel tracks or alternatively use the car lift.

The building is served by two electricity sub-stations accessed from Gloucester Street South. Deliveries are also managed through a loading bay located off Gloucester Street South.





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Reason For Refusal No. 1

'Having regard to the prominent and sensitive location of the subject site by reason of its important location within the historic City core fronting onto the River Liffey, its proximity to the Custom House and having regard to Policy SC7 & SC17 of the Dublin City Development Plan 2016-2022 which seeks to protect and enhance the skyline of the inner city, and to ensure that all proposals for mid-rise and taller buildings make a positive contribution to the urban character of the inner city, the proposed development due to its scale, bulk and height would seriously detract from the setting and character of the Custom House and environs. In addition the proposal would have a significant and detrimental visual impact on the River Liffey Conservation Area and important views and vistas, including those views from the Custom House environs, Amiens Street, Mountjoy Square, Gardiner Street Lower, Trinity College Campus and views westward from the River Liffey. Moreover, due to the excessive scale of the proposed building and its proposed location, removed from the permitted buildings at Tara Street Station and Apollo House, the proposed building would stand apart as an overly assertive solo building which would not form part of a coherent cluster. The proposal would therefore have a significant and detrimental visual impact on Dublin's historic skyline, by reason of fragmentation and visual intrusion and would thereby seriously injure the urban character of the City Centre skyline, would create a precedent for similar type undesirable development and would be contrary to the proper planning and sustainable development of the area.'

We strongly disagree with the view that the proposed building will have a detrimental visual impact on Dublin's skyline; instead we firmly believe that the proposed building will create a distinctive new landmark which will enhance the City skyline and make a positive contribution to the urban character of the inner city.

Furthermore, we will illustrate that the proposed development will have far less visual impact on its environs compared to the views expressed in various observations and the planning decision.

We will also respond to the opinion that the proposed building would stand apart as an overly assertive solo building and defend its vital role in shaping the emerging cluster of tall buildings in this central commercial core.

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Reason For Refusal No. 2

'Taking into account, the scale of the proposed building and the impacts on the surrounding receiving urban environment, it is considered the scheme is likely to have noticeable and detrimental overbearing and overshadowing impacts on neighbouring property. The Overshadowing Study indicates a proposed building of overwhelming scale, mass and height that will undoubtedly cast a significant shadow and have an overbearing impact on the surrounding environment, including the Church and the public space to the front, the nearby school and associated grounds and public space to the front of the adjacent office building. The proposed development would therefore constitute an overdevelopment of the subject site, would seriously injure the amenities of neighbouring property, would devalue property in the vicinity, create a precedent for similar type undesirable development and would be contrary to the proper planning and sustainable development of the area.'

The specifics of overshadowing and daylight is dealt with in detail in the accompanying report from Digital Dimensions . In our response to Reason 2 for Refusal , we comment of the perception of overshadowing and elaborate on building materials and treatment of facades.

Response to Refusal – Reason No. 1

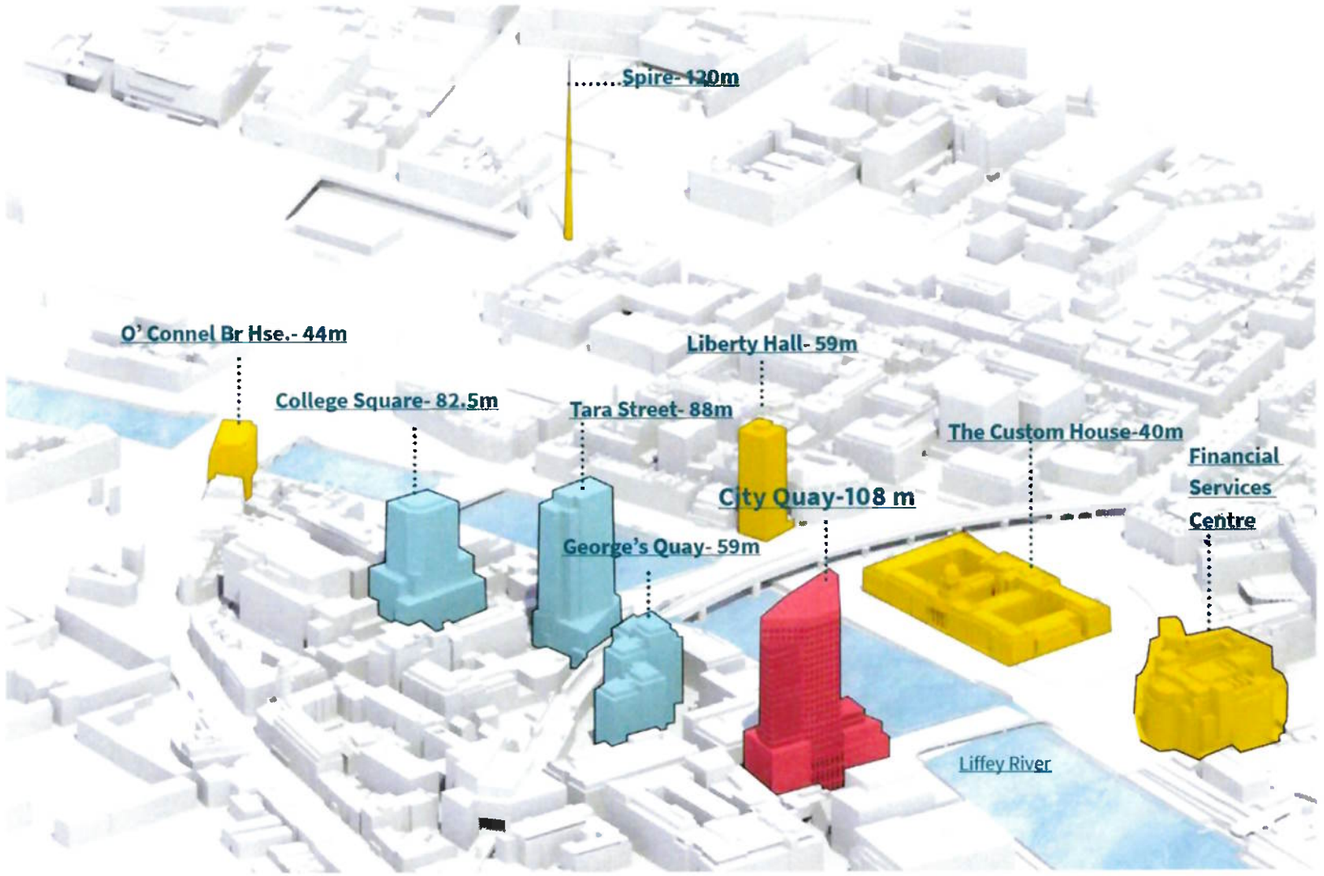
Tall buildings in the right locations, have great merit, especially close to major public transport hubs in highly serviced urban centers, where they are vital to achieving the necessary density for sustainable compact cities. Density brings vitality to urban centers, is energy efficient, enables business to prosper, creates communities and makes costly public transport and other services viable.

Achieving density in the Georges Quay environs is vital to justification of the investment in the Metro Link project, where Tara Street station is the central hub of this infrastructure. It is difficult to see where else density of the necessary scale can be achieved adjacent to city center, making the Georges Quay Quarter the single most important central location for a substantial cluster of tall buildings.

The emerging cluster at City Quay and Georges Quay requires ambition and vision to successfully deliver the required density to justify the huge investment in public transport as well as the city's ambition to create a world class commercial core centered around Tara Street Station.

Successful clusters must start with individual buildings which can achieve the optimum scale of development to deliver the broader potential of the cluster. The City Quay site offers a rare opportunity to deliver meaningful density as part of this cluster and there is , therefore, a clear obligation on the Development Team to fully realise the potential of this site as a key component of the future Sustainable Development of City Centre.

We believe the proposed City Quay development delivers this outcome.



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Response to Refusal – Reason No. 1

The Planning decision contends that the **proposed development would have a significant and detrimental visual impact on River Liffey Conservation Area and identifies specific locations where this is considered to occur, as follows**

- The Custom House environs,
- Amiens Street,
- Mountjoy Square,
- Gardiner Street Lower,
- Trinity College Campus
- Views westward from the River Liffey.

We wish to address each of these locations and present our view that the proposed development will have no greater impact on the existing condition or will in fact , enhance the existing views.

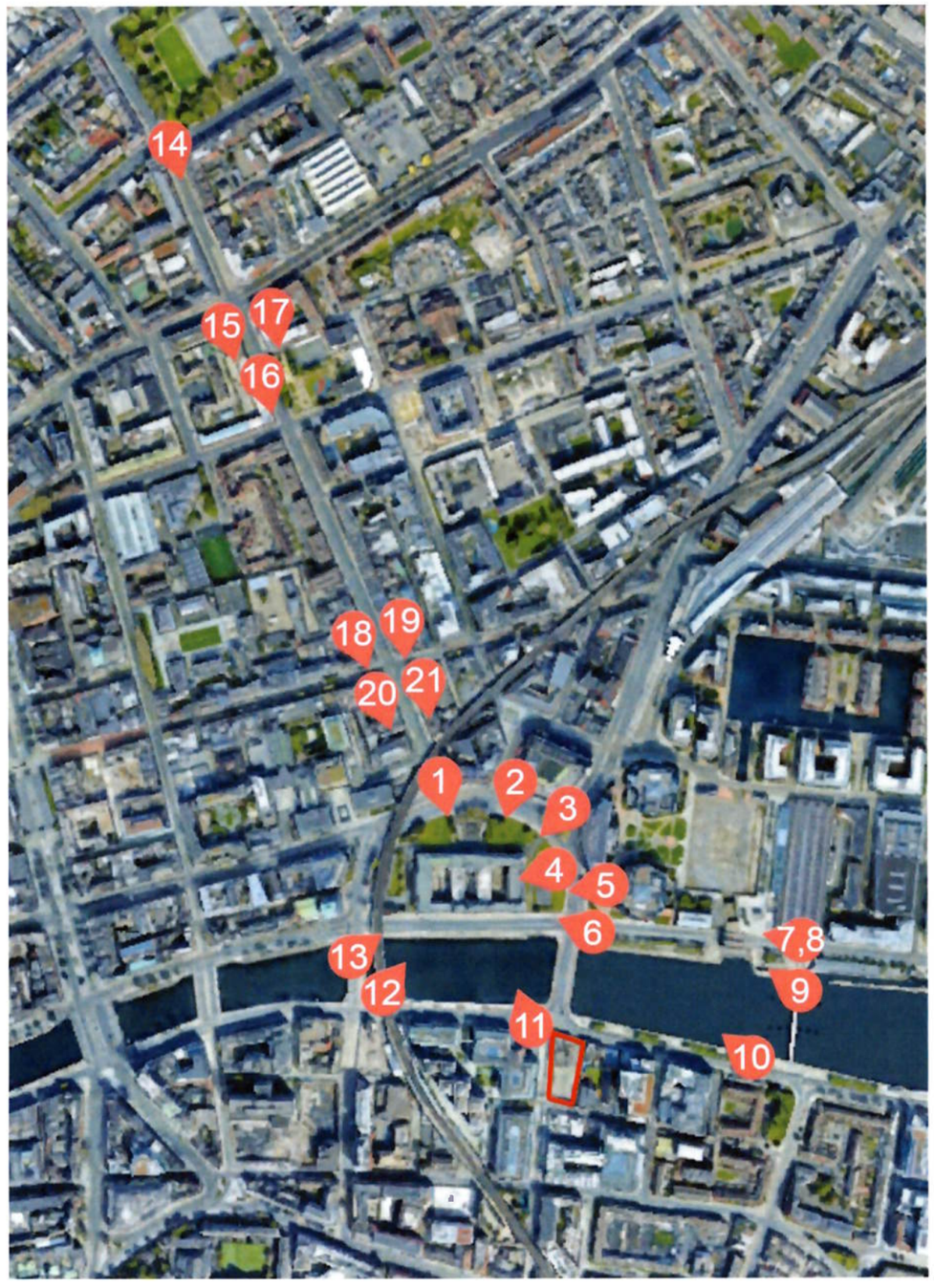
- **The Custom House environs**

The Custom House is undoubtedly one of the finest buildings in the City and we fully acknowledge the international significance of the building.

However, it is important to properly assess the current setting of the building to have a clear visual understanding of its context and appraise the existing backdrops to The Custom House in order to avoid any misrepresentation that the building sits in isolation.

The following series of photographs show the current context and can be located from the map across.

It is also important to note that the developments under construction at Tara Street and College Square will further impact these backdrops in the short-term future.



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Response to Refusal – Reason No. 1

View1 - Beresford Place/Gardiner Street Lower

- *Georges Quay development visible behind The Custom House.*
- *Construction cranes for College Square visible on right of image.*

View 2 – Beresford Place

- *Construction cranes for College Square visible to center of image.*
- *Liberty Hall visible to right of The Custom House.*

View 3 – Beresford Place/Amiens Street

- *Construction cranes for College Square visible to center of image.*
- *Liberty Hall visible to right of The Custom House.*
- *Georges Quay visible to left of The Custom House*

View 4 – Beresford Place East/ Amiens Street (west pavement)

- *Liberty Hall visible directly next to The Custom House dome.*

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View 5 – Beresford Place East/ Amiens Street (east pavement)

- *Liberty Hall visible directly next to The Custom House dome.*

View 6 – Matt Talbot bridge (east pavement)

- *Liberty Hall and Loop Line bridge visible to left of The Custom House.*
- *Irish Life buildings visible to right side of view.*

View 7 – Sean O'Casey pedestrian bridge (zoomed)

- *Liberty Hall and Loop Line bridge visible to left of The Custom House.*
- *Irish Life buildings visible to center and right side of view.*
- *The Spire visible directly behind dome.*

View 8 – Sean O'Casey pedestrian bridge (wider angle)

- *Liberty Hall and Loop Line bridge visible to left of The Custom House.*
- *Irish Life buildings visible to center and right side of The Custom House.*
- *The Spire visible directly behind dome.*

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View 9 – Sean O'Casey pedestrian bridge (wider angle)

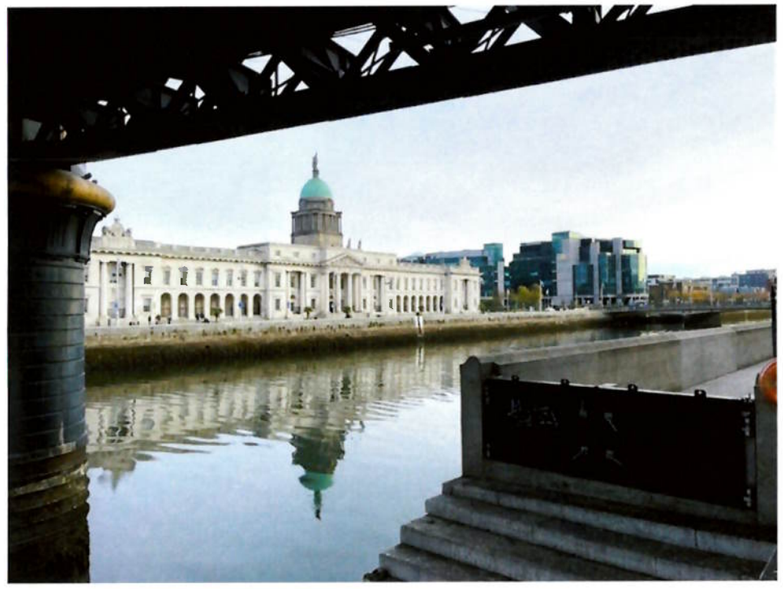
- *Liberty Hall and Loop Line bridge visible to left of The Custom House.*
- *Irish Life buildings visible to center and right side of The Custom House.*
- *The Spire visible directly behind dome.*
- *Georges Quay to left on south quays.*

View 10 – View from Sir John Rogersons Quay

- *Liberty Hall and Loop Line bridge visible to left of The Custom House.*
- *Irish Life buildings visible to center and right side of The Custom House.*

View 11 – View from Sir John Rogersons Quay

- *Irish Life buildings visible to center and left side of The Custom House.*



View 12 – View from Georges Quay – Loopline Bridge

- *IFSC to right of The Custom House.*
- *Loopline Bridge to left.*

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View 13 – Butt Bridge

- *IFSC to right of The Custom House.*
- *Loopline Bridge screens view of The Custom House.*

4.2 Custom House Dome

The dome of the Custom House Dome is a focal point from Gardiner Street Lower and from Amiens Street Lower – this is shown to be impacted by the height of the proposed development at City Quay (see Figs. 5 & 6). There is a concern that the loss of this traditional view of the dome could potentially lead to the erosion of the Custom House as a focal point in the cityscape of Dublin.

Fig. 5: extract of View 35B Proposed from City Quays Verified Photomontages Assessment

Extract from OPW observation – Section 4.2

It is clear from a study of the images above that The Custom House is surrounded by a number of large modern buildings which are clearly visible in the background and seen from all directions. This includes views from the south quays, looking onto the south-facing river frontage façade of the Custom House, where buildings including Liberty Hall , Irish Life and the IFSC are highly visible in the background.

The proposed building on the City Quay site is at a significant distance from the Custom House, where the river broadens towards Dublin Bay and will not have a detrimental impact on the views towards the Custom House from the river or the south quays.

As part of our application, we provided photomontages taken at all significant viewpoints from which the proposed building will be seen in the backdrop of The Customs House. The reality is that the proposed building will not be more visible compared to other existing buildings, or the soon-to-be completed approved buildings at Tara Street and College Square. In the OPW observation, View 35B is selected to illustrate their concern about the impact of the proposed development on the Custom House as a focal point in the cityscape of Dublin. It is very important to understand that we identified this location as the only view from where the proposed building would impact directly on the backdrop of the Custom House dome. It is also important to understand that this viewpoint is taken from the north pavement on Beresford Place, where pedestrians are moving east-west (not facing south) and that this viewpoint is not experienced as part of any kinetic movement within the city. It is a viewpoint that has to be searched for and is not part of any backdrop which is part of the natural movement or visual experience in the City.

It is our contention that the proposed building has far less impact on the backdrop of the Custom House compared to other existing buildings or buildings recently granted permission.

Response to Refusal – Reason No. 1

- ***Amiens Street***

The verified views numbers 41, 42 and 43 contained in the Visual Impact Assessment illustrate the visual impact of the proposed building on vistas from Amiens Street . It is clear from these photomontages that there is no impact on the focal point of the Custom House dome, since the proposed building sits well clear to the east of the Custom House.

In reality the building would form a completely separate new focal point and would become a dramatic new landmark on the south side of Matt Talbot bridge. The building will enhance the skyline of the inner city at this point by creating a new gateway and arrival point to the south central city and will undoubtedly make a positive contribution to the urban character of the inner city.
Matt Talbot bridge is a dull entity , there is no celebration of the river crossing , merely an extended roadway with no redeeming characteristics , there is no joy or drama, no placemaking . The proposed City Quay building will completely transform this through its scale and architectural expression ; and by the placement of the new City Arts Center , front and central at the arrival place on the south quays.

Photomontage from Beresford Place/Amiens Street

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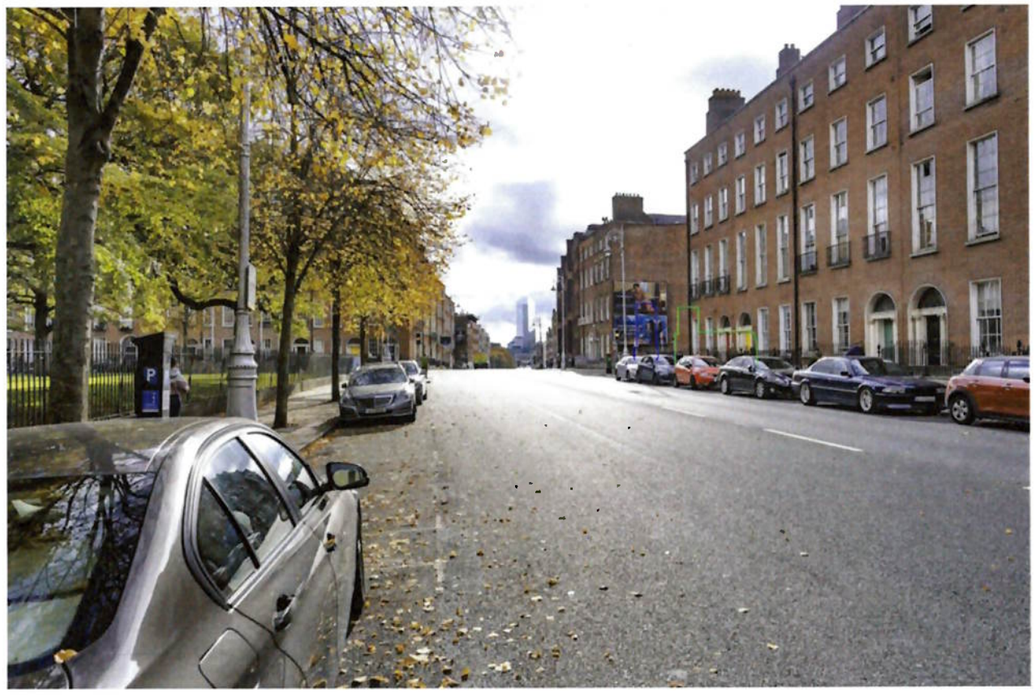
- ***Mountjoy Square***

The proposed building is not visible from within Mountjoy Square as it is completely screened by the Georgian buildings to the south.

The only location on the periphery of the Square where it will be seen is from Mountjoy Square West looking towards Gardiner Street Lower where the proposed building will create a significant new focal point in the distance. This will undoubtedly enhance the skyline, marking a new destination point and adding to the legibility of the city.

Mountjoy Square Park.

The proposed City Quay building only begins to reveal itself as you approach the vista of Gardiner Street Lower from Mountjoy Square West. The roadway cranks at this junction drawing the building towards the focal point of the vista, initiating a dramatic new arrival sequence towards the city center.



Mountjoy Square West looking towards Gardiner Street Lower.

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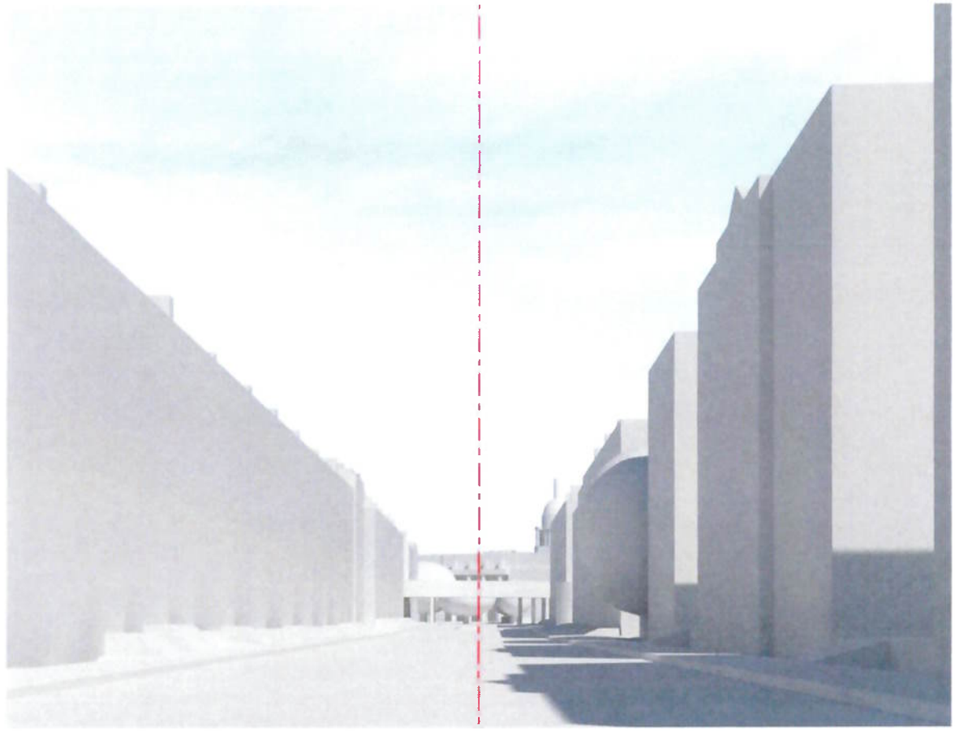
- **Gardiner Street Lower**

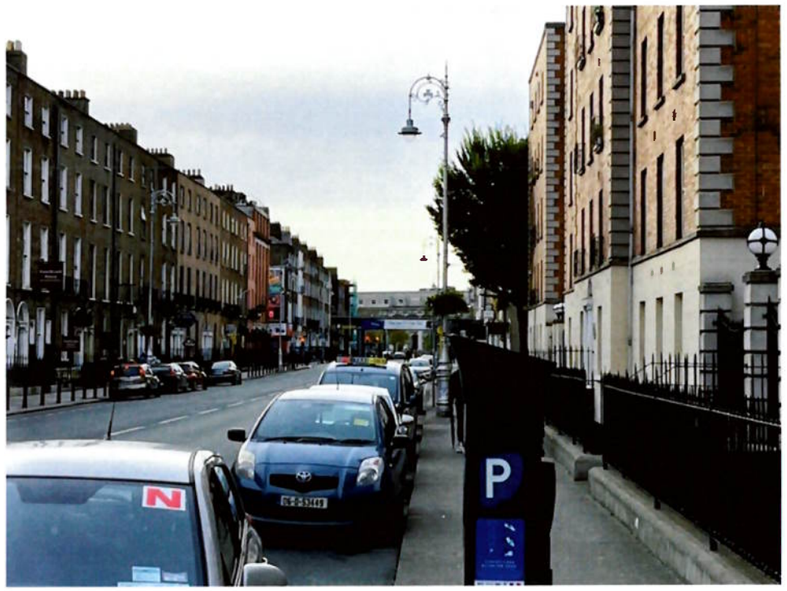
It is important to establish the true relationship between Gardiner Street Lower and the Custom House, as many are under the impression that the Custom House dome is centered on the axis of the street. This is not the case. In reality the dome is offset to the west and is not the focal point of Gardiner Street Lower as suggested in the OPW submission. In fact, it is the rear (north facing) portico of the Custom House which is aligned with the axis. Unfortunately, this has been screened from view by the Loopline Bridge since the 1890's and more recently by advertising billboards which have been permitted by the City. The true alignment of the dome is illustrated on the following photographs.



Gardiner Street Axis

View 14 – Gardiner Street Lower – center of road

- *The Custom House dome is to the west*



View 15 – Gardiner Street Lower – west pavement

- *The Custom House dome is not visible*

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View 16 – Gardiner Street Lower – east pavement

- *The Custom House dome is to the west.*
- *Loopline bridge billboard and partly visible portico to the center.*

View 17 – Gardiner Street Lower – west pavement

- *The Custom House dome is to the west.*
- *Loopline bridge billboard and partly visible portico to the center.*

View 18 – Gardiner Street Lower – east pavement

- *The Custom House dome is not visible.*
- *Loopline bridge billboard and partly visible portico to the center.*

View 19 – Gardiner Street Lower – west pavement

- *The Custom House dome is to the west.*
- *Loopline bridge billboard and partly visible portico to the center.*

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View 20 – Gardiner Street Lower – west pavement

The Custom House dome is to the west.

Loopline bridge billboard and partly visible portico to the center.

View 21 – Gardiner Street Lower – east pavement

This is the only location on Gardiner Street where the Custom House dome is centered.

Loopline bridge billboard and partly visible portico to the center and left .

Georges Quay buildings are visible to the right of the image.

The new City Quay building will create an entirely new set piece within the city's urban fabric. It will become the focal point for a highly legible and dramatic visual sequence as you head south along Gardiner Street Lower , rounding Beresford Place and finally crossing Matt Talbot bridge, to arrive at the south inner city. This will be a dramatic and stark change which may initially draw a 'shock of the new' reaction , but will in time, become a significant addition to the architectural layering of our city, and be welcomed as an exciting and celebratory urban event.

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Trinity College Campus

The visibility of the proposed building from within Trinity College is similar to the visibility of the permitted developments at Tara Street and College Square. It is therefore clearly inconsistent to claim that the proposal would have a significant and detrimental visual impact on these views where the adjacent permitted developments have been deemed not to have this impact.

Location	Description	Photography Date	Field of view	35mm equivalent	Distance to site boundary	Camera model
View 13 Cumulative		27/01/22	73°	24mm	480m	Canon EOS 5DS

Location	Description	Photography Date	Field of view	35mm equivalent	Distance to site boundary	Camera model
View 18 Cumulative		27/01/22	73°	24mm	463m	Canon EOS 5DS

Location	Description	Photography Date	Field of view	35mm equivalent	Distance to site boundary	Camera model
View 16 Cumulative		27/01/22	73°	24mm	422m	Canon EOS 5DS

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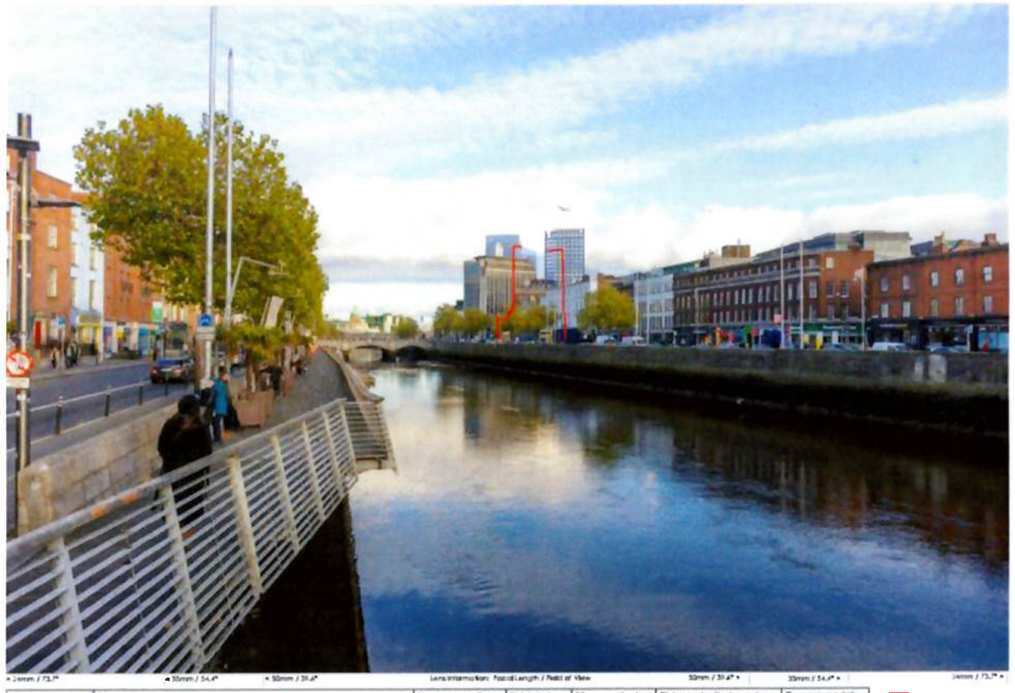
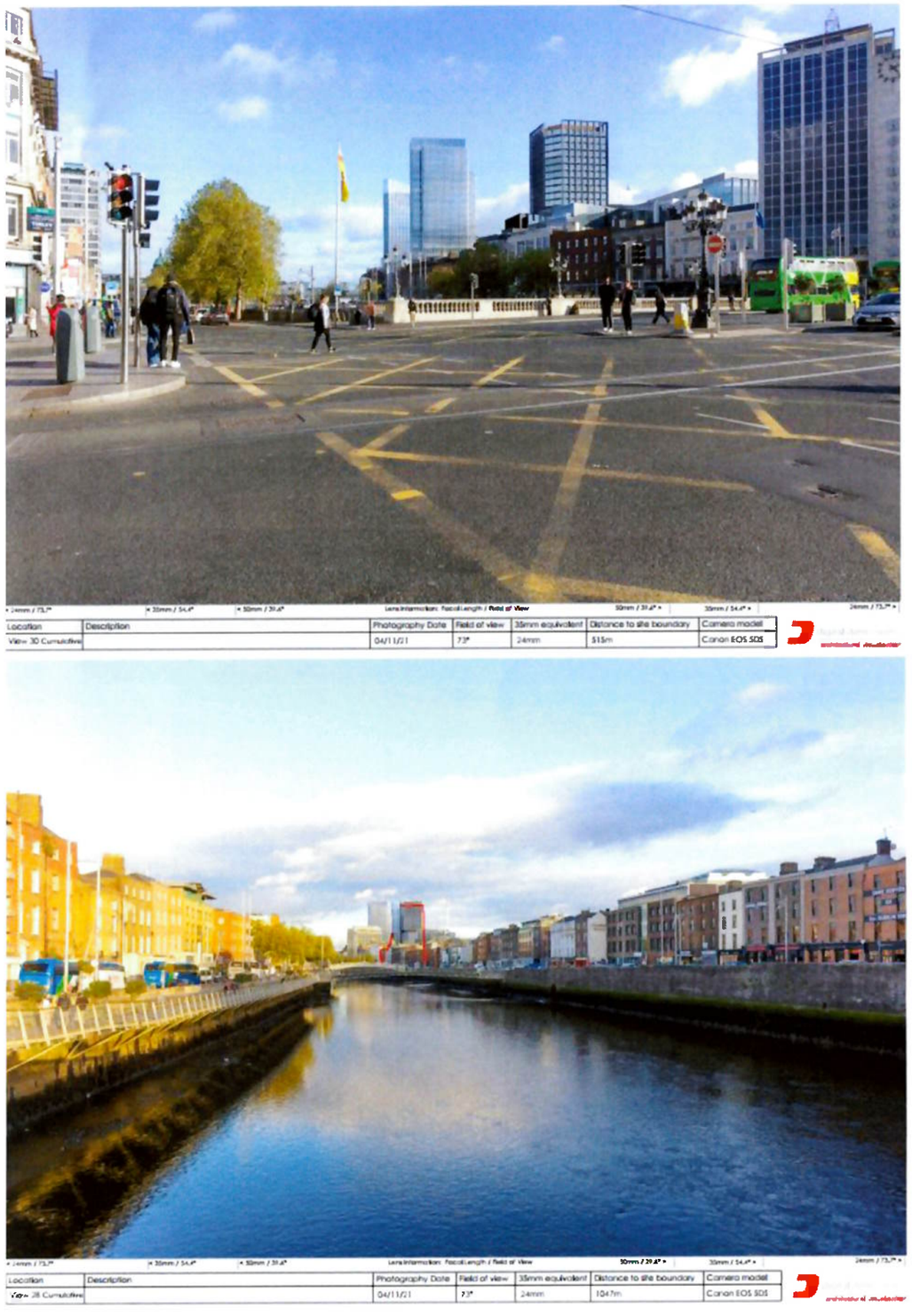
Views westward from the River Liffey.

All of the views westward form the River Liffey , refer to Views 28 to 32 in the Visual Impact Assessment report , show the proposed building sitting harmoniously as part of the Tara Street / Georges Quay cluster. The proposed building is no more visible (in fact is less visible) compared to the permitted developments at Tara Street and College Square from the West. It is clearly inconsistent to claim that the proposal would have a significant and detrimental visual impact on these views if the adjacent permitted developments have not been deemed to have this impact.



Location	Description	Photography Date	Field of view	35mm equivalent	Distance to site boundary	Camera model
View 29 Cumulative		04/11/21	73°	24mm	748m	Canon EOS 5DS



Location	Description	Photography Date	Field of view	35mm equivalent	Distance to site boundary	Camera model
View 28 Cumulative		04/11/21	73°	24mm	1047m	Canon EOS 5DS

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Great care has been taken in the design of the proposed building to respond to its alignment with the Gardiner Street axis. The position, alignment and massing of the tower element of the building has been carefully formed to precisely align with the axis and to form a slender volume which sits clear of the Custom House dome. It has been designed to enhance the skyline from this view , to harmonise with the axial vista and make to a positive contribution to the urban character of the inner city. We identified , early in the design process, that any building on the City Quay site, even at 10 storeys would be visible rising behind the Custom House. We studied buildings of various heights and form and concluded that the proposed height at 24 storeys , with its distinctive roof profile, would not only respond sensitively to the setting but also deliver the necessary legibility and presence in the townscape.

We believe that the elegant form of the building will create an extraordinary addition to the City's skyline and will become a dramatic new focal point highlighting the emergence of a new commercial core.

The following diagrams illustrate how the City Quay site sits in a unique position, on the arrival side of one of the city's busiest river crossings and how it aligns with Gardiner Street and (less obviously) Kildare Street.

The diagrams also illustrate the evolution of the building's form, as well as its relationship to its environs and response to its specific context.

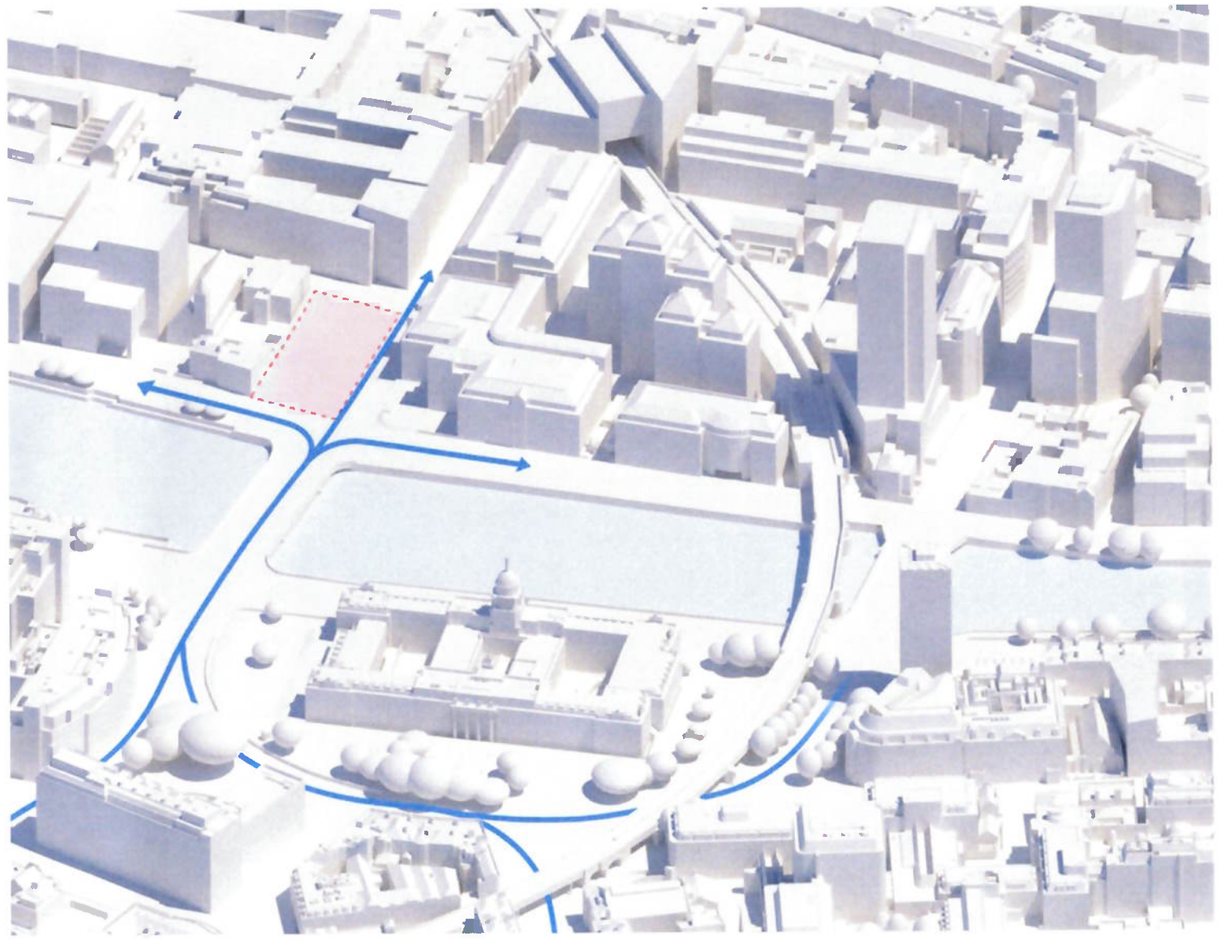

Diagram showing traffic flow towards site confluence of multiple major access routes from north city to south city.

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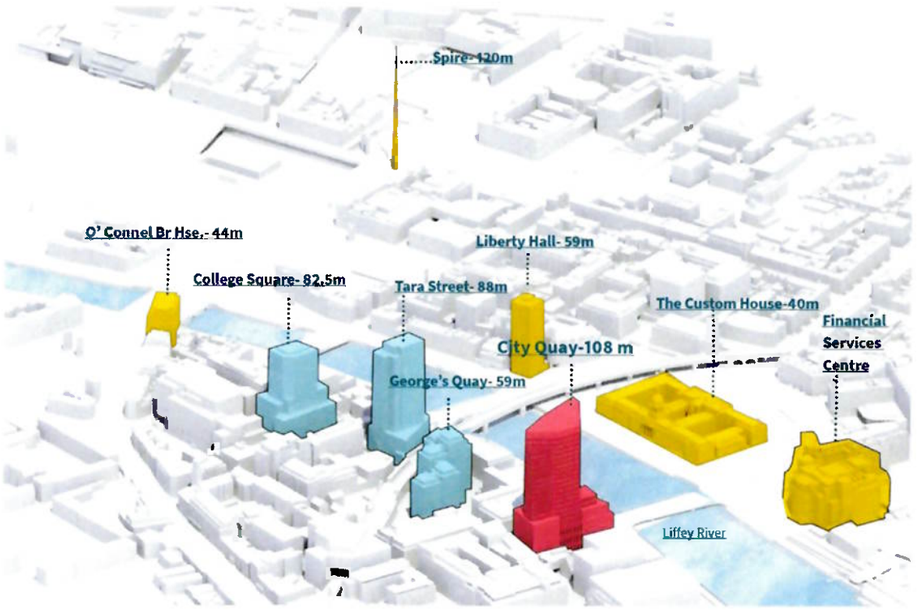
Response to Refusal – Reason No. 1

The site is ideally placed to be part of the emerging cluster of buildings which will frame the backdrop & urban setting of the Customs House . The City Quay site can also be seen as part of a more balanced massing on the South Quays , to include the recently approved scale of the Tara Street tower and College Square developments , which will reinforce the symmetrical setting of the Customs House on the North Quays.



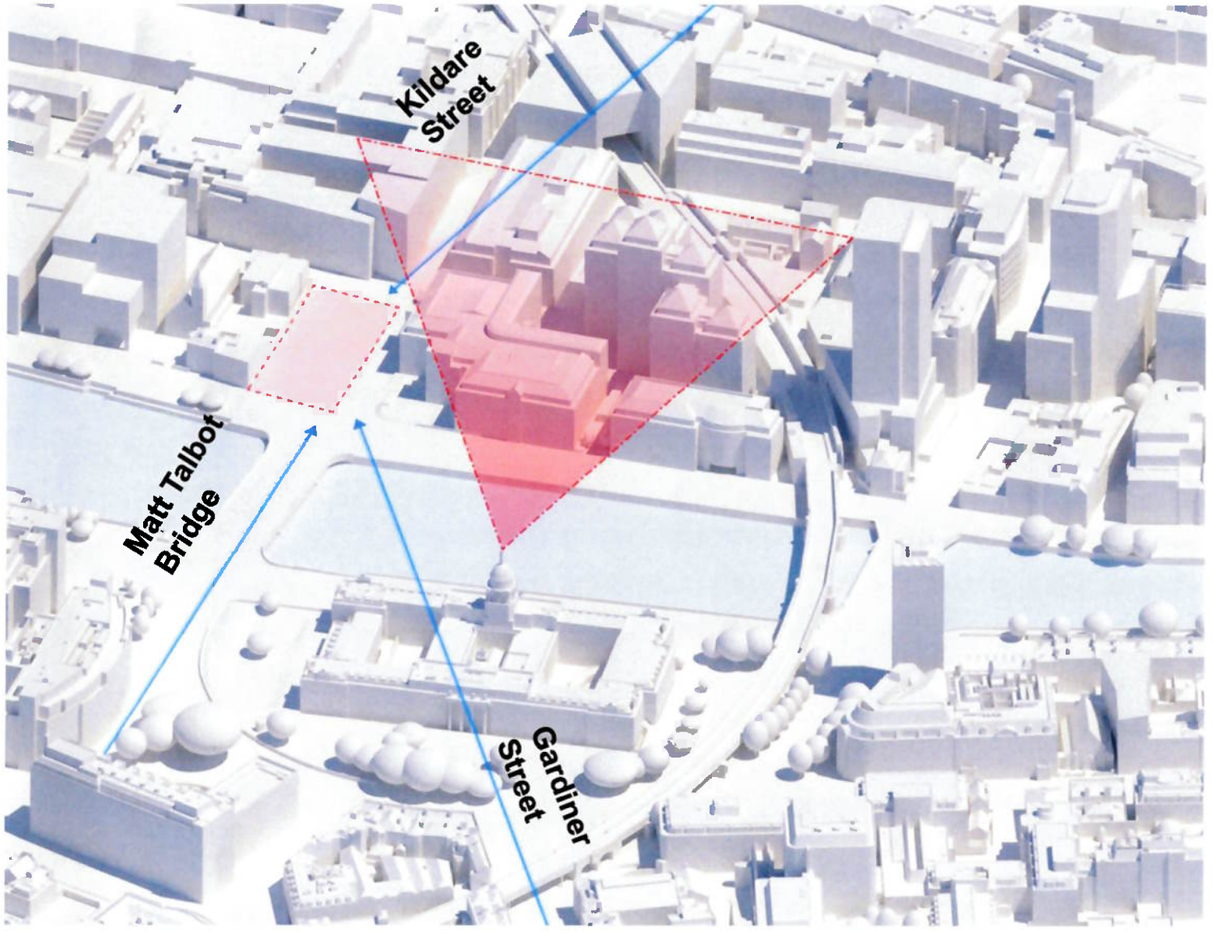


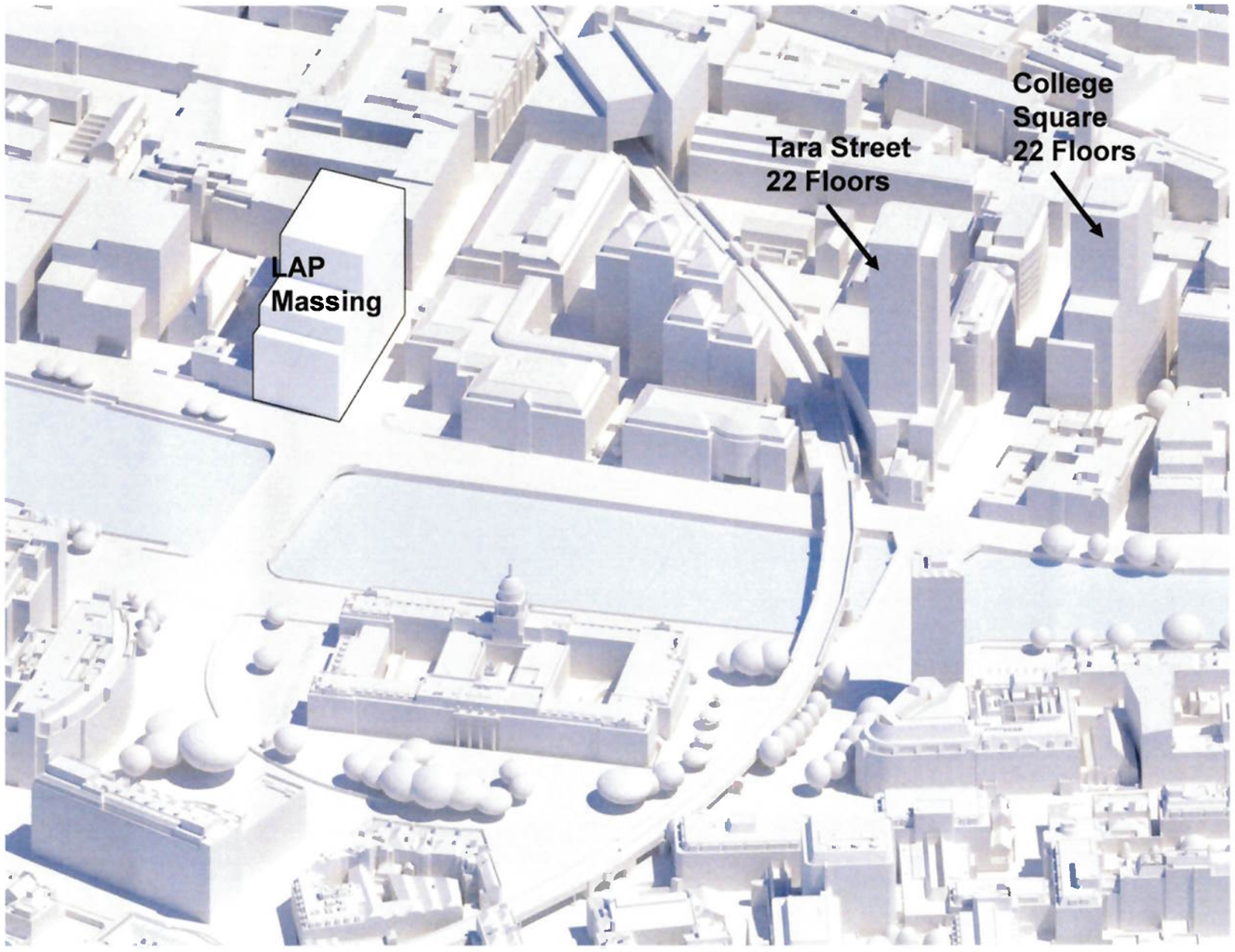
Diagram showing multiple urban axes crossing site

MAHONEY ARCHITECTURE

Response to Refusal – Reason No. 1

The site is contained within the boundary of the 2012 Georges Quay Local Area Plan which describes potential development on the site comprising of a building which rises in scale from 6 stories on the quays to a height of up to 12 floors at the rear of the site. This Local Area Plan has now expired.

There has been a significant change in Government guidance on City Planning Policy since 2012 when the Georges Quay Local Area Plan was published, where a policy for greater height and density is now required for highly serviced urban locations. This policy has clearly been accepted by Dublin City Council, at sites such as College Square, also within the LAP (Hawkins House site) where permission has been granted for height and density greatly in excess of the LAP guidance. The College Square site has been granted permission for 22 stories which greatly exceeds the 12 storey guidance in the LAP.



MAHONEY
ARCHITECTURE

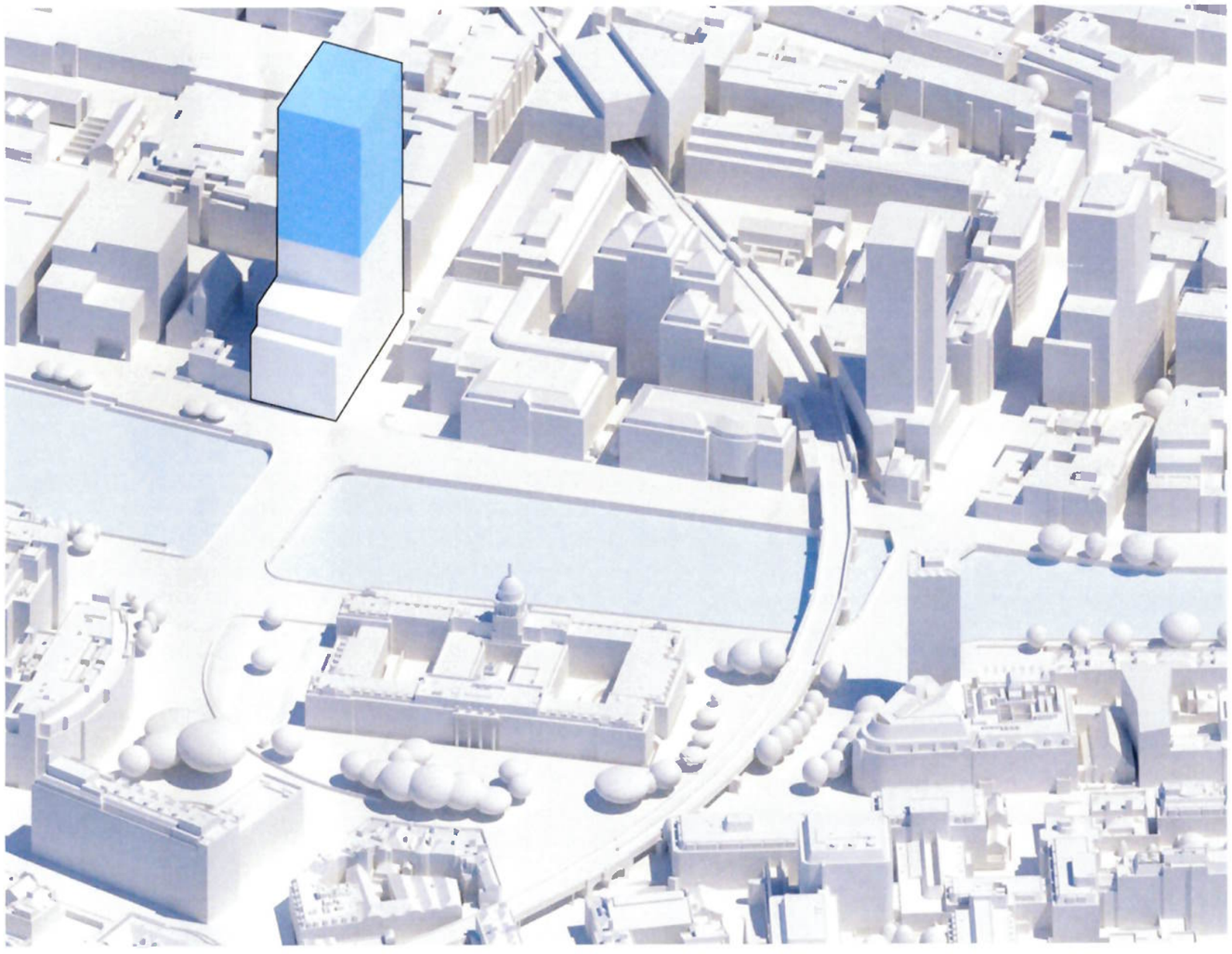
Response to Refusal – Reason No. 1

The building scale guided by the LAP would severely under-deliver the development potential of the site and would fail to meet current Government Guidance. Instead, it is vital that the development achieves a scale not less than College Square or Tara Street to become a key building in the emerging cluster of tall buildings centred around Tara Street station.

The scale of the site affords the potential to deliver a significant quantum of development and employment within a short stroll to this hugely important public transportation hub.

And significantly , to create a notable presence on the arrival side of this important river crossing which will form an appropriate gateway to the City Centre.

The commercial success of tall buildings is dependent on achieving an economically viable floor plate in terms of net to gross ratio. The size of the building core is determined by fire escape, lift access and sanitary requirements, all of which need to be balanced against lettable floor area to determine viability.



MAHONEY
ARCHITECTURE

Response to Refusal – Reason No. 1

The massing of the building is trimmed on the east and west sides in order to sit clear of The Customs House dome when viewed from Gardiner Street.

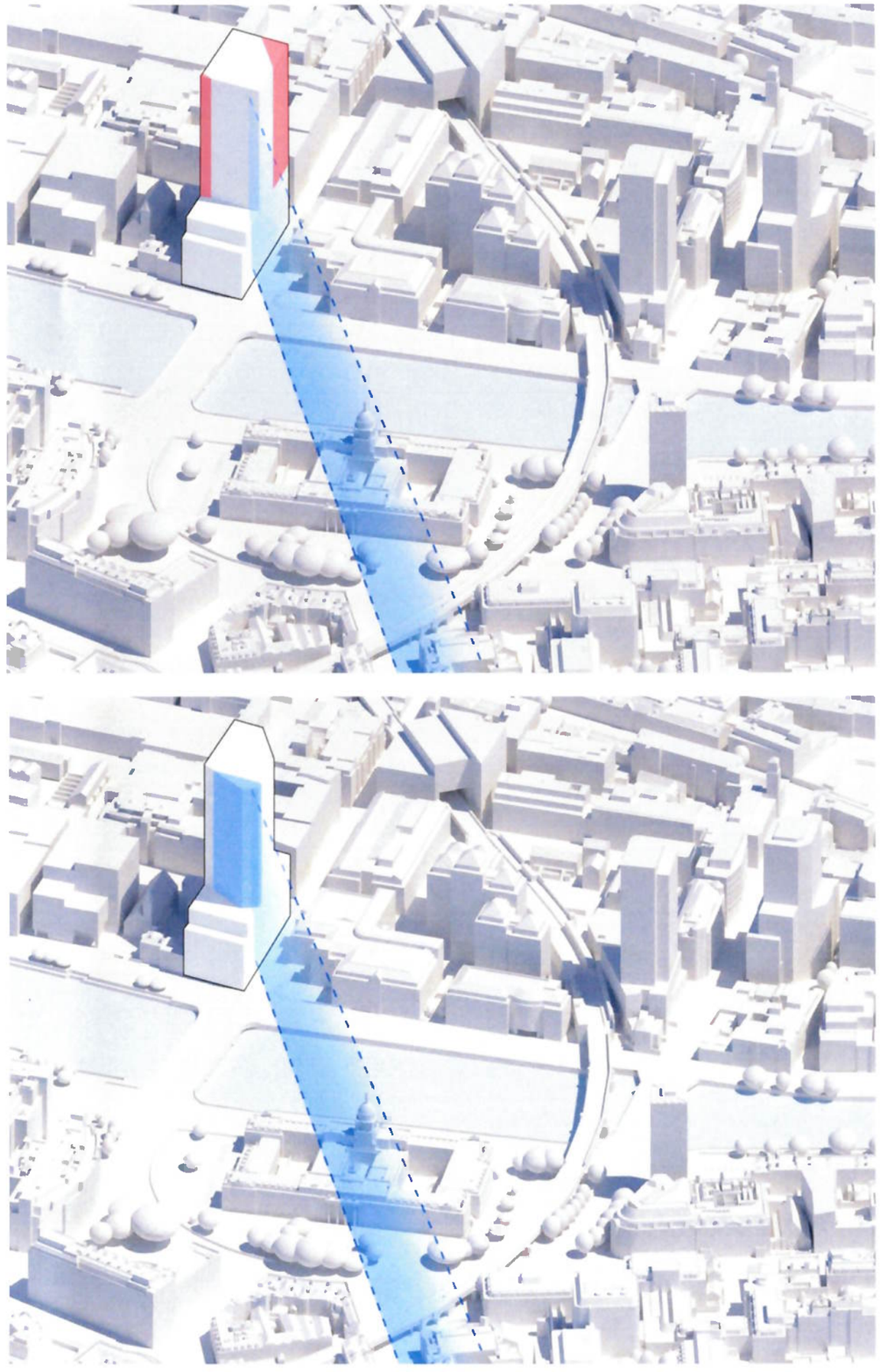
The form of the proposed tower is shifted slightly forward and rotated precisely to the alignment of the Gardiner Street Axis.

This will create a strong symmetrical massing when viewed from Gardiner Street , therefore reinforcing the axis and introducing a new focal point in the cityscape. This is a common urban design response, which enhances and provides legibility to the cityscapes in both historic set-pieces and with contemporary interventions .

Pepper-canister Church on Mount Street Axis

The Spire on Mary Street Axis

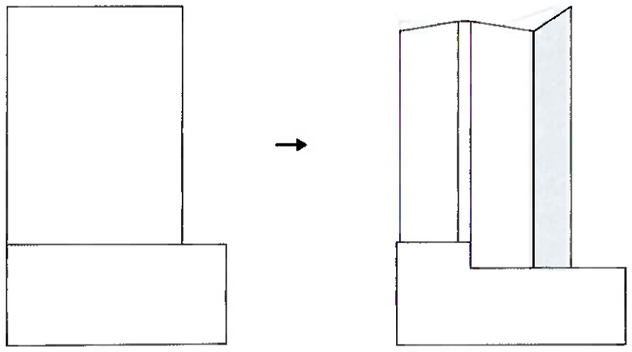
MAHONEY ARCHITECTURE



Response to Refusal – Reason No. 1

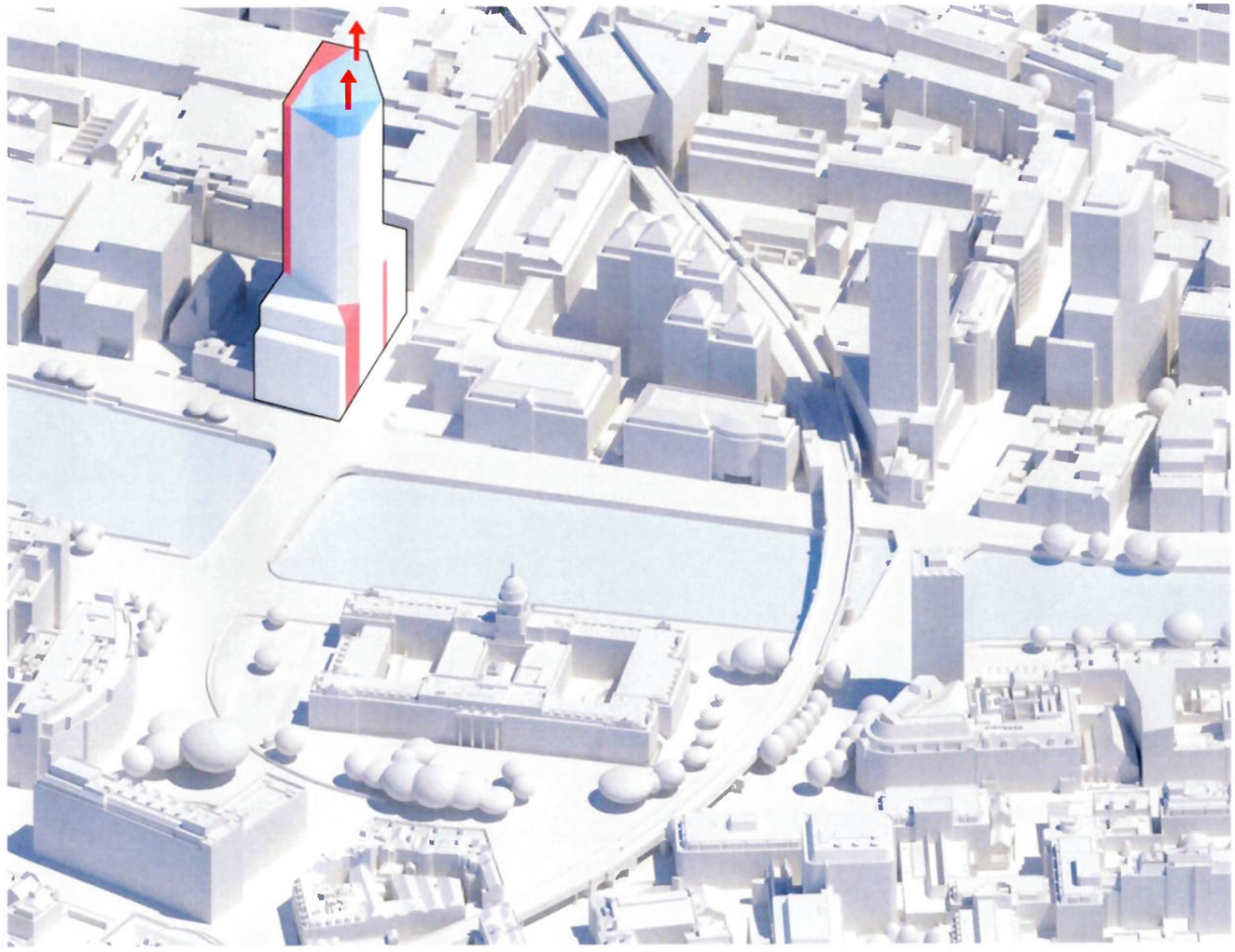
The roof profile is pitched with the high points on the north and south ends creating a V-shaped roofline when viewed from the river corridor vistas and accentuating the verticality of the building form when viewed from Gardiner Street and the South City.

The massing is further eroded and cranked on the east side to reduce the massing when viewed from downriver. This also creates a set back from the adjacent school and church buildings.



The western face of the podium volume is partially cut back to allow the form of the tower to extend to the ground level and also creates recesses for the main entrances to the building off Moss Street.

It is important to note that these adjustments are made in response to the urban context despite the significant reduction to the efficiency of the floor plates, especially on the upper floors.

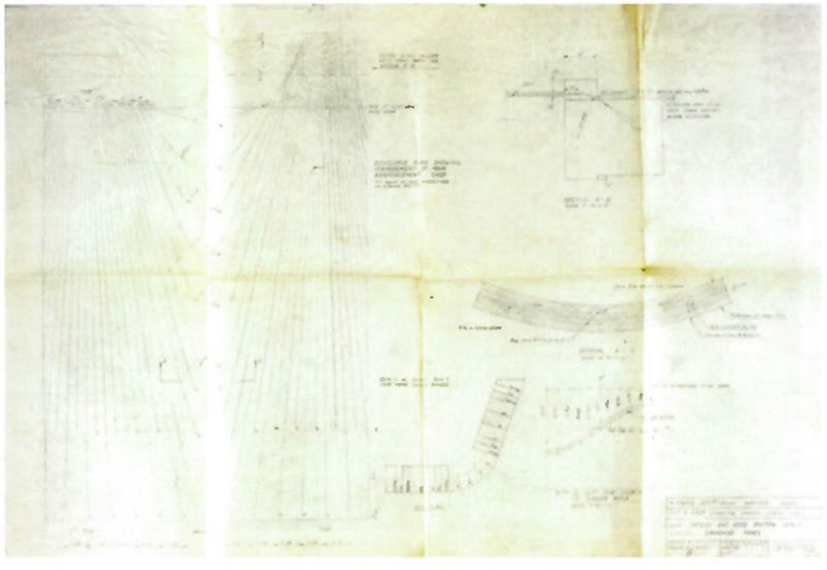


MAHONEY ARCHITECTURE

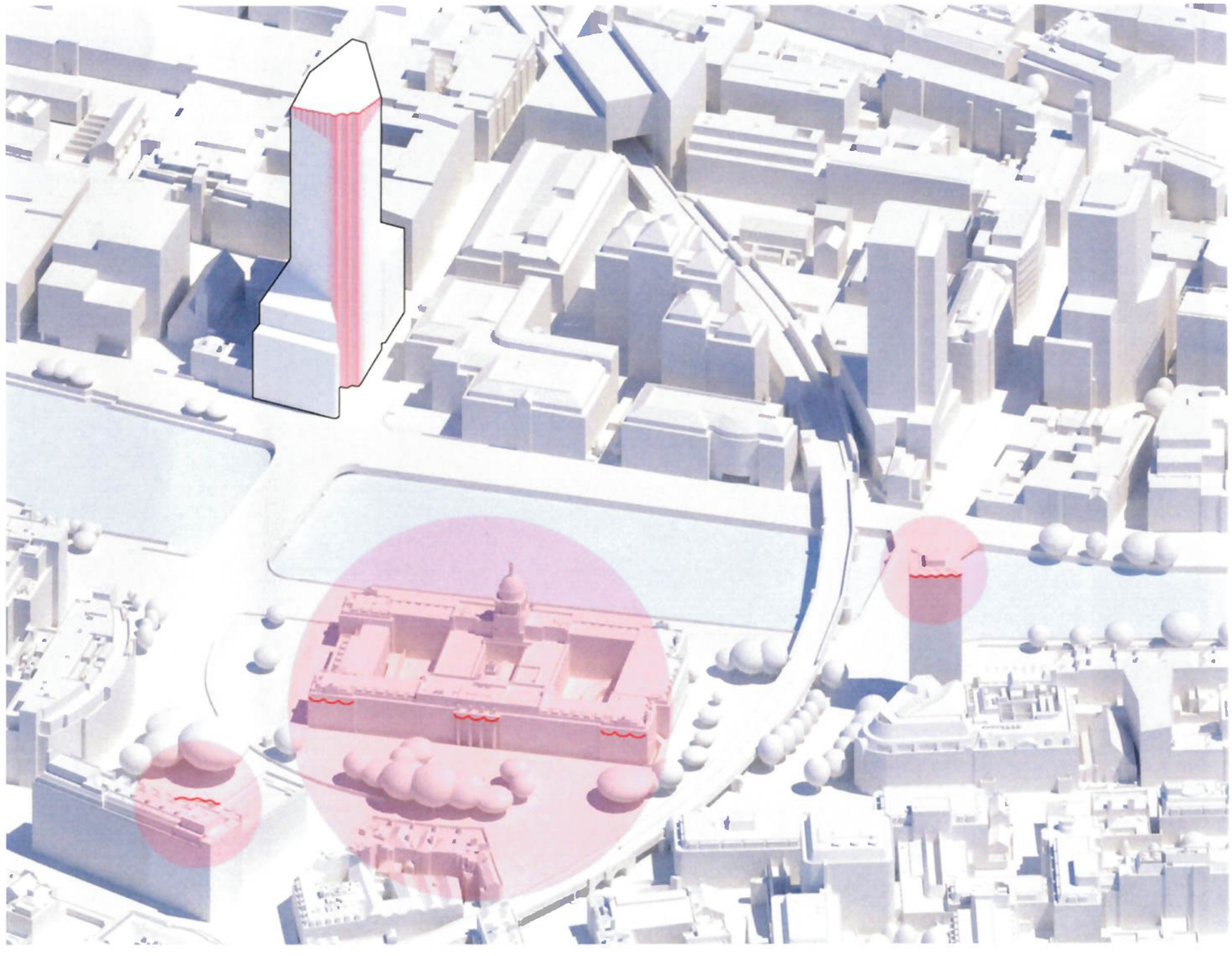
Response to Refusal – Reason No. 1

The prow of the triangular form is terminated by the scalloped profile of the fluted façade facing onto Customs House Quay. This will create a unique form on the City's skyline and will contribute to the character of the grouping of distinctive neighbouring buildings including Liberty Hall, Busaras and The Customs House.

The fluted prow extends to the ground level where the oval entrance lobbies sit into the concave recesses of the fluting. This distinctive form has echoes of its neighbour's motifs including the concrete canopy of Busaras, the triple swags of the Customs House and the zig-zag profile of Liberty Hall. The precise geometry of the prow has been developed from studies of the concrete shell canopy at Busaras. The curve is based on the same curve formula, $y = 13.75 \sin 3x$, as Michael Scott's calculations for Busaras. This precise geometry has been applied to the plan shape of the prow.



Michael Scott drawing of Busaras canopy geometry



Contextual motifs

MAHONEY ARCHITECTURE

Response to Refusal – Reason No. 1

The podium is stepped to rise from the six-storey scale on the riverside, which follows the established river front shoulder height , to the ten-storey height at the rear. These steps are also angled to respond to the form of the tower, allowing the prow to extend and touch the ground.

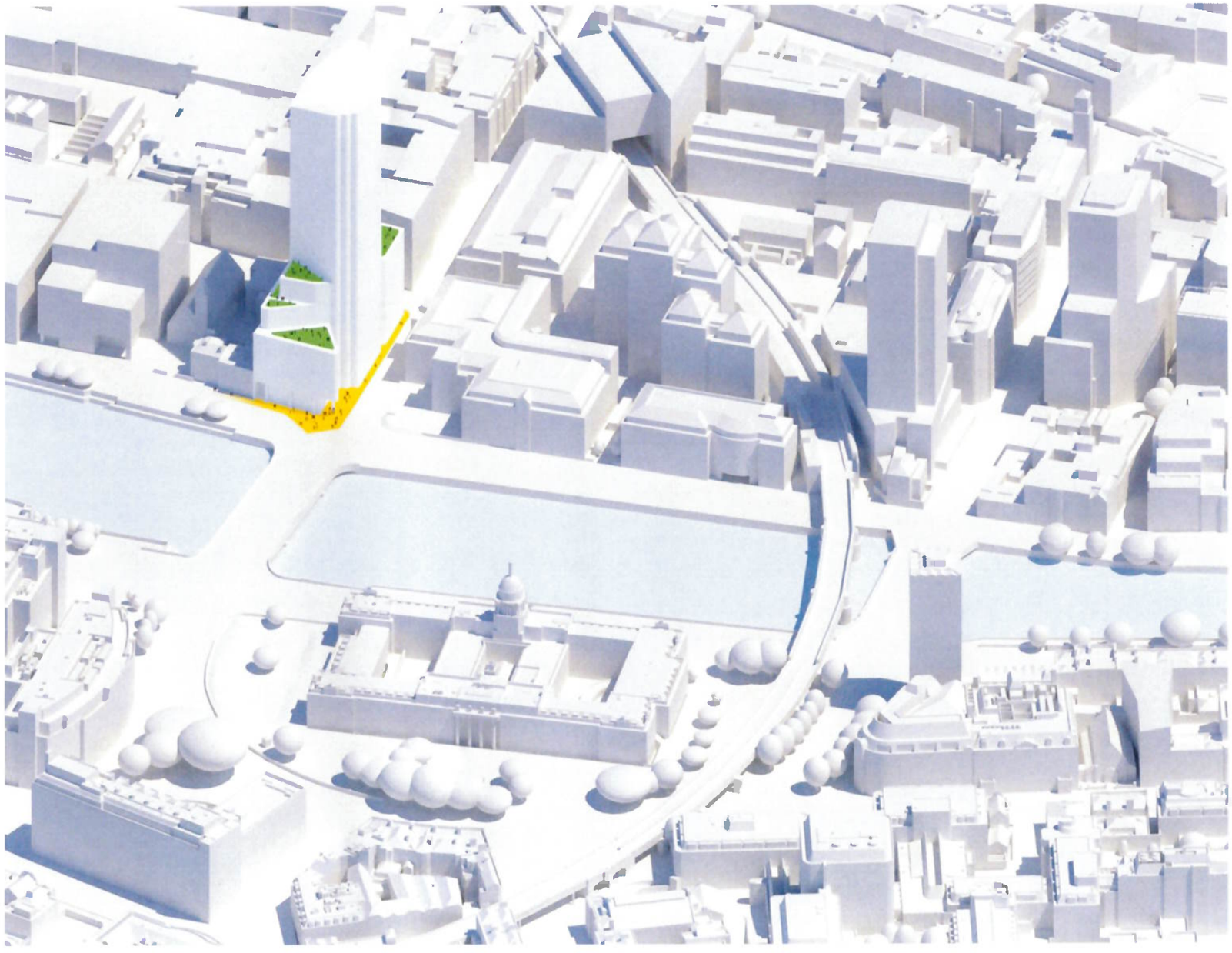
The steps form terraces which are extensively landscaped to provide outdoor amenity space with expansive views along the river.

The DCC planners report acknowledges the appropriateness of the tiering in this context.

Furthermore, the ground and first floors at the City Quay/Moss Street corner are set back to broaden the public realm at the entrance and activate the street frontage.

The double storey scale at ground level highlights the importance of the new City Arts Centre which occupies the most visible public frontage of the building.

The DCC planners report also notes that the proposed building 'makes a positive contribution to the urban neighbourhood and streetscape'.



Stepped terraces

MAHONEY ARCHITECTURE

Response to Refusal – Reason No. 1

Great cultural and commercial cities are constantly evolving and are never a set-pieces – they are tapestries that are forever being rewoven, where the urban fabric is continuously being re-layered over time. The built environment surrounding City Quay is a rich mixture of buildings driven by progress over the centuries. This layering of time is the nature of cities and will continue into the future. What is important to the quality of urban fabric is that the buildings exist in harmony with each other. Harmony is not only achieved through consistency but also through contrast, by layering and juxtaposing the old and the new, where the 'modern' of a past era is replaced by the 'new' of the following epoch.

All good buildings express the technologies and materials of their time and all great cities blend styles reflecting their evolution over time. Florence blends Renaissance masterpieces against a medieval backdrop. Paris blends the modernity of the Pompidou Centre against the backdrop of Haussmann's 19th century formalism.

This dialogue of buildings across time enriches and revitalises cities, where some of the most beautiful compositions are not set-pieces but instead are the result of the juxtaposition of buildings from eras centuries apart.

The views towards the Custom House from the Samuel Beckett Bridge and Sir John Rogerson's Quay are some of our favourite in the City, where the juxtaposition of new and old , vertical and horizontal , achieves and maintains a harmony as one pans across the cityscape .

The original river views which included the ever changing foreground of sailing ships , so familiar to us from Malton's depiction of The Custom House, no longer exists, it's time has passed. So too are the views east (as depicted in the Lawrence Collection image submitted in the OPW observation) where the backdrop of low level warehousing has been replaced by the scale of the IFSC buildings, developed since the 1990s. This is the effect of time on cities where the urban environment evolves to sustain growth and breathe new life into redundant space.

MAHONEY
ARCHITECTURE

Circa 1960s

Lawrence Collection

Malton Print, 1792

Response to Refusal – Reason No. 1

Our proposed City Quay building expresses the technology and materials of our time. Its form is inspired by and creates a dialogue with the rich heritage of its context. It has been designed to be seen in multiple glimpses which catch the eye as the building's form gradually unfolds, from compressed views within narrow streetscapes, to the contrast of its vertical form against the horizontal broadness of the river, revealing its purest form on the axis of Gardiner Street. All of these views have been carefully considered to be in harmony with its urban environment.

The Customs House was courageously modern in its time. A masterpiece achieved through the collective vision of it's developer, architect and city administrators. It was constructed to modernise and drive forward the city's mercantile economy by creating a vibrant new commercial hub on the Liffey Quays and has become one of the city's most cherished buildings. It is not a Palladian Villa set in a sylvan landscape , it is an urban civic building surrounded by the commerce it promotes , commerce which is constantly evolving to meet the needs of changing times. The optimum development of the City Quay site creates a similar opportunity for our time; and can be the critical component and driver for a vibrant new high-density, sustainable commercial core.

MAHONEY ARCHITECTURE

The emerging cluster around Tara Street station is in its infancy with the College Square (Apollo House site) building well under construction and Tara Street emerging from the ground. Two buildings hardly form a cluster and it is highly likely that other nearby sites will be redeveloped over the coming decades and that the cluster will evolve over time. The precise sequence of this evolution cannot be dictated by the City, as the land is in multiple ownerships and the age and need for redevelopment of buildings is so varied. However this should not restrict the current opportunity for the City Quay site to be developed to its optimum scale . Instead the present opportunity should be embraced , and not restricted, to become a catalyst for appropriately scaled future development on other adjacent sites including Georges Quay, which , no doubt in time , will form a more substantial volume in this cluster.

We do not consider the proposed development to be an overly assertive solo building, we see it as part of the emerging cluster, one step ahead of some of the adjacent sites , and leading the way in terms of delivering the true potential of this uniquely serviced land. We fully appreciate the unique setting and the necessity to respond to the specific urban conditions (river crossing , axial views etc.), its place-making opportunity and the need for the building to become a true focal point on Gardiner Street Lower.

The proposed building is therefore unapologetic about its form and how that has been shaped to address the axis Gardiner Street. It is a dramatic landmark building which celebrates its position as a gateway to the south inner city.

The following pages describe the design approach applied to the building, how materials, massing and composition has been considered and illustrates the various scales of development studied prior to arriving at our decision to propose a building which extends to 24 floors.

Response to Refusal – Reason No. 1

The form of the building is made up of two elements, the podium and the tower.

The brick clad gridded podium follows the site perimeter on the north, east and south facades and then folds inwards on the west (Moss Street) façade to form an entrance plaza where the fluted north-west corner of the tower is allowed to extend and touch the ground surface.

The podium massing steps back from the riverside in a series of landscaped terraces which twist and rotate from the geometry of the street lines to settle as an elegant symmetrical form on the Gardiner Street vista. This form is accentuated by the fluted profile of its prow and the scalloped silhouette of its roofline.

The tower form rising from the podium expresses a crystalline volume clad in glass and decorative brushed aluminium panels. The form and material palette is inspired by the craft of silversmiths and crystal glass, materials used together over the centuries to create elegant vases and other vessels.

A restrained colour and material palette combined with the reflective surface, softens and lightens the impact of the tower on the skyline.

Perforations in the brushed aluminium panels accommodate the on-floor ventilation systems and the pattern of the perforations evokes the dappled surface of the river water as it ebbs and flows past the building.

The planning report responds favourably to the building design and to the tiering of the podium level as appropriate to its context.

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Response to Refusal – Reason No. 2

Building materials

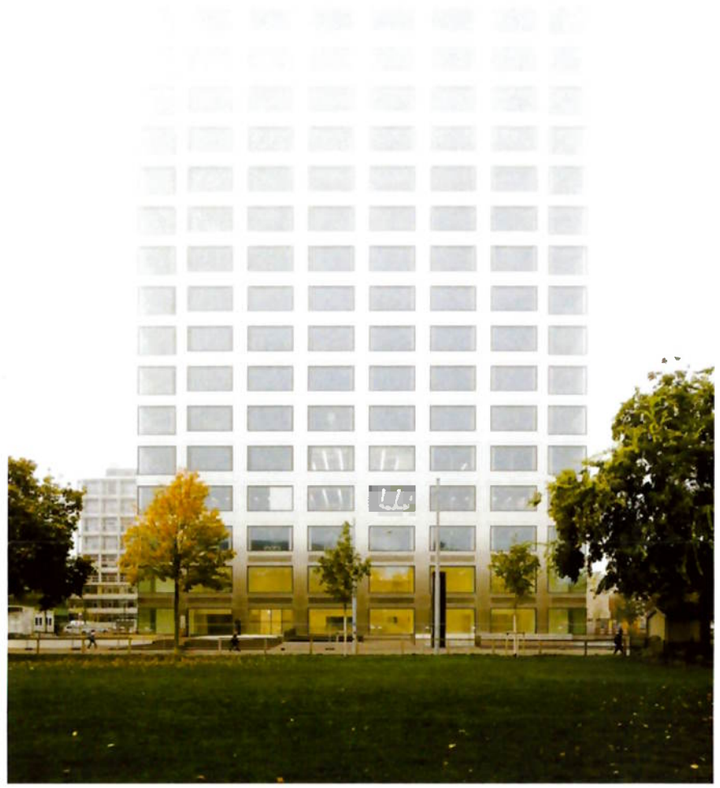
We note a concern expressed in the planners report that the photomontages do not give a true reflection of the proposed schemes visual impact on the skyline.

The use of stainless steel panels and reflective glass have been carefully selected to have soft and highly reflective impact on the skyline. Similar materials have been used successfully on many tall buildings to lighten the mass of the buildings form on the skyline.

The Biozentrum Building, University of Basel, Switzerland designed by Ilg Santer Architekten is an excellent example of this and the following photographs clearly illustrate how this effect is achieved and how the selection of materials has a significantly lighter impact on the skyline compared to adjacent buildings.

Biozentrum Building, University of Basel, Switzerland ; Ilg Santer Architekten

Combines the same surface materials – Note the building in the background has a much heavier impact on the skyline



Reflectivity of materials on an overcast day creates an almost ephemeral image where building blurs into the sky

Response to Refusal – Reason No. 1

The massing of the building is broken down by the articulation of the façades into a series of well proportioned volumes defined by the podium and tower.

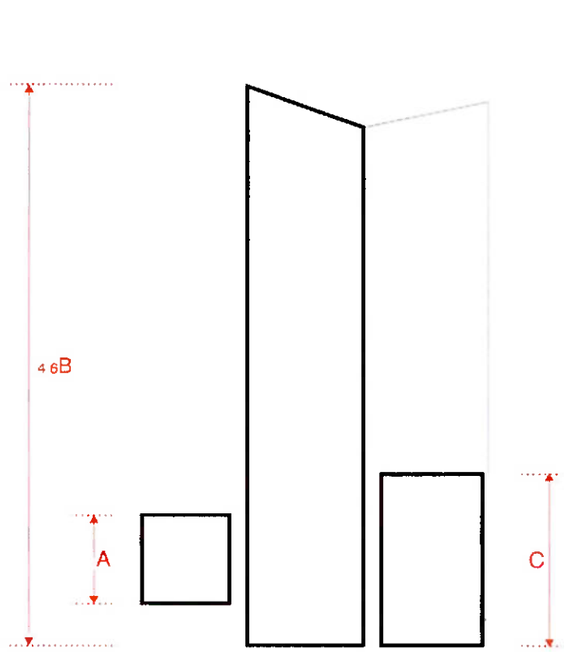
The 6 storey podium on City Quay relates to the established shoulder height of recent developments along City Quay.

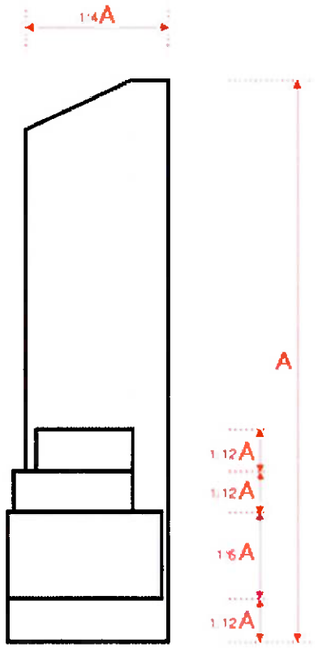
The 8 storey podium to the south relates to the scale of the new developments on Moss Street and Gloucester Street South.

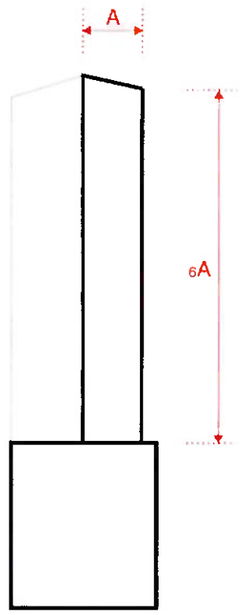
The oblong footprint of the tower forms a series of folding planes which ensure an appropriate slenderness ratio when viewed from each side.

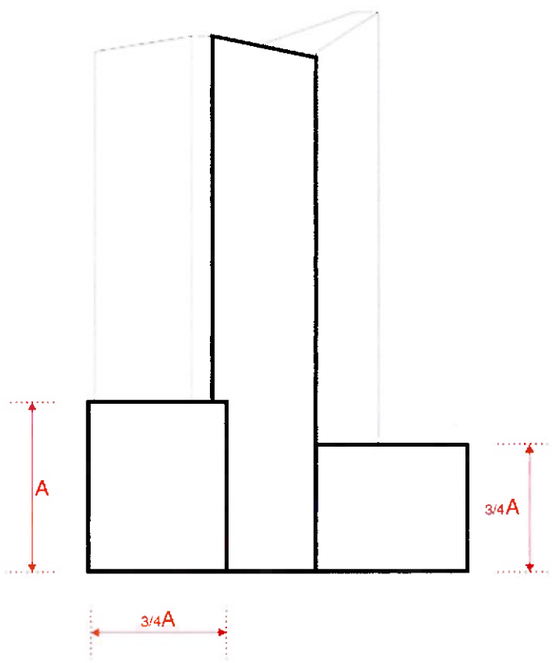
The carefully considered balancing of the podium and tower volumes informs the height of the various elements and the overall massing of the building. This has been considered from each of the primary vistas.

The contrasting surface material treatment of the podium and tower further articulates the composition. The brick surface of the podium responds to the local scale of the streetscape and the glazed surface of the tower responds to the broader city scale and the emerging cluster of tall buildings .









MAHONEY ARCHITECTURE

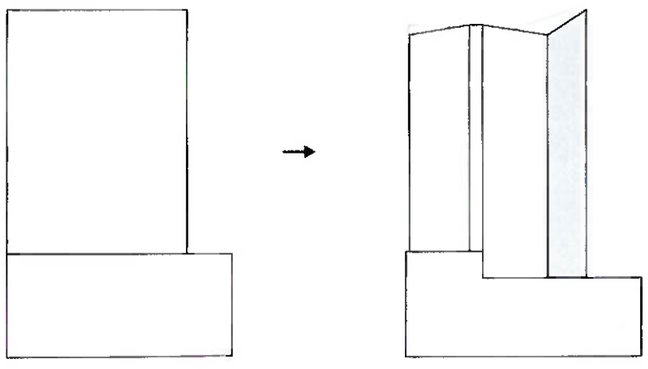
Response to Refusal – Reason No. 1

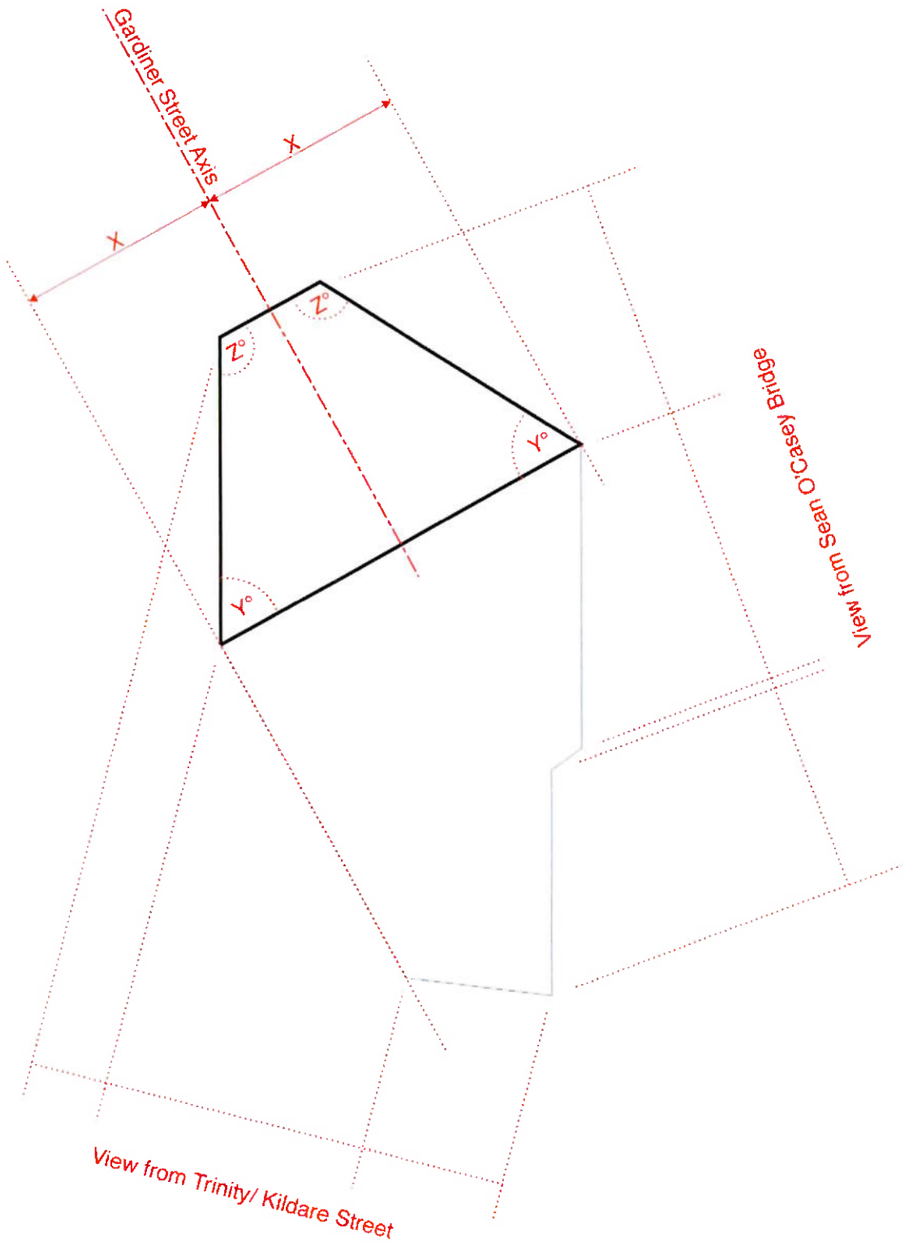
Slenderness is achieved through the break down of the tower form into a series of folding planes resulting from the plan shape.

The alignment of the plan to the Gardiner Street vista trims the perimeter of the tower plan and breaks down the massing of the building into a dynamic series of slender planes.

The resolution of these planes into the symmetrical form viewed from Gardiner Street adds an element of surprise and discovery to the City's skyline and emphasises the importance of this vista.

The proportions and height of the building has been reviewed from many vantage points across the city to determine the most advantageous and balanced height to deliver an elegant and recognisable form which will become a building of character and interest in the City's skyline.

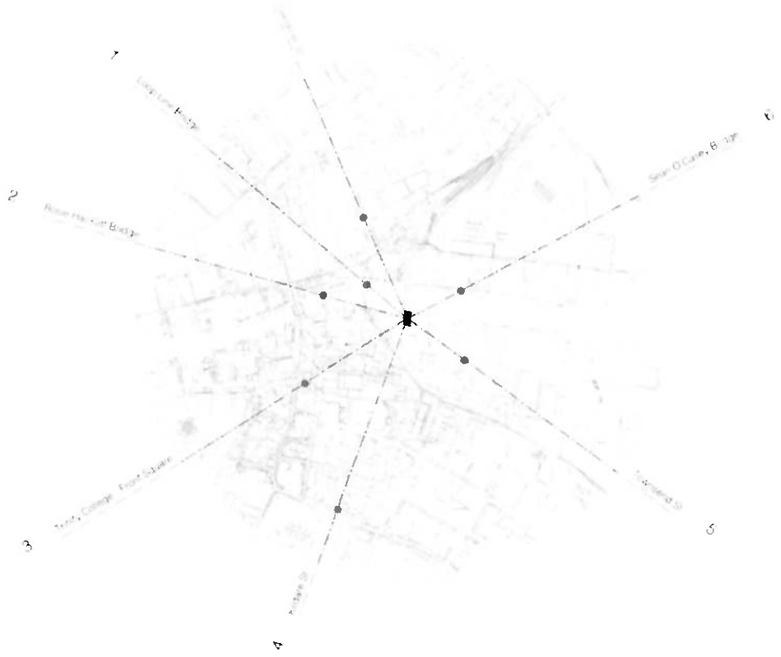


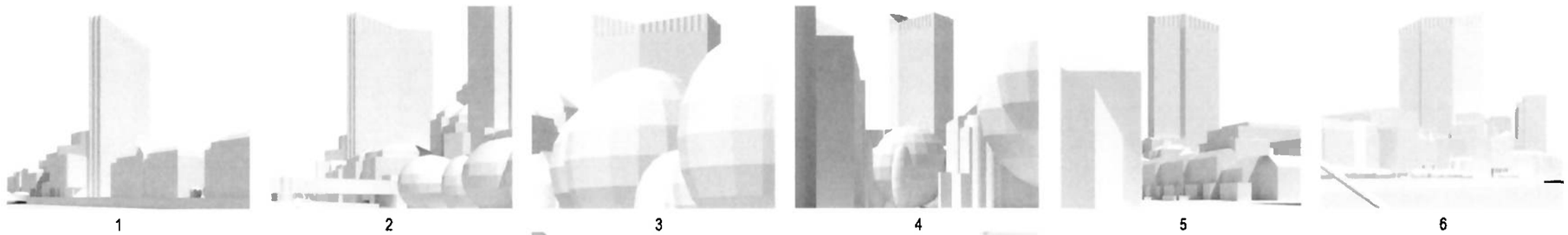


MAHONEY ARCHITECTURE

Response to Refusal – Reason No. 1

The resolution of these planes into the symmetrical form viewed from Gardiner Street adds an element of surprise and discovery to the City's skyline and emphasises the importance of this vista.





Gardiner St.

The following series of height studies were contained in the original Architects Report . The various heights were assessed from key vistas across the city to determine the most elegant and impactful form. At 16 or 20 floors the form was considered too squat , at 30 too tall – settling at 24 floors as delivering the correct balance.

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Height Studies– Rosie Hackett Bridge – Eden Quay

16 Levels

20 Levels

24 Levels

30 Levels

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Height Studies– Sean O'Casey Bridge

16 Levels

20 Levels

24 Levels

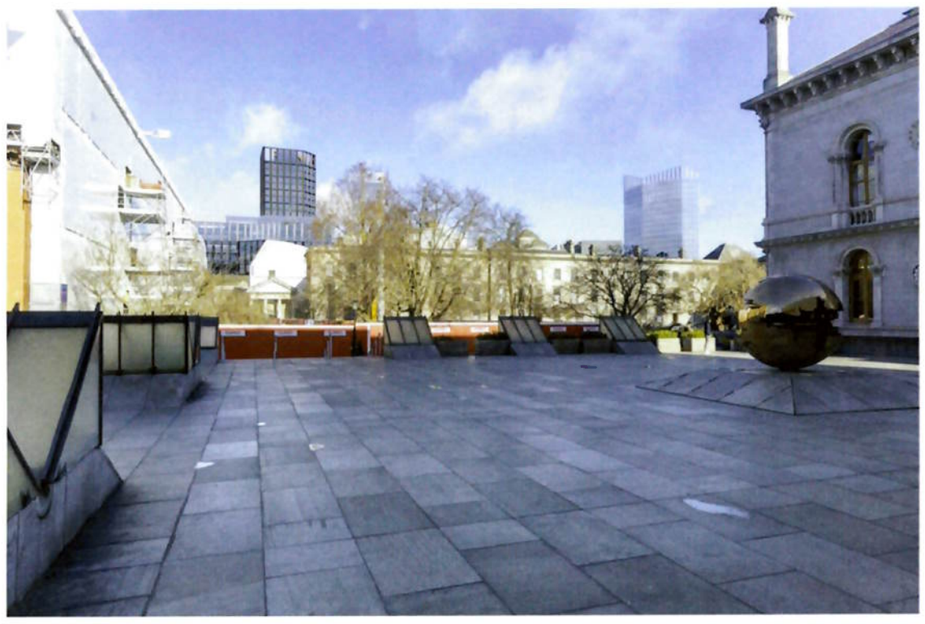
30 Levels

MAHONEY ARCHITECTURE

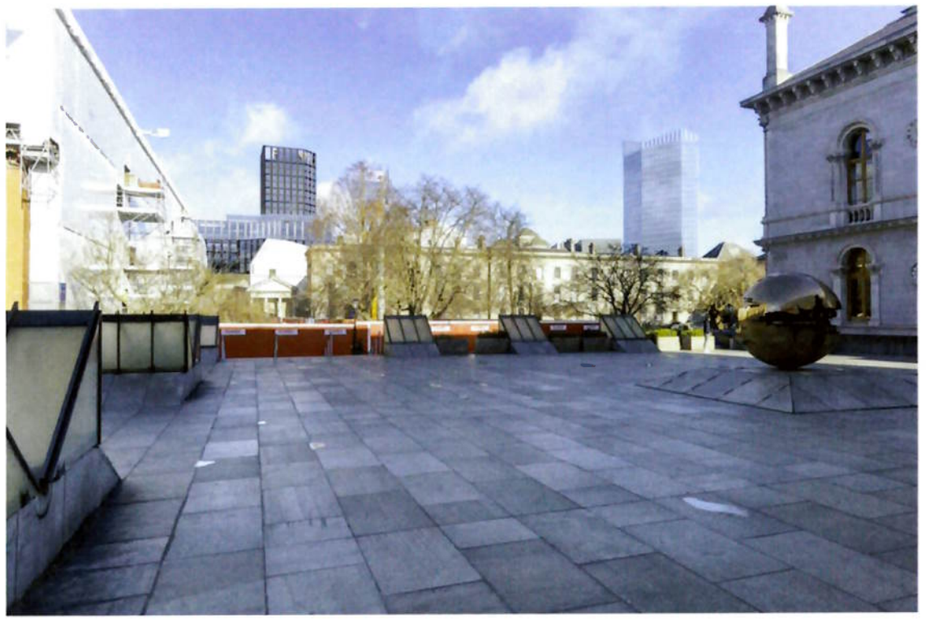
Height Studies– Trinity College – Berkeley Library Podium

16 Levels

20 Levels



24 Levels



30 Levels

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Height Studies - Trinity College – Campanile

16 Levels

20 Levels

24 Levels

30 Levels

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Height Studies– Kildare Street at Molesworth Street

16 Levels

20 Levels

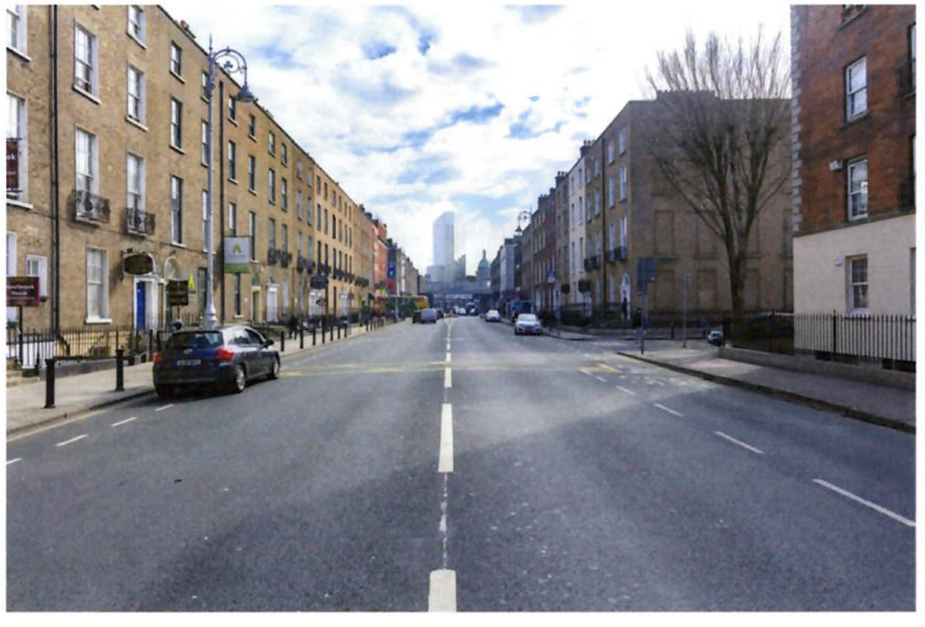
24 Levels

30 Levels

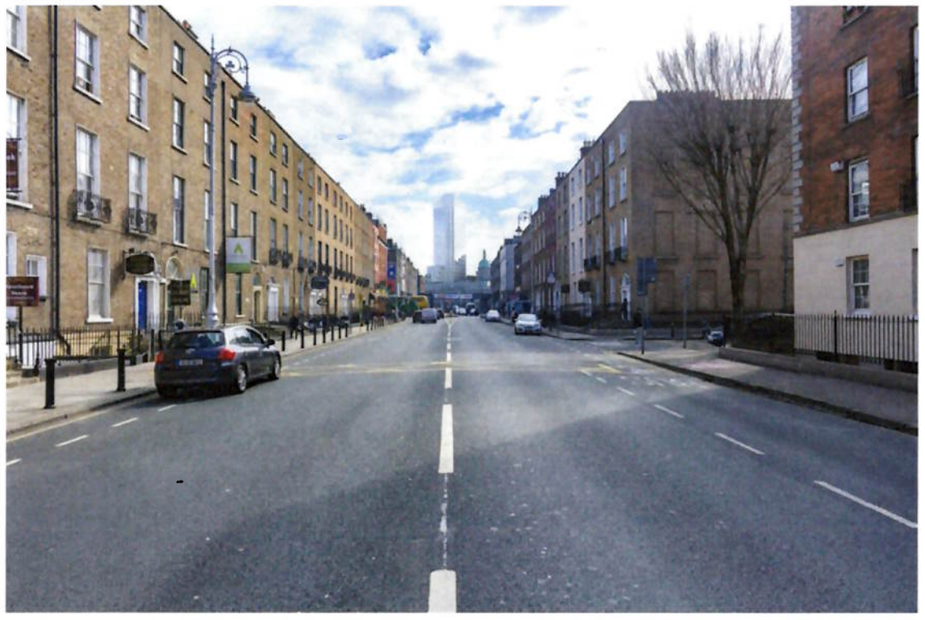
MAHONEY ARCHITECTURE

Height Studies – Gardiner Street

16 Levels



20 Levels



24 Levels

30 Levels

MAHONEY ARCHITECTURE

Response to Refusal – Reason No. 2

Reason No. 2

Taking into account, the scale of the proposed building and the impacts on the surrounding receiving urban environment, it is considered the scheme is likely to have noticeable and detrimental overbearing and overshadowing impacts on neighbouring property. The Overshadowing Study indicates a proposed building of overwhelming scale, mass and height that will undoubtedly cast a significant shadow and have an overbearing impact on the surrounding environment, including the Church and the public space to the front, the nearby school and associated grounds and public space to the front of the adjacent office building. The proposed development would therefore constitute an overdevelopment of the subject site, would seriously injure the amenities of neighbouring property, would devalue property in the vicinity, create a precedent for similar type undesirable development and would be contrary to the proper planning and sustainable development of the area.

The specifics of overshadowing and daylight is dealt with in detail in the accompanying report from Digital Dimensions .

However we wish to point out some practical observations about the impact of the proposed building compared to the existing conditions.

The public realm and school yard are both located to the north of their plots and are significantly overshadowed by the existing buildings on the site and by the recent developments to the east by the Grant Thornton building and to the south by the new hotel.

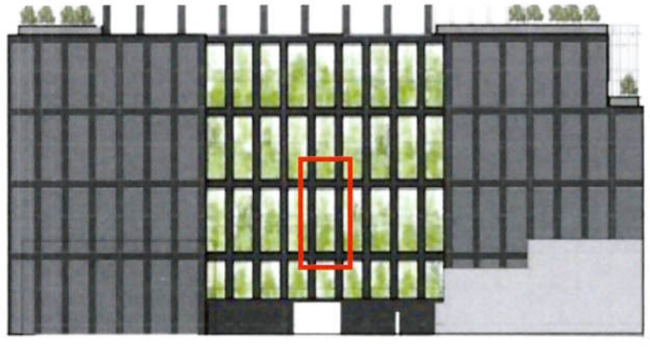
The proposed new building lies to the west of the school and church grounds and only casts a shadow on the external space from mid afternoon onwards (outside school hours) .

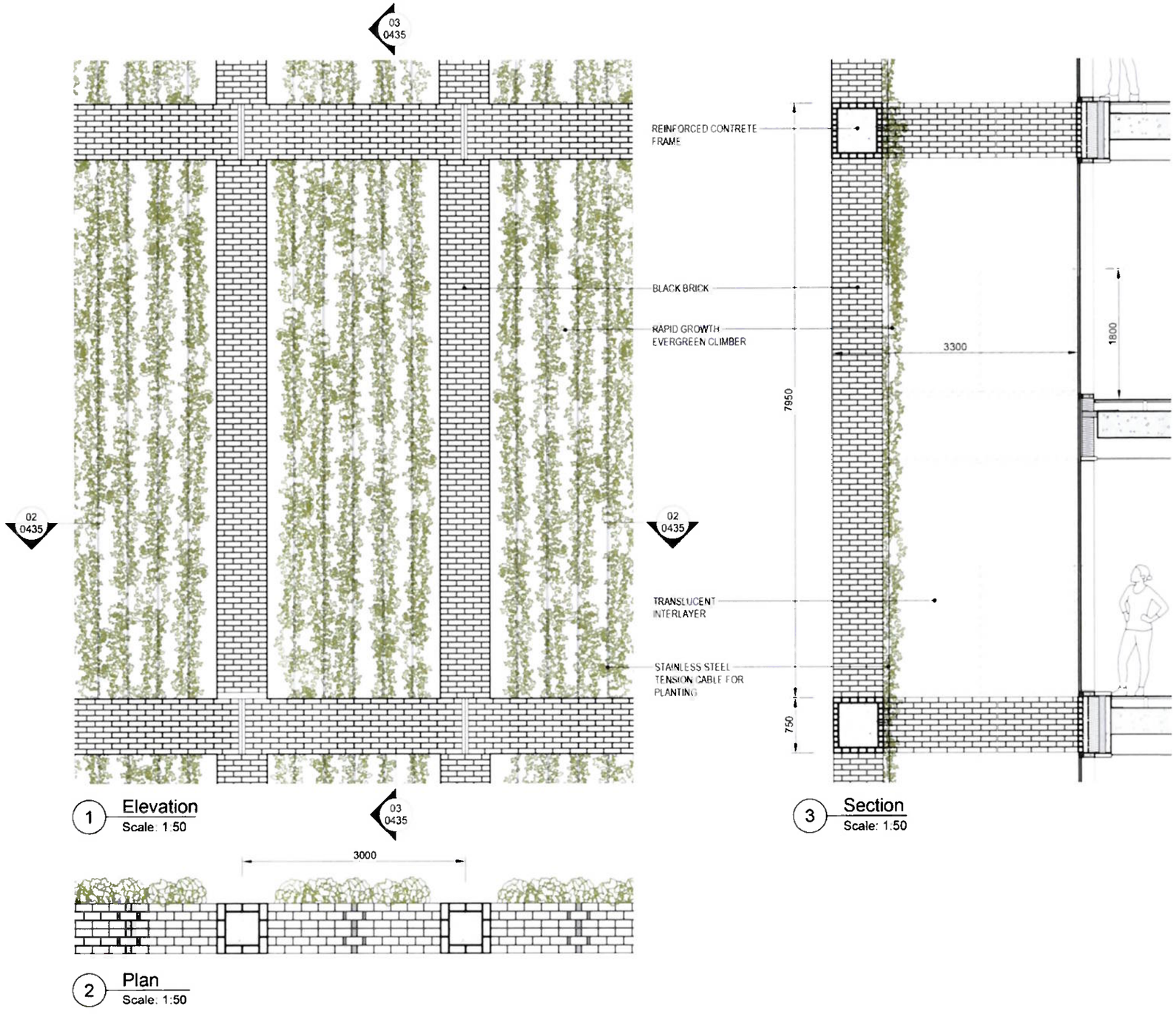
The treatment of the east boundary of the proposed development has been carefully designed to maintain the privacy of the properties to the east as described on the following pages.

Response to Refusal – Reason No. 2

The eastern façade bordering the Immaculate Heart of Mary Church and City Quay National School maintains visual privacy for these properties through a number of measures:

- This glazing is set-back 3.3m from the eastern boundary and is screened from the adjacent properties by an open brick clad frame and trellis planting.
- The selected planting is Lonicera which is trained vertically by tensioned cables and grows from a substantial trough at ground level which ensures convenient and accessible maintenance.





1 Elevation
Scale: 1:50

2 Plan
Scale: 1:50

3 Section
Scale: 1:50

MAHONEY ARCHITECTURE

Response to Refusal – Reason No. 2

- A translucent interlayer contained within the glazing extends from floor level to a height of 1.8m on each floor to fully prevent any overlooking of the school property below.

The diagram on the right, illustrates how the combination of both systems, planted screen and the translucent interlayer ensures strict privacy to the outdoor amenity of the neighbouring buildings.

MAHONEY ARCHITECTURE

Conclusion

City Quay is clearly an ideal city-centre site for the development of a significant tall building.

Its location in the commercial core of the city centre, close to the central transport hub requires high density development in order to deliver on national sustainability targets

Additionally, the site has many unique conditions which single it out to deliver a distinctive place-making building including

- Its Liffey riverside location at the landing side of a key river crossing and the arrival point for a large proportion of traffic arriving in the city centre from north of the river;
- Its focal-point position in views from Gardiner Street Lower and Kildare Street
- Its position across the Liffey from the Custom House, the historic centre of trade and commerce,
- Its location within a developing cluster of tall buildings

Development on the City Quay site must not be compromised by the guidance of an expired Local Area Plan, instead it must embrace the needs of today, be visionary in its delivery of high density and be distinctive in its design to represent the City's ambitions for progress and sustainability. This is a rare opportunity , not to be squandered, to achieve a remarkable building which will reflect well on our time to future generations.

MAHONEY ARCHITECTURE