

Proposed Public Realm  
Improvement Scheme at:  
**Cathal Brugha Street &  
Findlater Place, Dublin 1**

# **Conservation Report**

24.01.2025



Comhairle Cathrach  
Bhaile Átha Cliath  
Dublin City Council

Rannóg  
Ailtire  
na Cathrach

City  
Architects  
Division

This report was commissioned by Dublin City Council Environment & Transportation Department in conjunction with City Architects Division to assess the architectural heritage impact of the proposed public realm improvement works at Cathal Brugha Street & Findlater Place, Dublin 1

### **Document information**

Project: Proposed Public Realm Improvement Works at Cathal Brugha Street and Findlater Place, Dublin 1

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## **1.0 Executive Summary**

- 1.1** This report has been prepared by Dublin City Council City Architects Division to assess the architectural heritage impact of proposed public realm works at Cathal Brugha Street & Findlater Place, Dublin 1

Proposals include the replacement of existing paved, concrete and asphalt footpaths with new granite paving while retaining areas of existing granite paving and historic granite kerbs and paving. The proposals include the removal of the existing street furniture and replacement with new street furniture, in-ground planting and seating.

- 1.2** This report includes a detailed photographic survey of project area and a drawing showing the location of historic material. Also included is an account of the historical background and development of the streets; condition survey of the surviving historic features; statement of significance; and method statement for interventions.
- 1.3** The intentions of the proposed public realm improvements is to deliver a high quality canvas within the project area. Design considerations minimise the impact on the historical materials, which will serve to enrich the finished result.
- 1.4** This report recommends that all works should be carried out in accordance with best practice conservation practice, as defined by the International Council of Monuments and Sites (ICOMOS) in the Venice Charter of 1964, and in subsequent charters, and summarised in the Dept. of Arts Heritage and Regional Rural and Gaeltacht affairs (DAHRRGA) Architectural Heritage Protection Guidelines for Planning Authorities.
- 1.5** It is recommended that all historical fabric is retained in its original locations as far as practically possible, and that all necessary alterations should be carried out in accordance with the principles of minimal intervention, repair over replacement, historic authenticity, reversibility, and visually identifiable modern interventions.

The report also recommends that a RIAI Grade I or, or a suitably qualified conservation specialist, is included in the design team, and retained through all project phases, including an oversight role during construction.

This Architectural Heritage Impact Assessment has been produced for part 8 approval.

A review of the design and its impact should be completed following Stage III detailed design / tender production.

## 2.0 Introduction

This report has been prepared by Dublin City Council City Architects division to assess the architectural heritage impact of proposed public realm improvement works at Cathal Brugha Street and Findlater Place, Dublin 1.

The proposed works are intended to upgrade the quality of the public realm. This involves the re-surfacing of pavement areas in the project area with new granite slabs. The renewal and rehabilitation of existing public lighting infrastructure. The provision and installation of new public lighting ducts, street furniture in the form of bollards, seating, bicycle stands, bins and new planting locations. Areas for loading and potential outdoor dining will be provided.

### 2.1 Proposed works boundary

The proposed works boundary is shown below:

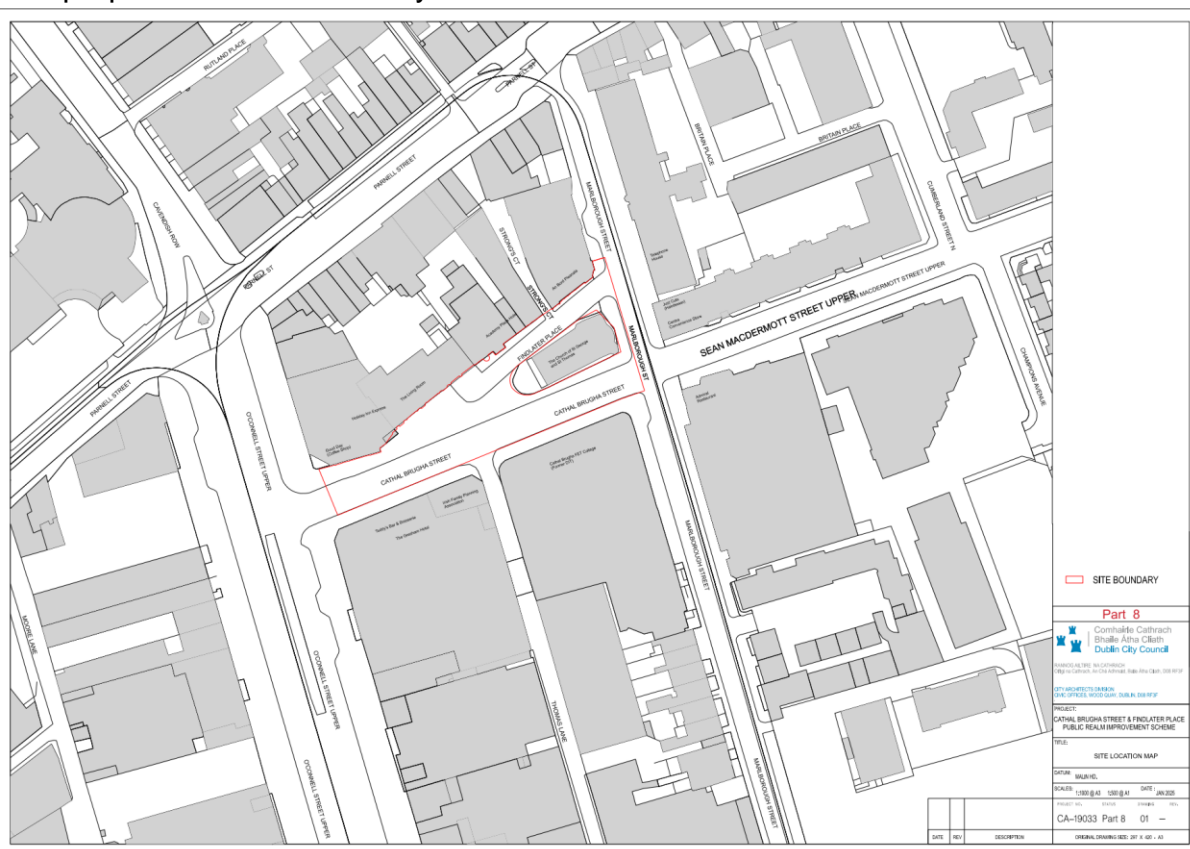


Figure 1 Location drawing showing the existing layout map with the project boundary outlined in red. Source: Dublin City Council

## 2.2 Record of Protected Structures (RPS)

A number of Protected Structures adjoin the proposed works area and the surrounding streets including:

- No. 1330: Cathal Brugha Street / Marlborough Street, Dublin 1  
Saint Thomas's Church (Known now as the Church of Saint George & Saint Thomas), Church of Ireland
- No. 1331: Cathal Brugha Street / 66-72 Marlborough Street, Dublin 1, Further Education Training College (Formerly the DIT School of Culinary Arts and Food Technology).
- No. 6019: 20-23 O'Connell Street Upper, Dublin 1  
The Gresham Hotel
- No. 5027: 77 Marlborough Street, Dublin 1  
House
- No. 5028: 78 Marlborough Street, Dublin 1  
House
- No. 5029: 79 Marlborough Street, Dublin 1  
House
- No. 5030: 80 Marlborough Street, Dublin 1  
House & ground floor shop
- No. 6018: 17-18 O'Connell Street, Dublin 1  
Cinema, Upper floor facades
- No. 6022: 42 O'Connell Street, Dublin 1  
Commercial premises
- No. 6023: 43 O'Connell Street, Dublin 1  
Commercial premises
- No. 6024: 44 O'Connell Street, Dublin 1  
Commercial premises
- No. 6424: 72-74 Parnell Street, Dublin 1  
Licensed premises
- No. 6420: Rotunda Hospital, Parnell St, Dublin 1
- No. 6425: 76 Parnell Street, Dublin 1  
Former hotel building

- No. 6426: 77 Parnell Street, Dublin 1  
Former hotel building
- No. 6427: 78 Parnell Street, Dublin 1  
Former hotel building
- No. 1332: 1-2 Cavendish Row, Dublin 1  
Bank Building
- No. 1338: Gate Theatre & Assembly Rooms, Cavendish Row, Dublin 1



Figure 2 Map of project area showing protected structures shaded in pink and the site area outlined in red. Source: Dublin City Council

### 2.3 Architectural Conservation Areas (ACA)

The street falls into the following conservation areas: Located within the O'Connell Street Architectural Conservation Area and adjacent to O'Connell Street and Environs Area of Special Planning Control.

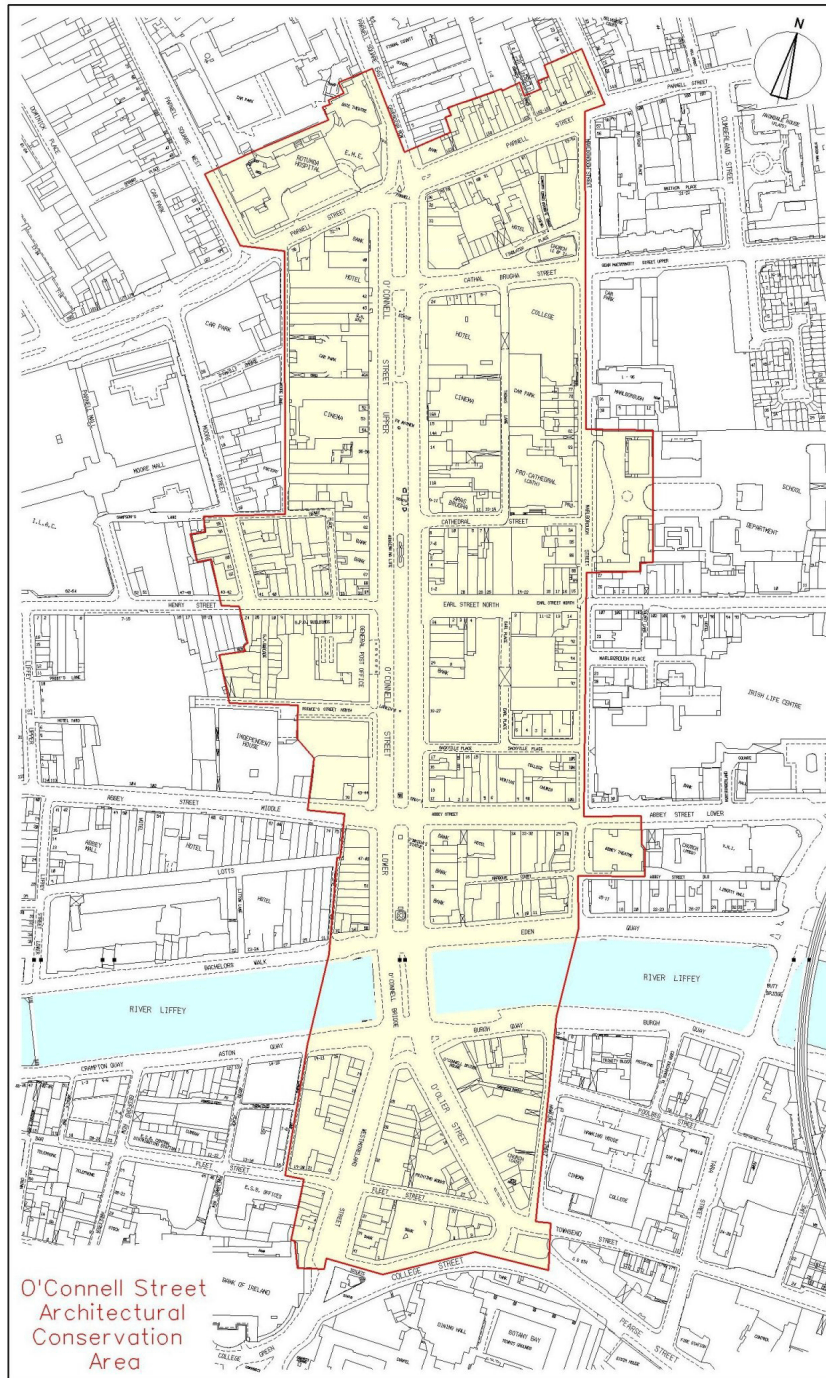


Figure 3 O'Connell Street Architectural Conservation Area Map from Dublin City Council O'Connell Street Architectural Conservation Area written statement, adopted on 09/07/2001, showing the extent of the Conservation Area highlighted in yellow. Source: <https://www.dublincity.ie/residential/planning/archaeology-conservation-heritage/conservation-built-environment/architectural-conservation-areas>

## 2.4 National Inventory of Architectural Heritage (NIAH)

The NIAH survey of Dublin City has examined the Cathal Brugha Further Education Training College building (formerly DIT College of Catering):

Corner-sited attached multiple-bay four-storey over basement Art Deco-style former College of Domestic Science, built 1938-9 by Robinson and Keefe. Principal symmetrical elevation facing north onto Cathal Brugha Street with single-bay chamfered corners to either end and secondary elevation facing east onto Marlborough Street. Now Dublin Institute of Technology. Roof not visible from street. Cast-iron rainwater goods and moulded granite ashlar coping. Machine-cut red brick walls laid in English bond to stepped granite ashlar plinth course up to ground floor sill level. Chamfered corner bays have curved bay to ground floor surmounted by deeply moulded granite cornice and figurative sculpture of The Three Graces to west corner by Gabriel Hayes, contract awarded 1943. Square-headed window openings with continuous soldier brick courses to heads, set on chamfered continuous flush granite sill course, horizontally-glazed hardwood windows, in groups of two and four to north elevation, groups of three to east elevation, divided by granite mullions. Three-storey central shallow entrance breakfront surmounted by granite hood above second floor with tripartite granite ashlar entrance surround and tripartite windows above. Deeply inset tripartite polished timber entrance screen with corresponding overlight having original decorative scrolled iron grille throughout. Door opens onto Kilkenny limestone paved platform with retractable iron gates to three limestone steps. Secondary inner tripartite polished timber entrance screen with brass furniture. Entrance hall comprising terrazzo floors, octagonal piers of Connemara marble with Kilkenny limestone bases and caps forming double screen with responding engaged pilasters. Walls lined with matching Connemara marble panels and limestone skirting. Coved ceiling with moulded plaster panels. Imperial stair with steel balustrade and continuous chrome handrail wrapping around double-height piers. Flanking corridors having parquet floors and original joinery.”

<https://www.buildingsofireland.ie/buildings-search/building/50010236/college-of-catering-dit-66-72-cathal-brugha-street-marlborough-street-dublin-1-dublin>

The NIAH survey of Dublin City has examined the Gresham Hotel:

Corner-sited, end-of-terrace, five-storey granite Art Deco commercial building, built 1925, now part of Gresham Hotel, with chamfered corner bay, four bays to O'Connell Street and four bays to Cathal Brugha Street, with further thirteen-bay four-storey block with single-bay shallow breakfront to Cathal Brugha Street. Recent shopfronts to ground floor and site developed to rear. Pitched roof to front (west) elevation and hipped to corner and north elevations hidden behind granite parapet wall with squared cement coping. Full-depth rendered, moulded chimneystack with clay pots and additional chimneystack to east. Replacement aluminium rainwater goods

breaking through front elevation and cast-iron rainwater goods to north. Granite ashlar walls to granite sill course at first floor level above painted timber ground floor shopfront. Moulded granite string course to fourth floor and large projecting moulded cornice forming sill course above stepped moulding forming lintel cornice to third floor. Granite, cement and Portland stone balustrade balcony to second floor central bay with end plinth blocks supported by fluted brackets. Portland stone shield to third floor central apron bearing monogram 'M' and flanked by foliate swags and ribbons. Date stones 'Established 1777/rebuilt 1925' incised below moulded cornice. Square-headed window openings with granite reveals, having cement sills to north elevation. Mix of replacement aluminium windows to west elevation. Tripartite casement windows to recessed panel in breakfront of north elevation. Plate glass timber-framed windows with overlights to ground floor shopfronts. Shopfront to west elevation comprising Doric pilasters with moulded impost course and cast-iron lamps, supporting moulded cornice and fascia. Three-centred arch with panelled spandrels flanked by arcade with round-headed arches, all having decorative cast-iron gates and grilles supporting signs. Shopfronts to north elevation similar, having rounded piers with panelled brackets flanking windows, surmounted by dentillated fascia and moulded course surmounted by frieze and cornice. Replacement timber and glazed double-leaf doors giving access to draught lobby, flanked by matching doors. Recessed canted bay entry to north elevation featuring timber and glazed double doors with carved medallions and square overlights. Art Deco entry to north elevation comprising recessed, replacement timber panelled and glazed double-leaf doors fronted by cast-iron grille and flanked by rendered piers supporting flat modillions, medallions to frieze and moulded cornice over. Doors approached by limestone veneer-covered stoops. Some original obscured glass grates and coal hole covers to footpath.

<https://www.buildingsofireland.ie/buildings-search/building/50010550/gresham-hotel-toddys-bar-brasserie-23-oconnell-street-upper-cathal-brugha-street-dublin-1-dublin>

The NIAH survey of Dublin City has examined the The Church of St Thomas:

The Church of Saint Thomas (now the Church of Saint George and Saint Thomas) was designed by the architect Fredrick G. Hicks and was opened in 1931. It was built to replace an earlier Saint Thomas's Church on Marlborough Street which was destroyed following a fire during the Irish Civil War in 1922. The building won the 1932-33 Royal Institute of Architects Ireland Prize.

In 1966, due to the decline in the Anglican community, the parish of St. Thomas merged with the parish of Saint George. In 2017 the Parish of Saint George and Saint Thomas held its final service as a Church of Ireland parish church, and

pastoral care of the parishioners has since been taken over by the Parish of Drumcondra and North Strand.

<https://www.buildingsofireland.ie/buildings-search/building/50010237/saint-thomass-church-cathal-brugha-street-dublin-1-dublin>



Figure 4 A view of the exterior of Saint Thomas's Church on Cathal Brugha Street in Dublin in about 1935. Source: [St. Thomas's Church, Cathal Brugha Street, Dublin - Catholic Archives](#)

## 2.5 Record of Monuments and Places (RMP)

The files of the Record of Monuments and Places form part of the archives of National Monuments Service Department of Heritage. A number of RMP sites within close proximity of the proposed works area including:

RMP no: DU018 – 020504; Graveyard

Dublin Public Libraries (1990, 77) mention Saint Thomas's graveyard. The graveyard was in use from c. 1700-1882. The church and adjoining graveyard were damaged during the period 1916-2922. The remains were re-interred in Mount Jerome during the mid 1920's.

RMP no: DU018 – 425; Monument

Further information can be found in the Archaeology Report prepared by Rubicon Heritage submitted as part of this Part 8 application.

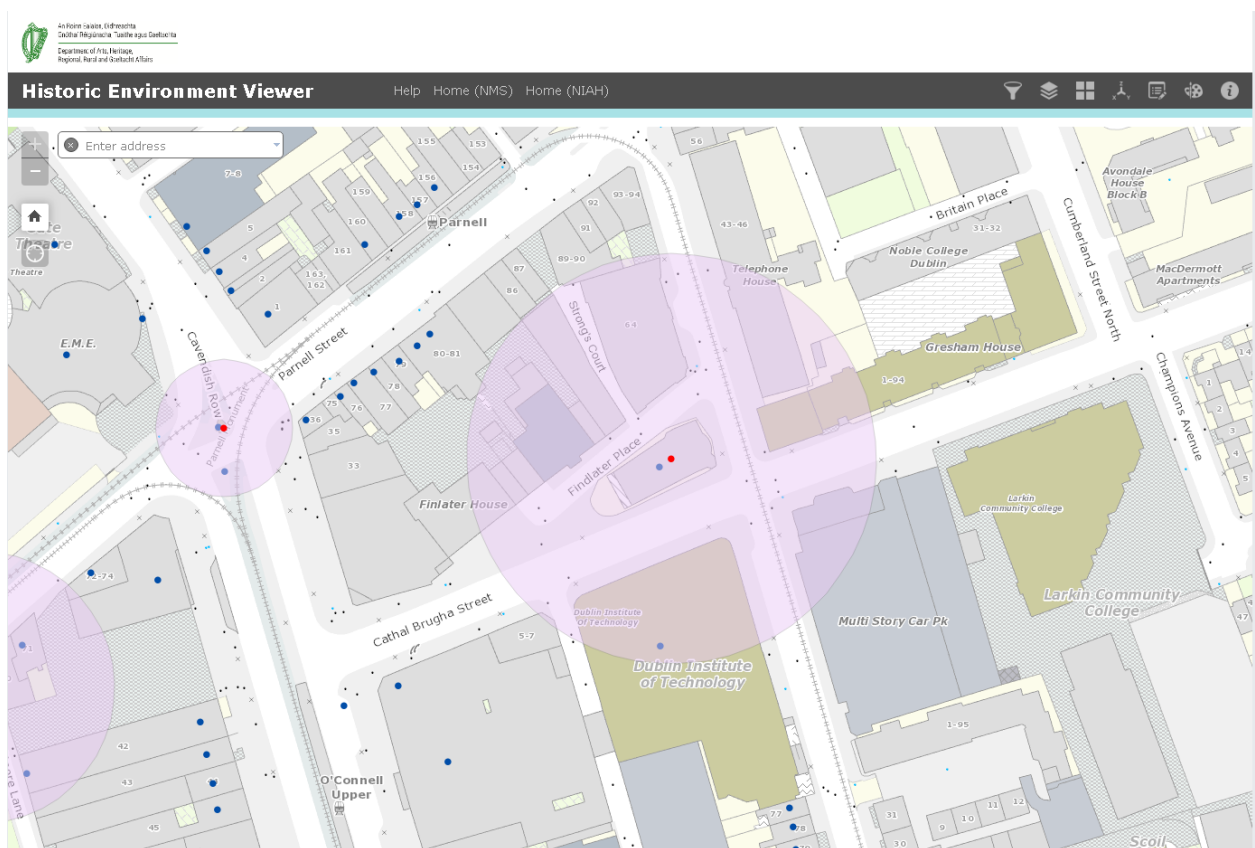


Figure 5 The Historic Environment Viewer Map of the site showing the National Monuments Service and the National Inventory of Architectural Heritage (NIAH) information. Source: <https://www.archaeology.ie/archaeological-survey-ireland/historic-environment-viewer-application>

### **3.0 Historical Background**

#### **3.1 The Project Area / O'Connell Street Area – Historical overview**

In Dublin City Council's 'O'Connell Street Architectural Conservation Area' 2001, the extent and the boundaries of the area are defined as follows: To the north of the river the area is centred on O'Connell Street, extending to Marlborough Street to the east, Moore Street to the west, Parnell Street to the north and the River Liffey to the south. To the south of the river, the area is centred on Westmoreland Street and D'Olier Street, extending to College Street to the south, Hawkins Street to the east and to rear of buildings fronting onto Westmoreland Street to the west. The exact boundaries of the proposed Architectural Conservation Area are delineated on the map entitled 'Proposed O'Connell Street Architectural Conservation Area'.

In the Dublin context, the O'Connell Street area is of major architectural, historical, cultural, artistic and social importance. It constitutes a distinct quarter of the city that was formally planned, laid out and developed between the 1740's and the early 1800's. This architecturally distinguished area has a simple but elegant plan – terraced buildings lining the streets, usually four to five storeys in height, with the lines and rhythm of the facades lending an overall coherence. Occasionally, these terraces are interrupted by a landmark building that confers a special quality or image onto individual streets. In spite of the pressures of time, the descent of the north inner city into tenements after the Act of Union in 1801, and significant destruction during the Easter Rising and Civil War and subsequent re building and a change from residential to commercial use, this area still retains its original street pattern enclosed with 4 and 5 storey terraces.

#### **3.2 Historical Overview**

For much of Dublin's history, the Liffey was considerably wider than it is today, with much of the architectural conservation area being submerged beneath the tidal waters. There is very little evidence of prehistory, early Christian or medieval settlement within the area, as the city of the Hiberno-Norse and Anglo- Normans was focused on the south side, roughly west of modern day Aungier Street, and on the north side only as far east as the walls of St. Mary's Abbey. Between the twelfth and sixteenth centuries, the land within the study area north of the river belonged to the abbey and consisted mainly of marshy slob land.

On the south side, Speed's Map of 1610 depicts Trinity College (formerly All Saints Priory) and the hospital that became the house of the Irish Parliament in the early seventeenth century. These grounds lay just south of the study area.

Much of the study area remained submerged and undeveloped until the late seventeenth century, making it unlikely for archaeological remains to ever to

have existed within the zone where it approaches the river. Nevertheless, we know that Viking burials were deposited in the Parnell Square area on the higher ground overlooking the estuary.

Extramural settlement east of Saint Mary's Abbey, towards Upper O'Connell Street and into Parnell Square, is also possible, albeit in a sparse, almost rural fashion. Speed's map of 1610 depicts nothing east of the abbey walls on the north side, but this alone is not proof that poor quality or indeed earlier dwellings or structures had not existed in the area. However, if anything more existed in this area, most of it (such as Viking burials) would have been disturbed, or indeed destroyed, by the developments of the eighteenth century, when deep cellars were sunk into the potential archaeological layers

### **3.3 Medieval and post-medieval development**

Present day Dublin can trace its origins back more than 1,000 years. The city's first settlement, Áth Cliath (Hurdled Fort) was founded in what is now the High Street/Cornmarket area of the city during the 4th century. The name Áth Cliath relates to a connection of interlinked hurdles, which formed to make a makeshift bridge across the river at low tide.

During the 6th century, a monastery was founded on the Southside of the city, near the tidal pool of the River Poddle, a tributary of the Liffey. The settlement known as Duiblinn (Blackpool) was eventually settled by the Vikings, when their raids in Ireland began around the 9th century. From this period on, the settlement, now known as Dyflinn, flourished into a vibrant Viking trading hub and town.

During the medieval ages, which lasted from the 5th - 15th century, the Norse settlement grew into an important market town, with a number of booming industries including, barrel-making, shipbuilding, metal-working, agricultural produce and slavery.

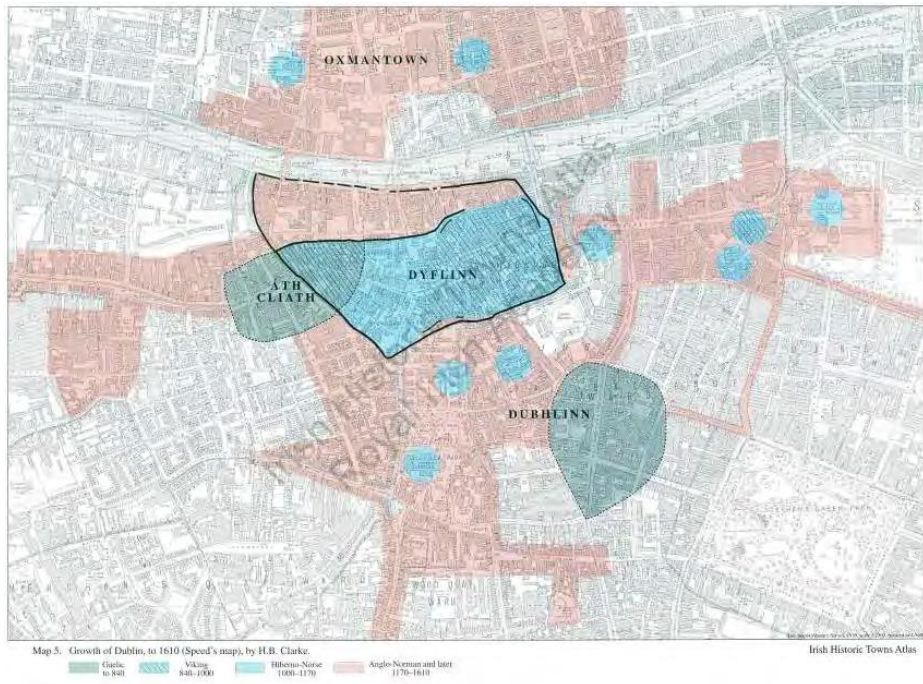


Figure 6 Growth Map for Dublin showing medieval development and settlements in the city up until 1610. Source: Map 5, Growth of Dublin, to 1610 in H.B. Clarke, Irish Historic Towns Atlas, no. 11, Dublin, Part I, to 1610. Royal Irish Academy, Dublin, 2002.

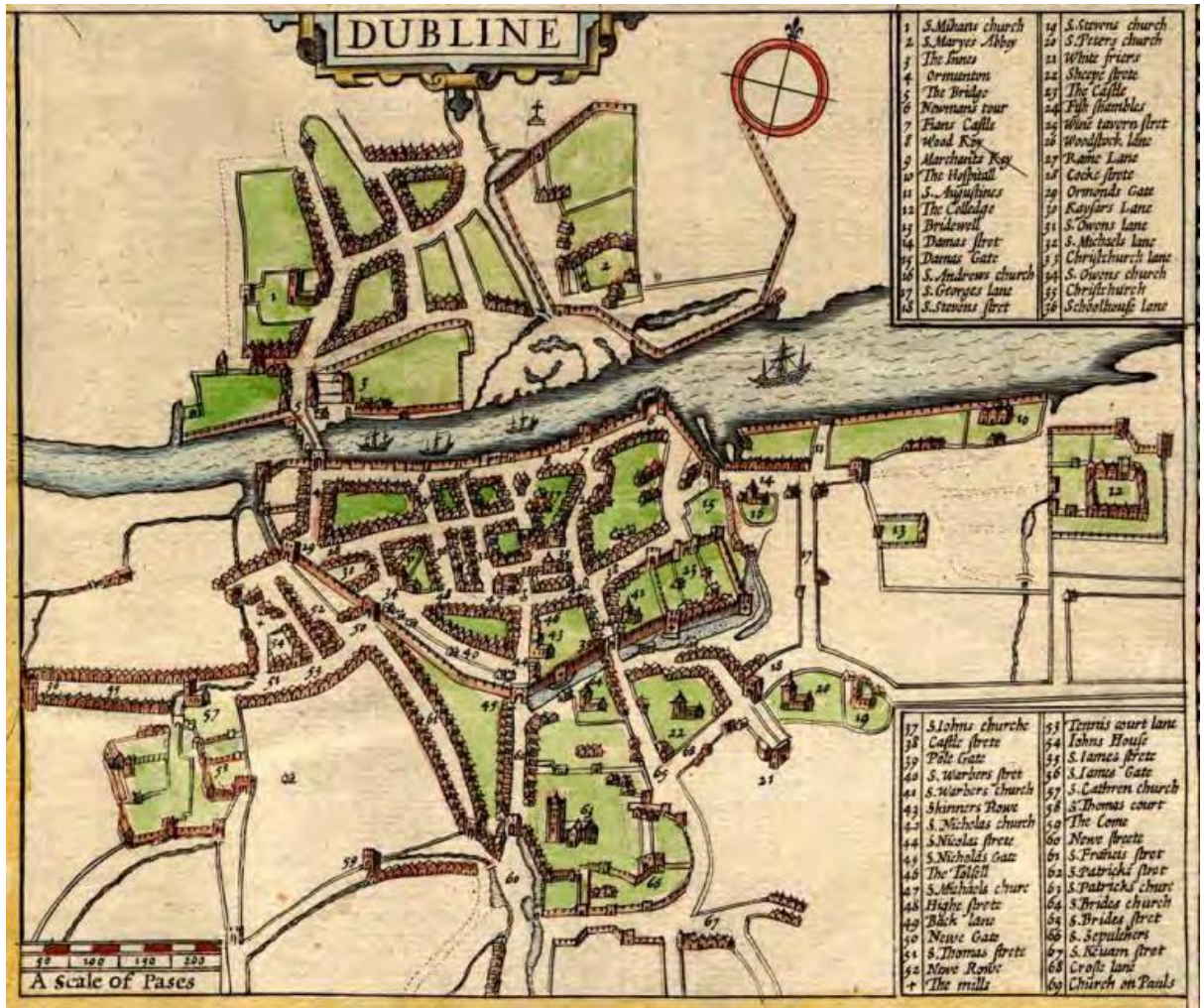


Figure 7 Image of Speed's map of Dublin, 1610. Source: <http://www.dublincity.ie/image/libraries/hm01-speed-1610>

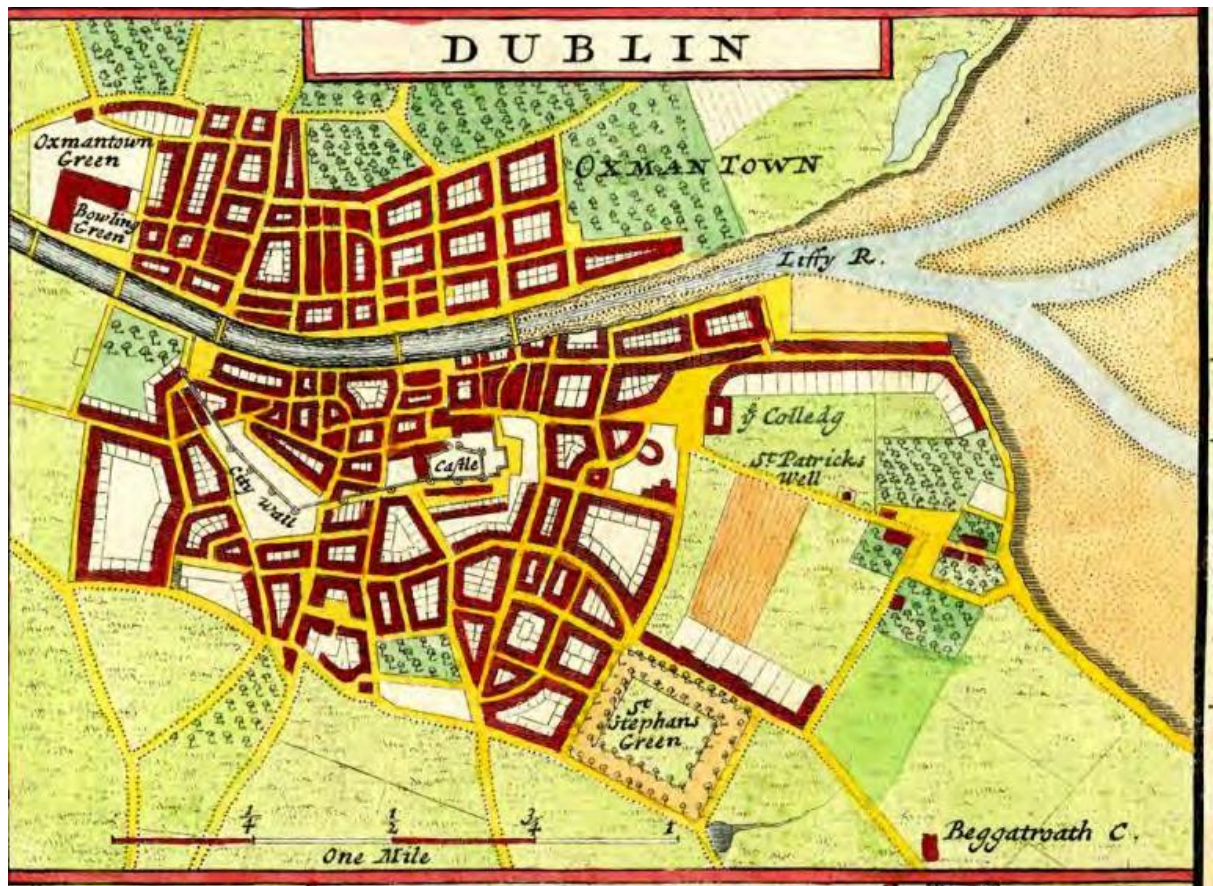


Figure 8 Image of Moll's map of Dublin, 1714.

### 3.4 17th Century development (1601-1700)

Speed's map of the early seventeenth century shows no features east of the wall of Saint Mary's Abbey, i.e. within the study area. The first evidence for actual settlement within the study area on either side of the Liffey is Bernard De Gomme's map of Dublin, dated 1673, which illustrates the first structures erected following the reclamation of land by William Hawkins. From this time on, the study area was developed as fashionable residential housing and commercial buildings.

The forerunner of O'Connell Street was Drogheda Street, represented by De Gomme in 1673 along the eastern boundary of the lands of Saint Mary's Abbey. The late 17th century buildings on the west side of Drogheda Street were demolished by Luke Gardiner and the Wide Street Commission during the second half of the eighteenth century to form Sackville Street -later O'Connell Street. The Parnell Square area was also developed during the second half of the eighteenth century.

The only archaeological sites and monuments recorded by the SMR of Duchas date from the eighteenth century onwards, a glass works, a brickworks, a bowling green, the remnants of an early quay and the old ferry landing marked on Rocque's map of 1756.

Dublin in the middle of the 17th century had changed relatively little from Speed's map of 1610. It was still a medieval town with its street plan both within and without the city walls centred on Dublin Castle. To the south around Saint Patrick's Cathedral lay the old Irish quarter in the valley of the Poddle. To the west, there was the long street of Saint Thomas, later Saint James's Street. East of the town, there was the Elizabethan buildings of Trinity College and beyond the estuary. To the north, on the opposite side of the river lay the suburb of Oxmanstown with its parish church of St. Michan's. The site of Parnell Square, O'Connell Street and D'Olier and Westmoreland Streets still lay undeveloped.

The return of James the Duke of Ormond as Viceroy in 1662 marked a watershed in the development of the city of Dublin. Under his guidance the modern structure of the city began to be shaped. He introduced new ideas about urbanity and promoted the notion of Dublin as a fitting capital for the island of Ireland. He can be credited for determining the present day shape of the Quays, which provide the city with its unique sense of scale and overall coherence, by encouraging the reversal of the trend of building houses right down to the river.

Although this period overall was mainly a time of private activity, the Corporation made a number of important interventions. Saint Stephen's Green was formally laid out as a municipal square with 89 plots around the perimeter for development. Oxmanstown Green was partially enclosed in 1665 and let by lot, excluding a 'convenient highway and a large market place': Queen Street and Smithfield.

The first private estate intervention was begun by Sir Humphrey Jervis, a ship owner/merchant who later became Lord Mayor. In 1664, he bought 20 acres at Saint Mary's Abbey and laid out in a north-south direction two main streets, Capel Street and Jervis Street, crossed by smaller streets. Realising the importance of connections with the old city, he constructed Essex Bridge, establishing Capel Street as the main street of the new north side. Along the river were placed the fronts of houses as suggested by Ormonde fronting a new store quay. A market place was laid out to the rear called Ormonde Market.

The Moores (Drogheda) and Eccles estates extended eastwards of the Jervis

Holding as far as the family mansion of Sir John Eccles and the Chapel of Saint George. The grant of 1675 resulted in the laying out of lands further to the east, including the strand to the north east of the future Customs House. Marlborough Street was laid out in 1700-1710 establishing the eastern edge of serious growth for a century.

The Moores, and in particular, the third Earl of Drogheda, were significant in the development of the area, with Henry Moore Earl of Drogheda literally transposing his title onto his new streets. Henry Street was set out as the first major east-west route in the new north city, which was complemented by Drogheda Street which ran on a north-south axis immediately to the east. Moore Street was laid out parallel to Drogheda Street and these two streets both ran into Great Britain Street to the north, originally Ballybough Lane, an old route leading to Malahide and Howth.

### **3.5 18th Century development (1701-1800)**

However it was the Gardiner Estate, developed by three generations of the Gardiner Family between 1720 and c.1820 on vast areas of land to the north east of Dublin that truly determined the urban form of the north east city. In 1774, Luke Gardiner in a decision that was to have a large influence over the development of the north of Dublin, bought the Moore's holding. The holding consisted of part of the lands of Saint Mary's Abbey of which the future Parnell Square was part, and also included Henry Street, Moore Street Earl Street, Of Lane and Drogheda Street.

The first venture of the Gardiners, Henrietta Street was an innovative and very grandiose development. For the first time, Palladian town houses based on fashionable London houses were introduced to the Dublin streetscape. The street was planned and then succeeded as a prime aristocratic quarter. It was complemented by lesser developments carried out in Bolton St/Dorset St. between 1720-50, when the old thoroughfare was straightened and set out in plots. However the greatest achievement of Luke Gardiner was probably the creation of the Mall that later became known as Upper Sackville Street and, ultimately, Upper O'Connell Street.

In 1777, the Wide Street Commission was given a grant to extend Sackville Street to the Quays along the same formal lines as the Mall and to build a bridge over the Liffey. Carlisle Bridge, later to become O'Connell Bridge, was built in 1790 and opened in 1795 while the extension of the Mall was still under construction. By 1800 the extension of the Mall as Lower Sackville Street was completed under the direction of the Wide Street Commissioners and the construction of D'Olier Street and Westmoreland Street to the design of Henry Aaron Baker had begun. This effectively shifted the political,

administrative and social focus of the city eastwards away from the older established Capel Street/Dublin Castle axis to the new College Green/Sackville Street axis. The street was acclaimed as one of the finest public avenues of any city and played an important role in 18th century life.

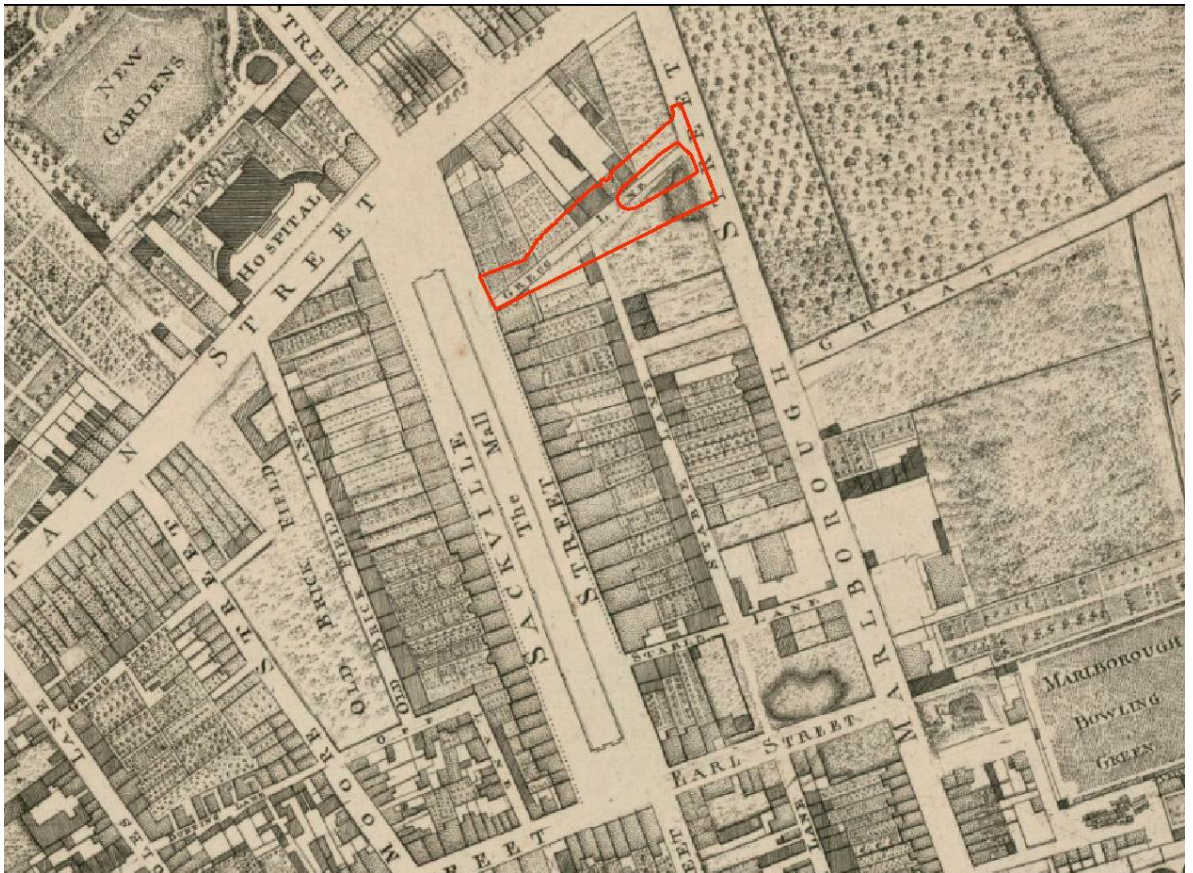


Figure 9 Extract from Rocque's map of Dublin, 1756. Source: <https://gallica.bnf.fr/ark:/12148/btv1b53057253b/f1.item.zoom>



Figure 10 Image of Samuel Byron's map of Dublin, 1782. Source: <https://digitalcollections.tcd.ie/concern/works/c247dt71w?locale=en>

### 3.6 19th & 20th Century development (1801-1900)

By the time of the Act of Union with Britain in 1801, Parnell Square and Sackville Street were prime residential areas. However, the extension of the Mall and the construction of D'Olier Street and Westmoreland Street helped to change the character of the street. Instead of an elegant square lined with fine private residences, it became a prestigious commercial boulevard where shops and businesses were an integral part. Its development as a boulevard predated other such streets in the British Isles; John Nash's Regent Street in London which is often credited with anticipating other street developments was created much later, between 1817 and 1822. Even the great avenues in Paris date largely from the time of Napoleon III and Baron Haussman during the mid-to late 19th century.

By 1805 some thirty to forty businesses and three hotels were to be found on the street. The street was also the chosen location for a number of important pieces of civic architecture including the General Post Office and Nelson's Column.

During the early part of the 19th century, the street and buildings followed a coherent design approach. However, as O'Connell Street became more

commercial, buildings became larger including the Imperial Hotel started in 1837, and the Metropole Hotel, both eight bays wide. By the end of the 19th century, the scale of the street had changed dramatically and various eclectic styles of architecture had emerged.



Figure 11 Image extract of Ordnance Survey first edition, dated 1837-42. Source: [www.osi.ie](http://www.osi.ie)



Figure 12 Image extract of Ordnance Survey second edition, 1888-1913. Source: [www.osi.ie](http://www.osi.ie)

The civic importance of Sackville Street was also frequently reflected in its selection as a venue for major public events including James Larkin's dramatic address to Dublin workers during the bitter lock out of 1913. In 1916, a small group of determined nationalists took over the GPO during the 1916 Rising and declared an Irish Republic. The consequences of the Rising were striking, with the destruction of three quarters of the buildings on Lower O'Connell Street. Yet, the destruction provided a new opportunity for the rebuilding of the street in a coherent manner.

The rebuilding of O'Connell Street was an issue of immediate concern in the weeks following the Easter Rising and was the subject of heated debate. Attitudes towards the rebuilding of the centre varied greatly. The Irish Builder saw 'a unique and unexpected opportunity ... to give Dublin a piece of architecture worthy of this beautiful and historic street' while the RIAI (Royal Institute of Architects in Ireland) envisaged controls which would ensure a uniform street frontage on the lines of Baron Haussmann's Parisian boulevards. On the other side, property owners were alarmed by this prospect and argued that 'the cost of mere beautification should be borne by the state or municipality'. With the Corporation arguing for stronger powers, and the property owners against, the Dublin Reconstruction (Emergency Provision) Bill did not have an easy passage.

In 1916 an expert committee was set up by the Dublin Corporation to include the eminent town planner Raymond Unwin, the President of the RIAI - P Caulfield Orpen, and the then city architect CJ McCarthy. The Committee recommended the adoption of a neoclassical style and produced a master plan for the street that not only fixed features such as building heights, cornice lines, number of storeys and materials to be used, but they also issued design approaches and guidelines, e.g. for the design of shopfronts. Furthermore, provision was made for the inclusion of uses such as cinemas and theatres that had not previously been accommodated on the street. Property owners were required to deposit their plans with the Corporation and if the city architect considered any scheme to be 'injurious to the amenity of the street' he could 'require plans, sections and elevations to be altered accordingly'. The rebuilding of Lower O'Connell Street had not been completed when the Civil War broke out in 1922 and destroyed the north-eastern end of the Street. Unimpressed by the reconstruction work following the Rising, the city architect, Horace O'Rourke, waged a determined campaign to ensure stricter uniformity in the rebuilding of Upper O'Connell Street. The result is that the eastern side of Upper O'Connell Street is more uniform than the post 1916 reconstruction work that can be seen at 1-11 Lower O'Connell Street. Despite their individuality, however, these buildings work very well together, sharing a common cornice and string courses and embellished by some very fine sculptural work by Charles Harrison and Sons.

Overall the success of the scheme lay in its application of guidelines –standard heights, proportions, importance of corners– in the interest of retaining the character of the street. The city architect fixed the main height of the buildings, cornice lines, the number of storeys and stressed the importance of the corners. Ground floors and piers were of Irish granite, upper floors of dressed stone or in brick with stone dressing. Aggressive incongruities in shopfront design were not allowed. The national importance of the street goaded the project on to full implementation. The final result allowed complete transformation of the fabric in various styles while maintaining the quality of the space. Only one radical piece of surgery was carried out to the street plan, with Cathal Brugha Street carried to O'Connell Street through the site of Saint Thomas's Church. The street was named in honour of the location of the anti-treaty Cathal Brugha's last stand on adjoining Thomas Lane during the civil war,

*“Originally the street had no official name, as the city corporation had been dissolved, but locals referred to it as ‘Cathal Brugha Street’, after the anti-Treaty leader who had been mortally wounded in the vicinity in the early days of the Civil War in July 1922. In 1932 the street was officially named in Brugha’s honour by a reconstituted corporation.”*



Figure 13 Image of extract of Ordnance Survey current edition map of Cathal Brugha Street.  
Source: [www.osi.ie](http://www.osi.ie)

#### **4.0 Description and condition of historic paving**

This section is to be read in conjunction with the photographic survey (refer to Appendix C).

##### **4.1 Cathal Brugha Street historic fabric**

Street surfaces on Cathal Brugha Street retain little historic materials. There is some historic Leinster granite present – surrounds to the cellar lights at the former DIT building and 2 short lengths of Leinster granite kerbs along Saint Thomas's Church. The footpaths are concrete flag and there are some modern granite kerbs along the south side of the street.

##### **4.2 Findlater Place historic fabric**

Street surfaces along Findlater Place retain little historic materials. There are areas of historic Leinster granite kerbs still present.

## **5.0 Statement of Significance**

### **5.1 Architectural**

Cathal Brugha Street as we know it was laid out following the destruction of this area of the city during the 1916 Rising and as part of the rebuilding of O'Connell Street. Cathal Brugha Street was constructed through the graveyard of Saint Thomas's Church.

The south-east corner of the junction between Cathal Brugha Street and Marlborough Street was formed by the Saint Mary's College of Domestic Science building—as it was on its opening in 1941- by Robinson Keefe, subsequently the DIT College of Catering and now the Cathal Brugha Further Education Training Campus offering further education training courses. A multiple-bay four-storey over basement Art Deco-style building.

The corner of Cathal Brugha Street and O'Connell Street was completed with a corner-sited, end-of-terrace, five-storey granite Art Deco commercial building, built 1925, now part of Gresham Hotel, with chamfered corner bay, four bays to O'Connell Street and four bays to Cathal Brugha Street, with further thirteen-bay four-storey block with single-bay shallow breakfront to Cathal Brugha Street.

Unfortunately, no significant amount of original paving has survived. The small patches that do and the traditionally worked historic Leinster granite kerbstones, with their patinated and worn quality, enriches the setting.

### **5.2 Technical**

The form and detail of the footpaths, including kerbstones and pavement lights are of technical interest, providing insight into the infrastructure of the historical city.

### **5.3 Historical**

The historical development and built fabric of the street, noted in chapter 2, gives insight into the political and social history of this area of Dublin.

### **5.4 Artistic & Social**

The Three Graces sculpture on the elevation of the Saint Mary's College of Domestic Science building—as it was on its opening in 1941- by Robinson Keefe, subsequently the DIT College of Catering and now the Cathal Brugha Further Education Training Campus, represent Sweeping, Spinning and Sewing - attributes deemed at the time appropriate for a College of Domestic Science. Gabriel Hayes, 1943, used three of her friends as models for the allegorical figures.

## **6.0 Method Statement for Proposed Works**

### **6.1 Conservation principles**

All works should be carried out in accordance with best practice conservation practice, as defined by the International Council of Monuments and Sites (ICOMOS) in the Venice Charter of 1964, and in subsequent charters, and summarised in the Dept. of Arts Heritage and Regional Rural and Gaeltacht affairs (DAHRRGA) Architectural Heritage Protection Guidelines for Planning Authorities.

This requires adherence to the following basic principles:

- 6.1.1 Conservation work is based on an understanding of the site and its historical development. The primary aim should be to retain and recover the significance of the site.
- 6.1.2 Historical fabric should be retained in its original location as preference.
- 6.1.3 Any alterations should be carried out in accordance with the principle of 'minimal intervention'.
- 6.1.4 Repairs to original fabric should always be favoured over replacement. Where replacement of an original element is unavoidable, this should be historically accurate in form and materials.
- 6.1.5 Where lost elements must be reconstructed, these should aim for historic authenticity and avoid conjecture in as far as possible.
- 6.1.6 Modern interventions should be reversible and visually identifiable.
- 6.1.7 New work should be recorded.
- 6.1.8 Works should be carried out by suitably skilled craftspeople with proven expertise in their trade working with historic fabric.

Work to historic paving materials to be in accordance with the DCHG Advice Series document 'Paving: The Conservation of Historic Street Surfaces', and DCC's own guidance manual for historic paving.

### **6.2 Conservation Specialist services**

An RIAI Grade I or II Conservation Architect, or suitably qualified conservation specialist, should be included in the design team, and retained through all project phases. Below is a schedule of the advice and support to be provided by the conservation specialist.

#### **6.2.1 Stage (ii)b: Design to Planning Submission**

*N.B. This stage is to be undertaken by City Architects, DCC*

As well as producing this Architectural Heritage Impact Assessment report and accompanying surveys, advise Conservation Architect / City

Architects on historical significance of works area and conduct reviews to ensure proposed design meets best practice conservation principles.

#### 6.2.2 Stage (ii)c: Design to Tender

*N.B. This stage is to be undertaken by the Roads Design and Construction Division, DCC with Conservation Architect / City Architects providing an advisory role.*

Conduct reviews to ensure design continues to meet best practice conservation principles.

Provide detail sketches for specific situations, specification of paving, mortar, pointing technique, etc., and advise on the need for samples / mock-ups for approval.

Provide information to other consultants for their preparation of Pre-Tender Cost Estimate.

Input as Designer into Design Stage Health and Safety Plan, under designer's duties under the Safety, Health and Welfare at Work (Construction) Regulations 2013.

Provide information for the preparation of bills of quantity and/or schedules of works (where appropriate)

#### 6.2.3 Stage (iii): Tender Action

*N.B. This stage is to be undertaken by the Roads Design and Construction Division, DCC with CA Conservation Architect / City Architects providing an advisory role.*

Assist Environment & Transportation Department with the tender assessment (where appropriate).

#### 6.2.4 Stage (iv): Construction

*N.B. This stage is to be undertaken by the Roads Design and Construction Division with CA Conservation Architect / City Architects providing an advisory role.*

Oversight role; At periodic intervals appropriate to the stage of construction visit the works to inspect the progress and quality of the works and to determine that they are being executed generally in accordance with the contract documents and best practice conservation principles.

Review samples of materials and executed works (as required)

Advice on details for specific situations as may emerge during the works.

### **6.3 Historic granite kerbstones**

- 6.3.1 Granite kerbs are to remain in the area from which they are lifted. If removed to an off-site depot material is to be clearly marked for return to the street from which it was taken. Care to be taken to avoid confusion with material from other sites.
- 6.3.2 Lifting of granite kerbs to be undertaken in accordance with best practice to control risk of damage.
- 6.3.3 Isolated areas of historic kerbing may be relocated, and grouped together, to achieve one continuous area. The layout of this is to be approved with Conservation Officer prior to bedding.
- 6.3.4 Setting out of kerbs: Existing setting out to be replicated. In circumstances where this is not possible arrangements to be agreed with Conservation Officer. Short lengths of kerb are not to be placed together if avoidable.
- 6.3.5 Cutting of historic kerbstones is to be avoided as much as possible.
- 6.3.6 Joints:
  - Joint widths to match historic, and to be kept to a minimum.
  - Any redressing of kerbs, to minimise joint width, to be carried out with hand tools.
  - Due to the demanding environment, joints in historic granite kerbstones to be pointed with mix of NHL lime, Prompt natural cement and Wexford beach sand aggregate. (No artificial cements are permitted)
  - Joint along inside of historic granite kerbstones: maintain as narrow as possible and avoid irregular joint as far as possible. Point with same material as previous item.
- 6.3.7 Power tools for cutting to be used only in exceptional cases. No machine cut edges to remain visible. All cut edges to be hammered to form a slight rounded edge. Detail and method, and extent to be approved at detail design stage by the conservation architect.
- 6.3.8 Training in methods for cutting and dressing of kerbs (power tools where approved, otherwise specialist chisels) to be provided by specialist mason.
- 6.3.9 Any broken edges on inner sides of kerbs to be filled with repair mortar to match historic granite.
- 6.3.10 Broken kerbstones to be repaired using specialist adhesive, or set aside for re-dressing by trained masons.

6.3.11 Raising of roadway to level of footpath: maintain slight level difference to leave rounded arris (edge) of kerb visible and to minimise joint width.

6.3.12 Build-outs: Do not use historic granite kerbs for build-outs with tight curves.

#### **6.4 Non historic granite kerbstones**

Kerbs of good quality Irish granite are to be reused within the scheme.

#### **6.5 Historic flagged footpaths**

6.5.1 Carefully lift and relay paving in accordance with best practice as set out in paving manuals.

6.5.2 Paving layout to be arranged in bands laid perpendicular to kerb line. Conservation Officer to approve loose laid layout prior to bedding. Layout to be numbered and laid as approved.

6.5.3 Isolated areas of paving may be relocated, and grouped together, to achieve one continuous area. The layout of this is to be approved with Conservation Officer prior to bedding.

6.5.4 Stone surround to basement lights, keg drops, etc. to remain in place.

6.5.5 Where pavement light has disappeared stone surround to remain, infilled with Leinster granite to match historic.

6.5.6 Missing sections of historic paved edging to features such as pavement lights or cellar access hatches, to be replaced in order to re-establish the complete surround.

6.5.7 Where only a remnant of the stonework survives, it should be an objective of any repaving works to replace the missing stones in order to re-establish the complete surround

6.5.8 Tactile paving: No historic flagstones to be laid where tactile paving is needed.

6.5.9 Cutting of flagstones/dropped kerbs: No historic flagstones to be laid where dropped kerbs are needed.

6.5.10 Joints of granite flagstones to be pointed with mix of NHL lime, Prompt natural cement and Wexford beach sand aggregate. Wide joints to be avoided. Stone edges to be dressed manually with chisels where necessary to ensure narrow joints of c. 10mm at the surface.

## 6.6 New paving

New roadways and footways to be provided with stone finish, using the O'Connell Street palette of Leinster granite. Samples to be provided and approved.

'Our Granite pavements, a look at Dublin's streets' a publication by An Taisce from 1987 described granite paving as follows: *Granite paving is part of Dublin. It looks attractive, lasts practically forever if not abused, and has a naturally abrasive surface which is just what is required for walking on. Granite kerbstones are far more durable than concrete and have proved the test of time in their resistance to not only the iron-rimmed cart wheels of yesteryear but also of modern traffic.*

- 6.6.1 New paving pattern to sympathetic to that on O'Connell Street for consistency and unity in the area.
- 6.6.2 Specification for paving to be in accordance with DCC Construction Standards for Road and Street Works in Dublin City Council.
- 6.6.3 Joints between new paving and historic granite kerbs: Avoid irregular joint. Point with same material as kerb joints. Sample of a standard detail to be approved.
- 6.6.4 Drainage channels: All historic cast-iron pipes set into footpath to be retained in situ. Any broken sections to be cut away and replaced with salvaged material from DCC depots, or from other channels on the street.

## 6.7 Metal items / street furniture

- 6.7.1 All historic metal items, coal holes, gratings, grilles, pavement lights, etc. are to be retained.
- 6.7.2 The installation of new street furniture should avoid areas of historic paving wherever possible. If it is not possible to avoid interference with the paving they should carefully detailed and set into historic areas of paving in a way which minimises damage to the paving and are, wherever possible, reversible; that is, they can be later removed with no damage having been caused to the historic features.

Where the installation of new bollards in historic paving is unavoidable, they should be set carefully, and historic slabs trimmed or drilled to accommodate them, without sand-cement mortar backfill.

## **7.0 Architectural Heritage Impact assessment**

### **7.1 Impact on historic kerbing**

Designs propose to locate historic kerbing along their original locations as far as practically possible which will protect the legibility and understanding of the historic line of the pavements. This approach minimises the impact on historic kerbing.

Some consolidation and relocation is proposed, for example 1) where new full modules can't be comfortably located adjacent to the original kerbstone, 2) where the historic kerbs conflicts with a new carriageway position, and 3) where the historic kerbs are at risk. It is advised that the exact repositioning be agreed on site with the Conservation Officer ahead of construction.

Where level surfaces are proposed the vertical face of the historic kerbs will be concealed, and it is advised that a Conservation Specialist is involved in this detailing. While the raising of the roadway will cover the face of the kerbs, the rounded edge of the historic kerbstones will remain visible above the road surface, minimising the impact.

### **7.2 Other considerations**

Designs propose to retain all historic cellar lights in their original position. It is advised that should any alterations or works to the cellar lights be included, a Conservation Specialist is to be involved and a conservation specification and methodology for the works be agreed with DCC's Conservation Officer in advance of construction.

Designs propose to retain all historic coal holes in their original position with no impact.

Designs propose a number of in ground planters along the streets. Damage due to moisture ingress is the leading cause of deterioration in historic buildings and it is advised that a Conservation Specialist is involved at detail design stage to ensure no risk to cellars of historic fabric once the depth and exact position of the in ground planting is known.

The existing heritage style lamp standards on Findlater Place, which date from the 1980's, are not original to the street and are to be removed in an effort to alleviate external street clutter and improve the pedestrian experience. New pole mounted lamp standards will be installed.

The intentions of the proposed public realm improvements is to deliver a high quality canvas within the project area. Design considerations minimise the impact on the historical materials, which will serve to enrich the finished result.

## **Appendix A: Conservation Method Statements for Protected Structures adjoining the proposed works area.**

No 1330: Cathal Brugha Street / Marlborough Street, Dublin 1  
Saint Thomas's Church (Known now as the Church of Saint George & Saint Thomas),  
Church of Ireland

No. 1331: Cathal Brugha Street / 66-72 Marlborough Street, Dublin 1  
Further Education Training College (Formerly known as DIT School of Catering)

No. 6019: 20-23 O'Connell Street Upper, Dublin 1  
The Gresham Hotel

### **i. Streetscape photos showing Protected Structures on Cathal Brugha Street and Findlater Place**



Figure 14 Streetscape photo of Cathal Brugha Street / 66-72 Marlborough Street, Dublin 1, Further Education Training College, looking west on Cathal Brugha Street.



Figure 15 Streetscape photo of Gresham Hotel looking west on Cathal Brugha Street.



Figure 16 Streetscape photo of Saint George & Saint Thomas Church, looking east on Findlater Place.



Figure 17 Streetscape photo of Saint George & Saint Thomas Church, looking east on Cathal Brugha Street.



Figure 18 Streetscape photo of Saint George & Saint Thomas Church, looking west on Cathal Brugha Street.

ii. **Method Statement for Protected Structures**

**No works are proposed to the protected structures adjoining the proposed works area.**

Designs propose to retain all historic cellar lights, which are associated with Protected Structures, in their original position. It is advised that should any alterations or works to the cellar lights be included, a Conservation Specialist is to be involved and a conservation specification and methodology for the works be agreed with DCC's Conservation Officer in advance of construction.

Designs propose a number of in ground planters along the streets. As damage due to moisture ingress is the leading cause of deterioration in historic buildings, it is advised that a Conservation Specialist is involved at detail design stage once the depth and exact position of the in ground planting is known, to ensure no risk to cellars of Protected Structures.

All public realm improvement works are to be carried out in accordance with best practice conservation practice, as defined by the International Council of Monuments and Sites (ICOMOS) in the Venice Charter of 1964, and in subsequent charters, and summarised in the Dept. of Arts Heritage and Regional Rural and Gaeltacht affairs (DAHRRGA) Architectural Heritage Protection Guidelines for Planning Authorities.

While no work is proposed to the Protected Structures adjoining the works area, suitable protection should be provided to the Protected Structures during the construction to avoid any damage of historic fabric.



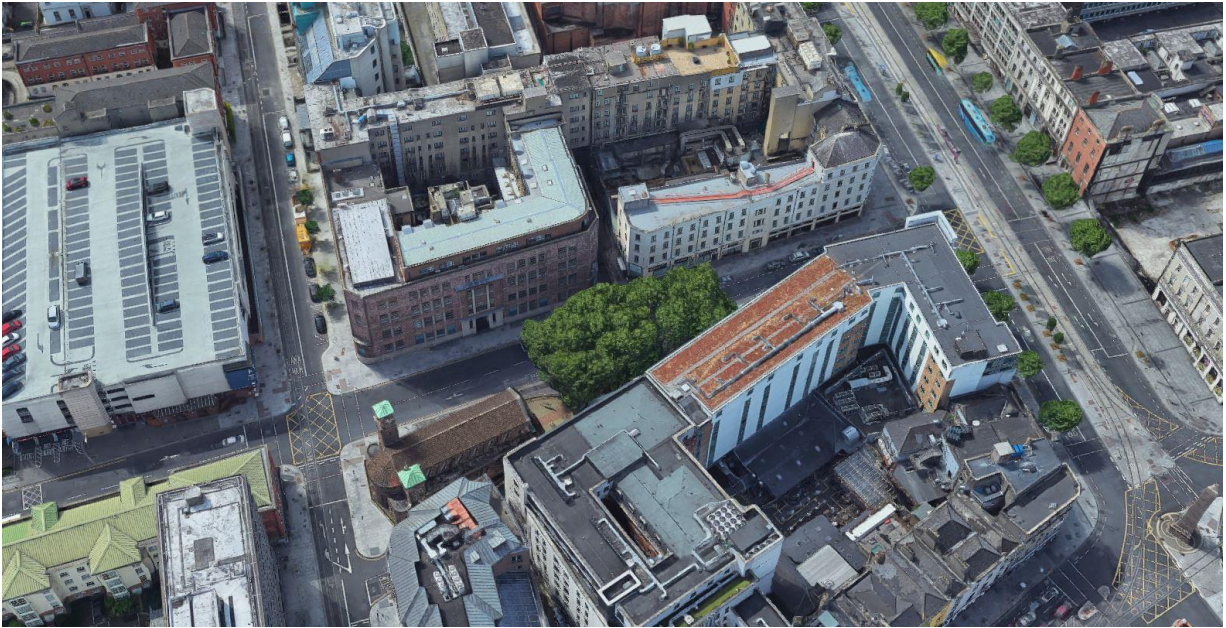


Figure 20 Present aerial view of Cathal Brugha Street, looking southwards. Source: Google maps

## Appendix C: Photographic Survey

No works to cellar lights will be undertaken as part of this project.



Figure 21 General photo looking east along Cathal Brugha Street.

### Photos South Side of Cathal Brugha Street (from west to east)



Figure 22 & 23: Photographs of cellar lights, Gresham Hotel, Cathal Brugha Street.



Figure 24 Photograph of cellar lights, Gresham Hotel, Cathal Brugha Street.



Figure 25 & 26 Photographs of cast iron access hatch and cellar/ basement lights, Gresham Hotel, Cathal Brugha Street.



Figure 27 & 28 Photographs of cellar/ basement lights, Gresham Hotel, O'Connell Street.



Figure 29 & 30 Photographs of cellar/ basement lights with historic leinster granite surrounds, Further Education Training College (former DIT), Cathal Brugha Street.



Figure 31 & 32 Photographs of cellar basement lights with historic leinster granite surrounds, Further Education Training College (former DIT), Cathal Brugha Street.



Figure 33 & 34 Photographs of religious statue, Cathal Brugha Street.

Photos of North Side of Cathal Brugha Street (from west to east)



Figure 35 & 36 Photographs of modern cellar basement lights, Living Room Hotel, Cathal Brugha Street.



Figure 37 & 38 Photographs of modern cellar basement lights, Living Room Hotel, Cathal Brugha Street.



Figure 39 & 40 Photographs of modern cellar basement lights, Living Room Hotel, Cathal Brugha Street.



Figure 41 Photograph of historic Leinster granite kerb, Cathal Brugha Street.

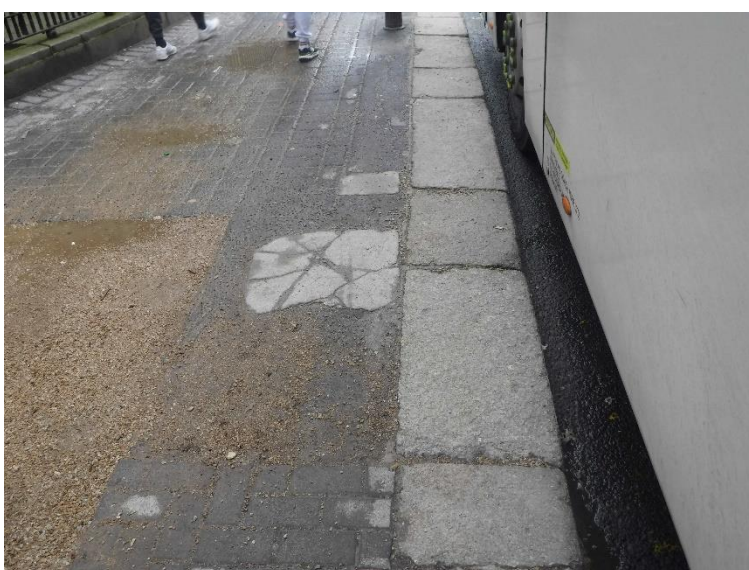


Figure 42 Photograph of historic Leinster granite kerb, Cathal Brugha Street.

Photos of Findlater Place (from west to east)



Figure 43 & 44 Photograph of historic Leinster granite kerb, Findlater Place.



Figure 45 Photograph of historic Leinster granite kerb, Findlater Place.



Figure 46 Photograph of heritage style lampstandards, Findlater Place.



Figure 47 Photograph of modern cellar hatch, Findlater Place.

Photos of Marlborough Street (from north to south)



Figure 48 Photograph of heritage Leinster granite kerb, Marlborough Street.