

ARCHITECTURAL HERITAGE IMPACT ASSESSMENT
Of
PRESENTATION CONVENT, CLONDALKIN, DUBLIN 22



For Bartra Property (NH) Ltd.,
MARCH 2023

Ref: 2317

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1.	INTRODUCTION:
	<p>Instructions & Brief:</p> <p>This Architectural Heritage Impact Assessment has been prepared on the instructions of Bartra to accompany a Planning Application, addressing relevant heritage issues and the proposed conversion, conservation works and refurbishment, to include extensions within the courtyard, at Presentation Convent House, Clondalkin, Dublin 22. The property comprises a quadrangular stone structure of three storeys without basement forming a convent building; parish offices and a church (The Church of the Immaculate Conception). The church and the adjacent parish offices do not form part of the subject application.</p> <p>In accordance with Part IV of the Planning and Development Act “where a structure is protected, the protection includes the structure, its interior and the land within its curtilage and other structures within that curtilage (including their interiors) and all fixtures and features which form part of the interior or exterior of all these structures”. The existing Presentation Convent with its adjacent church, the surrounding yards and outbuildings is specifically listed as being protected.</p> <p>This report has been prepared by David Averill, Grade 2 Conservation Architect, Sheehan & Barry Architects, in line with the approach outlined in the <i>Architectural Heritage Protection -Guidelines for Planning Authorities (2011)</i>.</p> <p>Location:</p> <p>Presentation is located between Boot Road and Laurel Park in Clondalkin Village, Dublin 22. Close to the Naas Road and M50.</p> <p>General description / condition:</p> <p>Presentation Convent is located in its own grounds entered via a gothic revival gateway of c. 1891 located on Laurel Park, Clondalkin. The complex forms a quadrangle with three sides formed of the convent structure and the east side being formed of the Church of Immaculate Conception. The buildings were designed by William Caldbeck, a prolific architect of the mid nineteenth century.</p>
2.	HISTORY / ARCHITECTURAL APPRAISAL
2.1	<p>Summary of historical background of Presentation Convent</p> <p>The complex is constructed of two and three storeys wings in squared and snecked Irish limestone with dressed calp limestone to windows and doors. The roof is steeply pitched finished in natural slate and punctuated by elaborate combined chimney stacks and dormers. The whole forms a picturesque assembly of forms typical of the gothic revival where the varying internal functions and room uses are expressed externally but unified by a common language and unity of style. The apparent variety of forms is given some coherence by use of a common material and construction method and a general unity to the scale of openings in contrast to the larger openings of the church. The church, although conjoined to the convent complex is separated by the steeply pointed punctuating device of the bell tower.</p>
2.2	<p>Architectural Appraisal of Presentation Convent</p> <p>The gothic revival style became popular in the mid nineteenth century as an antidote to the more austere aesthetic of the classical revival. Its general appeal was part of a general movement towards the romantic in many aspects of culture from literature to landscape and painting. It became almost the default style for ecclesiastical architecture. It is notable that in his domestic and secular buildings Caldbeck happily employed classical styles and in particular the Italianate, whereas in his many commissions for the church he preferred the style found at Presentation Convent, no doubt because his patrons also saw it as the natural style for the building’s use and function.</p>

2.2.1: The Church of the Immaculate Conception: The interior of the church has retained much of its interior fittings and decoration and must be regarded as one of the best-preserved Gothic Revival church interiors in Dublin.

Church Plan: The church plan consists of a wide nave and aisles to either side. The nave is formed to either side by an arcade of heavily moulded gothic arches supported on limestone octagonal columns which in turn lead to the aisles which are simple treated with mono-pitch ceilings with expressed rafters. The central trusses above the nave are also expressed with a criss-cross or scissor truss form below expressed rafters all picked out in dark colours against a plain plaster ceiling.

Balcony & East Window: The organ balcony is located above the entrance (east) front with a blind arcaded gothic panel front balustrade above cast iron columns, presented before the main east window with richly moulded decorated forms typical of the mid nineteenth century gothic revival. The decorated forms were developed originally in the later gothic period when purely geometrical tracery gave way to more sinuous tracery forms. The church organ is presented on the balcony, centred on the east window.

High Altar & West Window: The high altar is a richly designed polychrome marble screen to the front of the west window which in contrast to the east window, is more geometrical, being of four slimly proportioned lancets below trefoil and a central quatrefoil window set within the overall tracery pattern.

Stained Glass: The stained glass is of a very high quality and are by the renowned stained glass artist William Earley, coming from the studio of Thomas Earley. Aisles to the north are lit by paired lancets containing excellent mid nineteenth century glass. Jeremy Williams notes that Earley died during the commission and that his widow arranged for a memorial section to be included in one of the windows as a tribute to him, a feature which in itself makes the windows at the church of particular note.

Joinery: The church interior retains its original fine gothic revival joinery including a pierced timber screen to the south of the main altar which allows connection to the chapel of the convent. This has been altered at ground level with the insertion of a modern glazed metal screen of sliding doors.

Original pews, confession boxes and other joinery details compliment the aesthetic totality of the interior.

2.2.2 : The Interior of the Presentation Convent: The principle entrance to the residential part of the convent is located facing the open gardens on the east facing side of the convent quadrangle.

The interior joinery of the reception areas is intact and consistent. The entrance hall leads to either side to reception spaces entered via arched door-cases with moulded gothic style architraves. Ceiling joists are expressed with chamfered edges, although it is not clear from visual examination if these truly align with the floor joists or are applied as an expressive element. The entrance hall ceiling is carried on a pair of expressed beams supported on simple quadrant brackets. Where the hallway meets the principal circulation corridor, the entry screen is surmounted by a lightly pierced and open timber screen.

The plan form of the convent is essentially intact retaining a simple circulation route which follows the internal form of the courtyard from which rooms are accessed leading successively to a collection of more formal reception rooms or rooms for religious use allied to more service orientated spaces supporting the function of the convent reinforcing its self-reliant nature.

The eastern range: as noted above, contains the principle private entrance and adjacent parlours and connects to the large chapel off the parish church. At the southern corner end of the range, a large roof with a canted bay is used as a private oratory for the convent.

The southern range: the plan contains a number of large dining and kitchen spaces again accessed off the courtyard corridor and retaining a consistency of detail in terms of window shutters and architraves and door casings and the expressed ceiling joists. The overall consistency of original detail survives exhibiting an appropriate understatement and restraint typical of a residential religious institution. This speaks of the type of understated and modest architectural expression rather than particular display or decorative flourish which one would expect of the building type, style and date.

The western range: The conjunction of the southern and western ranges at the south-west corner contains a large number of smaller service, storage and circulation spaces. The southern range contains another public entrance, in this case leading to a larger parish meeting hall for more public functions, now

	<p>subdivided by modern partitions. Vertical circulation is concentrated on this range with both a granite and cast-iron staircase expressed as a stair tower with steeply pitched roof raised above the general ridge line and a secondary timber staircase closer to the entrance on this façade. The western range represents the more public functions of the convent consistent with its location on the same range as the principal front to the Church of the Immaculate Conception.</p>
	<p>2.2.3: The church was constructed on lands donated by the Caldbeck family whose seat was the adjacent and still extant Moyle Park House, which now forms the centre of the grounds of Moyle Park School. Construction work commenced in 1857 and the church was dedicated in 1862.</p> <p>The architect of Presentation Convent, William Caldbeck, was born in 1824. He was the son of William Caldbeck and served his architectural apprenticeship under the distinguished William Deane Butler, architect of St. Mary's Cathedral, Kilkenny and Amiens Street Station (with Sir John MacNeill). Caldbeck developed a busy and prolific practice, designing a large number of bank branch buildings for the then National Bank. This was in a classical Italianate style in contrast to the ecclesiastical works undertaken by him such as St. Mary's Church, Edgeworthstown, Co. Longford (c. 1869) and the church of Saints Pater & Paul, Moate, Co. Westmeath. His most prominent work, if not popularly acknowledged, is the surviving façade on Grafton Street, Dublin of the former Brown Thomas department store, now Marks & Spencer and completely altered internally but retaining its lively Italianate facade above ground floor level.</p> <p>Caldbeck died in 1872 at the age of 48. Presentation Convent may be considered one of his best and most intact works representing a consistent aesthetic carried through to the details of joinery and decoration and most particularly the interior of the Church of the Immaculate Conception with its robust and lively expression of the Gothic Revival style.</p> <p>In his book 'A Companion Guide to Architecture in Ireland 1837-1921' Jeremy Williams notes that the church was '<i>designed in 1856 (along with an adjoining convent) by William Caldbeck in a Puginesque Gothic Revival idiom – his largest religious commission. Well Preserved Interiors.</i>'</p> <p>The reference to the work of Pugin is apposite. Augustus Welby Pugin had been at the vanguard of the Gothic Revival, lending it historic authenticity in terms of details and momentum and by virtue of his advocacy and influence. He designed many structures in Ireland such as St. Mary's Cathedral in Killarney and St. Aidans' Cathedral in Enniscorthy and must have been a significant influence on Caldbeck.</p>
2.3	<p>Protected Structures Status</p> <p>Under the <i>South Dublin County Development Plan 2022 – 2028</i>, the structure is described under the <i>Record of Protected Structures (RPS) as Presentation Convent and Church of the Immaculate Conception</i> and the building type is noted as: '<i>Church & Convent</i>'.</p> <p>References:</p> <p>RPS NO. 158 NIAH No. 11209046 NIAH Rating: Regional</p>
2.4	<p>Conservation Areas</p> <p>Under the <i>South Dublin County Development Plan 2022 – 2028</i> the Presentation Convent does :</p> <ol style="list-style-type: none"> 1. Not lie within an Architectural Conservation Area. 2. Not contain parts of a Special Area of Conservation 3. Not contain parts of the Special Protection Area 4. Not contain a registered National Monument or site included in the RMP.

2.5	<p>Significance Evaluation</p> <p>The Planning and Development Act 2000 defines the architectural heritage to be structures which are of Architectural (A), Historical (H), Archaeological (Ag), Artistic (Ar), Cultural (C) Scientific (Sc), Social (So) or Technical (T) interest. The Categories of Special Interest can be seen as a list of criteria to be considered when evaluating a structure. The categories are not mutually exclusive and a structure may be attributed with several of the categories.</p> <p>Architectural Interest</p> <p>Presentation Convent (and the Church of the Immaculate Conception) is of significant architectural interest. As an intact mid 19th complex incorporating both a fine gothic revival church alongside a substantial quadrangle forming an intact residential convent complex constructed of high-quality materials and retaining much of its original internal fittings and character, the building is important. It was designed by one of the most prolific and successful architects of the era, William Caldbeck and is one of his most substantial and substantive works.</p> <p>Historical Interest</p> <p>Presentation Convent is not associated with any particular historical events or individuals. It was not the site of any particularly notable meetings, movements or incidents.</p> <p>Archaeological Interest</p> <p>The house does not contain or encompass any known sites of particular archaeological interest. The works would be confined within the existing structure and central courtyard.</p> <p>Artistic Interest</p> <p>The structure contains a coherent gothic revival aesthetic and incorporates good examples of craftsmanship from the period.</p> <p>Cultural Interest</p> <p>There are no specific areas of cultural interest associated with the subject structure.</p> <p>Scientific Interest</p> <p>There are no particular exemplars of scientific advances or activities on this site.</p> <p>Social Interest</p> <p>Presentation Convent was an example of a large religious institution connected to a parish church and as such formed a key element in the local social structure.</p> <p>Technical Interest</p> <p>There are no particular exemplars of technical advances or early uses of particular materials.</p>
2.6	<p>Pre-Planning review and mitigations</p> <p>It is noted that a detailed review was carried out of the Architectural Conservation Officer's report which issued attaching to the refusal to grant permission for application ref. SD22A/0336. Within that report design review and mitigation was requested to address certain concerns.</p> <p>These included :</p> <p>The design of the proposed new reception area off the entrance hallway and the sub-division of the proposed reception room.</p> <p>The insertion of 2no. new openings to provide for air handling in the courtyard side wall of the Chapel.</p>

	<p>The sub-division of the current dining room space into two rooms. The form of the sub-division proposed for the former kitchen space. General strategy and methodology for Fire (Part B) compliance.</p> <p>Each proposed intervention has been considered and reviewed. A pre-planning consultation was submitted to the Planning Authority and on foot of this, a meeting at Presentation Convent (02.02.2023) was set up. This followed on from the submission of revised layouts. The meeting was attended by the Architectural Conservation Officer and representatives from the applicant team to include client representatives, the design and conservation architects and the Fire Consultant.</p> <p>A detailed walk around review was undertaken on site and design mitigations discussed and information requirements attaching. The mitigations were seen as positive and their detailed derivation and mitigated impacts are set out in this report under Section 4.0 to accompany additional and revised drawing and reports.</p>
3.	OBSERVATIONS
3.1	<p>The Site</p> <p>The site is set within open space to the east with a modern development (as permitted under recent grant of permission) under construction in lands immediately to the west and south west of the original structure. The site retains some mature trees and includes a fine gothic revival archway of c. 1891 at the entrance from Laurel Park which forms a notable part of its interest.</p>
3.2	<p>The Exterior</p> <p>The east facing elevation of Presentation Convent is an articulate expression of the mid nineteenth century gothic revival style. The external expression of the building skilfully combines the various functions. The chapel adjacent to the church is clearly expressed with its more elaborate stained-glass windows. Caldbeck uses a buttress to delineate the chapel from the reception windows which are elaborate paired sliding sash windows culminating in a three-sided double height bay terminating the wing and indicating the presence of the more important internal spaces. The more modest cellular nature of the first-floor bedrooms are articulated using smaller openings but which still relate to the windows below at ground floor level. The bell tower of the church acts as a key linkage element which allows the two elements (the convent and the church) to pivot and conjoin here.</p> <p>The handling of forms and the expression of internal hierarchies and functions on the exterior is expertly managed by Caldwell to all facades. Presentation Convent is one of the best examples of his work in this manner.</p>
3.3	<p>The Interior</p> <p>The Interior of Presentation Convent: The principal entrance to the residential part of the convent is located facing the open gardens on the east facing side of the convent quadrangle. The interior joinery of the reception areas is intact and consistent. The entrance hall leads to either side to reception spaces entered via arched door-cases with moulded gothic style architraves. Ceiling joists are expressed with chamfered edges, although it is not clear from visual examination if these truly align with the floor joists or are applied as an expressive element. The entrance hall ceiling is carried on a pair of expressed beams supported on simple quadrant brackets. Where the hallway meets the principal circulation corridor, the entry screen is surmounted by a lightly pierced and open timber screen.</p> <p>The reception rooms, identified appropriately as 'parlours', retain simple chimneypieces, arched recesses and expressed ceiling joists.</p> <p>The eastern range: as noted above, contains the principle private entrance and adjacent parlours and connects to the large chapel off the parish church. At the southern corner end of the range, a large roof with a canted bay is used as a private oratory for the convent.</p>

	<p>The southern range: the plan contains a number of large dining and kitchen spaces again accessed off the courtyard corridor and retaining a consistency of detail in terms of window shutters and architraves and door casings and the expressed ceiling joists. The overall consistency of original detail survives exhibiting an appropriate understatement and restraint typical of a residential religious institution. This speaks of the type of understated and modest architectural expression rather than particular display or decorative flourish which one would expect of the building type, style and date.</p> <p>The western range: The conjunction of the southern and western ranges at the south-west corner contains a large number of smaller service, storage and circulation spaces. The southern range contains another public entrance, in this case leading to a larger parish meeting hall for more public functions, now subdivided by modern partitions. Vertical circulation is concentrated on this range with both a granite and a cast iron staircase expressed as a stair tower with steeply pitched roof raised above the general ridge line and a secondary timber staircase closer to the entrance on this façade. The western range represents the more public functions of the convent consistent with its location on the same range as the principal front to the Church of the Immaculate Conception</p>
<p>3.4</p>	<p>Building Services</p> <p>The building services would require modernisation to allow the building to perform as comfortably and efficiently as possible for the occupants while understanding that impacts attaching to the introduction of new services must be mitigated by the application of sound conservation methodologies.</p>

4.0	DESCRIPTION OF THE INTERIOR SPACES AND THE PROPOSED WORKS; IMPACT ASSESSMENT AND MITIGATION
4.1	<p>The proposed development primarily consists of:</p> <ol style="list-style-type: none"> The upgrading of all services and building fabric to include improved insulation; fire management and prevention treatments; disabled access compliance. The introduction of new vertical circulation nodes within the courtyard to manage universal access. Some modest internal alterations to allow for the proposed new use.
4.2	<p>Entrance Hall (<u>Room G.01</u> – Eastern Range); the rectilinear entrance hall located on the eastern range is expressed externally by a shallow projection externally and features an original double door set within a gothic archway. To right and left arched door cases lead to matching reception rooms or parlours. The ceiling is of simple gothic revival character with expressed beams supporting open joists with quadrant brackets – all painted white. A pair of stained doors are set within a screen featuring paired lancets and obscure glass in leaded settings below a painted pierced timber gothic over-door fanlight reinforcing the consistent and original character of the space.</p> <p>Proposal: To insert a new opening in the between G.01 and adjacent room G.02 to create a working connection between the entrance hallway and the proposed new reception.</p>

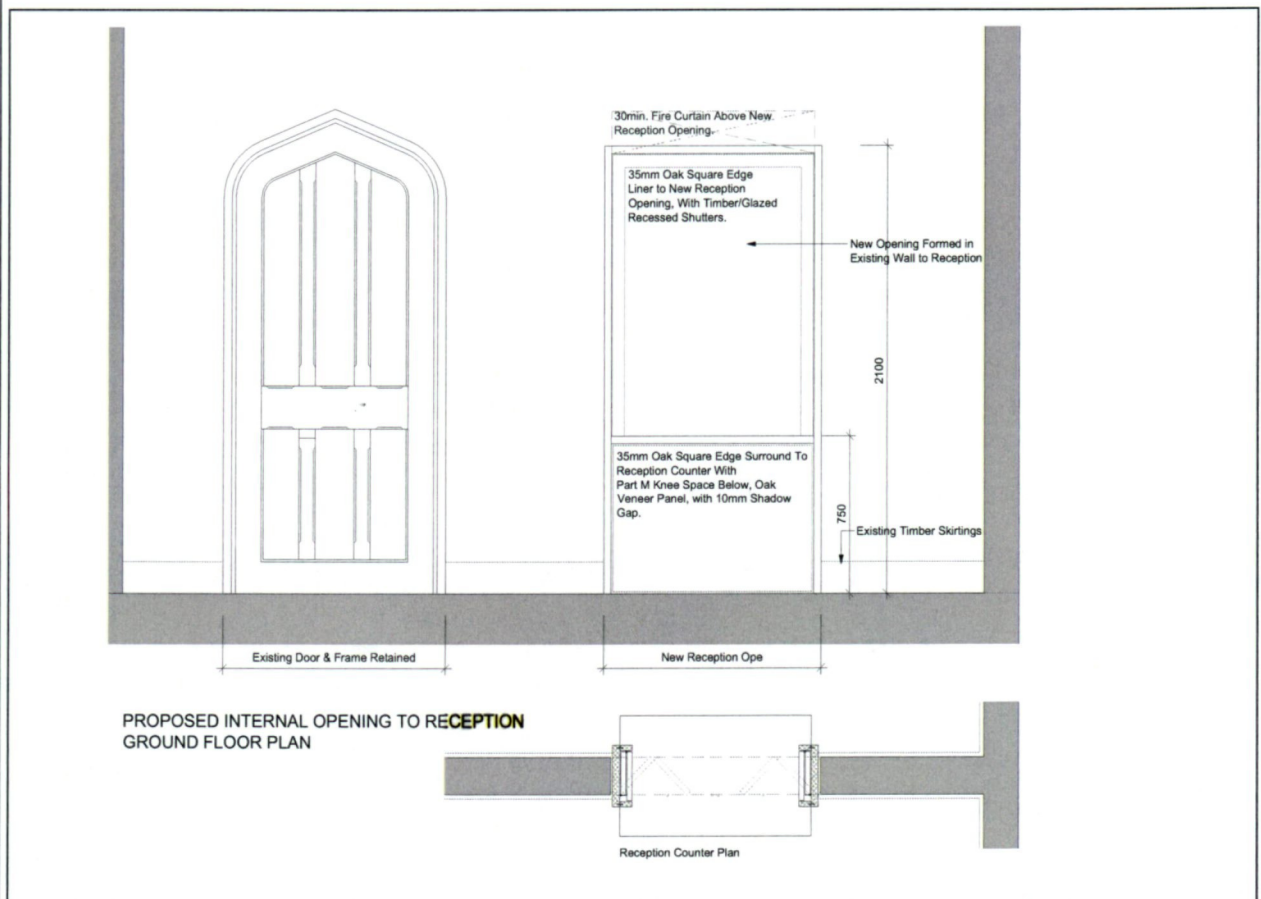


Fig 1 : design for the proposed new opening between the Entrance Hallway G.01 and the adjacent Reception G.02 – the scale is modest and refers to, but does not copy, the proportions and form of the retained original doorcase.

	<p>Impacts: This proposal has been designed to be modest in form and scale. The design refers to the height and scale of the original door adjacent which being clearly modern. The impacts should therefore be modest here allowing for a functioning reception opening while retaining the character of this space.</p> <p>Notes on mitigation from previous application: we refer to the previous application SD22A/0336 wherein it was proposed to make a large opening including the loss of the original door and a change in the relationship between G.01 and G.02. This revised design significantly mitigates the previous impacts which were noted in the ACO report as being unacceptable.</p>
4.3	<p>Parlours (now designated as <u>Rooms G02/G03</u> Reception and Reception Office) and <u>Room G.04</u> (now designated as Physio/Therapy Equipment): the restrained interiors of the pair of reception rooms or parlours located to either side of the entrance hallway retain simple and original bracketed stone chimneypieces which have been painted to resemble timber. The ceilings feature expressed joists stained to match the chimneypieces and matching the original window shutters and linings within the arched openings to both rooms – featuring original sliding sash windows and panelled shutters with bevelled mouldings and moulded architraves.</p> <p>Proposal (1): To insert a new separating and free-standing screen between G.02 and adjacent G.03 to create a working reception and a more private but connected reception office.</p> <p>Impacts: This proposal has been designed to be free standing and to avoid dividing this space into two spaces but rather it inserts a screen which will not affect the traditional room integrity. The design does not affect room joinery and any fixings will be light touch and reversible. The impacts should therefore be neutral here allowing for a functioning reception and adjacent office in a reversible manner.</p> <p>Notes on mitigation from previous application: we refer to the previous application SD22A/0336 wherein it was proposed to insert a full height partition dividing this space into two and potentially impacting both the original character and original joinery. a large opening including the loss of the original door and a change in the relationship between G.01 and G.02. This revised design significantly mitigates the previous impacts which were noted in the ACO report as being unacceptable.</p> <p>Proposal (2): To insert a new opening between G.04 and the adjacent G.05; to upgrade both the existing doors to FR 30.</p> <p>Impacts: This proposal has been designed to allow a functioning direct connection between the proposed equipment store (G.04) and the proposed Physio/Therapy Room (G.05). It forms a new opening within the existing arch headed recess to the right of the chimneypiece. This will not affect the room integrity and the use of an existing recess will result in a very modest change in character which should be acceptable. The proposals to upgrade the door openings to FR 30 will be driven by a strategy to retain the maximum number of retained doors and using a proprietary system as specified by the fire consultant and set out in detail in the separate fire strategy documentation. The system proposed (Sealmaster FireFace) is designed to be low impact in conservation impacts while providing for the necessary performance. The overall impacts should therefore be neutral here allowing for a functioning equipment store and adjacent physio / therapy area.</p> <p>Notes on mitigation from previous application: this proposal is as was submitted under SD22A/0336 understanding that this particular proposal was not the cause of significant concern</p>
4.4	<p>Transverse Corridor and Chapel (G.05): the entrance hallway leads to a transverse corridor which features the expressed ceiling joists, simple sheeted wall treatment to dado height and retained original window openings allowing views to the large internal courtyard. To the north the transverse corridor affords access to the large chapel which allowed the residents of the convent to join with the Mass while affording necessary privacy expressed in the timber gothic revival screen which separates the space form the church but allows a clear view of the main altar. The screen has been altered at lower level by the insertion of a modern glazed screen but retains the original gothic revival character of the upper section with six lancets split by a single mullion forming the stem of a circular trefoil upper light. Windows within this space act as a transitional device between the smaller more domestic openings of the residential element of the building</p>

	<p>and the larger windows of the church being paired lancets below a trefoil mirrored to the courtyard but with a raised cill. The ceiling also features expressed joists as with the parlours but larger to reflect the wider span and the special nature of this space subtly recognised by the addition of small gold decorative squares added to the bevelled edges of the joists.</p> <p>Proposal (1): To insert a new fire door between the entrance hall section of the corridor and the north section leading to the Chapel; and the upgrading of existing door to FH 30 rating.</p> <p>Impacts: This proposal has been designed to use a non-impactful system of fire protection for the subject door (see Sealmaster FireFace above). The new fire door should take account of the character of the surrounding joinery and, while being functional and contemporary in form, should respect the context such that impacts are modest.</p> <p>Notes on mitigation from previous application: this proposal is as was submitted under SD22A/0336 understanding that this particular proposal was not the cause of significant concern.</p> <p>Proposal (2) : to introduce new service openings into the inner (courtyard side) wall of the Chapel to manage air and ventilation requirements.</p> <p>Impacts: This proposal is driven by a requirement to retain and conserve the character of all existing gothic revival style windows to the inner and outer facing elevations of the chapel, understanding that these contain original leaded and stained glass and are not suitable for use to manage ventilation. There are some modest impacts in that some original wall fabric will need to be excised to allow for the air intake and extract locations. The introduction of these are required as the retention of the existing windows, while being key, would not allow a natural air management system due to the limited opening sizes and pivot opening windows.</p> <p>Notes on mitigation from previous application: this proposal is as was submitted under SD22A/0336 understanding that this particular proposal was questioned in the context of whether a natural ventilation system could be sued. However, the form and design of the original windows is not compatible with an adequate level of ventilation for this space which will require good air management.</p>
4.5	<p>To the south the transverse corridor terminates in a Large Reception Room (G.07), later altered with a subdividing screen to form a smaller private chapel and ante-space and centred on a deeply expressed bay window with lancet timber sliding sashes and a wide arched opening to the bay. The arch is of the flattened gothic arch type found through the openings within the convent, being generated from multiple points and sometimes known as a Tudor gothic arch. The ceiling has been dropped with the addition of a modern tiled suspended ceiling. It is reasonable to expect that this room may contain a plaster moulded cornice above the suspended ceiling as this is evident in the equivalent room immediately above on the first floor.</p> <p>Proposal : To remove the current lobby; to remove the modern dropped ceiling and to restore the existing historic character of the room to allow for use as a coffee shop / library for visitors and building users.</p> <p>Impacts: This proposal has been designed to allow for a facility for the visitors and users of the building – this will include conservation gain in that modern and inappropriate later additions will be removed and where these previously impacted the fabric this will be restored. The impacts should be considered as positive.</p> <p>Notes on mitigation from previous application: this proposal is as was submitted under SD22A/0336 understanding that this particular proposal was not the cause of significant concern.</p>
4.6	<p>Staircase 01- Room G.08 (southern range): The southern range features a timber staircase set between the reception and more functional spaces. The newel to this staircase features a distinct attenuated pointed finial above a stepped octagonal newel post.</p> <p>Proposal : To upgrade the current door from the corridor to the staircase to FH30.</p>

	<p>Impacts: This proposal has been designed to allow for an upgrade to the fire performance of this door while conserving character using Sealmaster FireFace according to manufacturer’s instructions. The impacts should be considered as neutral.</p> <p>Notes on mitigation from previous application: this proposal is as was submitted under SD22A/0336 understanding that this particular proposal was not the cause of significant concern.</p>
<p>4.7</p>	<p>Dining Room (Proposed Waiting Room - Room G.09) and Kitchen (Proposed Hobbies / Craft Room – Room G.16) and smaller spaces including proposed Part M toilet: the large dining room G.09 is a typical of the large communal space with detail restrained and expressive of the collegiate nature of the space, with understated expression given by the ceiling joists, modestly sized chimneypiece matching those found in the parlours. Window joinery is extant and original featuring more robustly detailed paired lanced separated by plain mullions and deeply canted window casings and panelled shutters and architraves matching those found in other principal spaces. The adjacent kitchen is understandably more functional and a dropped ceiling has been installed which may, subject to investigation, the expressed joists found elsewhere. The window detail marks a division between the residential character of adjacent spaces and the more functional character of the kitchen and other service spaces being set without splay or elaborate window casing and without the same degree of decorative detail. Mullions are finely proportioned being deep and plain.</p> <p>Proposal : To convert the current dining room into a waiting room; to convert the current kitchen into a Hobbies / Craft Room and Part M toilet.</p> <p>Impacts: This proposal has no conservation impacts on the present dining (Room G.09) as the single volume space and existing architectural character and detail will be unaffected. The proposal to convert the current kitchen into a Hobbies / Craft Room (Room G.16) and to create a part M Toilet at the entry end of the room are modest understanding that this space is by detail and former function designed in a utilitarian manner and does not contain any original kitchen equipment of features of note. Ceiling treatments are plain. As such the impacts may be considered modest and acceptable.</p> <p>Notes on mitigation from previous application: this proposal is adjusted and mitigated from the previously submitted application SD22A/0336 understanding that previously it was proposed to subdivide the former dining space (Room G.09) into a waiting room and Part M toilet which would have resulted in a loss of room integrity and detail. This new proposal addresses those concerns. The previous application proposal to convert the former kitchen (Room G.16) was more interventionist and interruptive of plan form. This new proposal mitigates those issues and presents a simpler plan layout which retains form and character. In particular the presentation of the large tri-partite window in the former kitchen is much better under this proposal.</p>
<p>4.8</p>	<p>Laundry and attendant service spaces (Rooms G17 and G.18): The functional character of these spaces matches the adjacent former kitchen. The external expression of this ‘service tower’ with its canted buttresses follows the gothic revival ethos of internal functional finding clear expression in exterior form. It is clear that the original architectural form and function retains it’s plan integrity.</p> <p>Proposal : To convert the current room (G.18) into a kitchen; to convert the current room (G.17) into a store.</p> <p>Impacts: This proposal has no conservation impacts on the present rooms (Room G.17 and G.18) as the single volume spaces are retained and use proposed is modest and low impact on these former service spaces which were not elaborately designed or endowed with significant joinery, finishes or plasterwork detail. The important detail retained in these rooms ie. window and door joinery is to be retained under this proposal. As such the impacts may be considered neutral.</p> <p>Notes on mitigation from previous application: this proposal is adjusted and mitigated from the previously submitted application SD22A/0336 understanding that previously it was proposed to subdivide the former dining space (Room G.09) into a waiting room and Part M toilet which would have resulted in a loss of room integrity and detail. This new proposal addresses those concerns. The previous application</p>

	<p>proposal to convert the former kitchen (Room G.16) was more interventionist and interruptive of plan form. This new proposal mitigates those issues and presents a simpler plan layout which retains form and character. In particular the presentation of the large tri-partite window in the former kitchen is much better under this proposal.</p>
4.9	<p>Corner of corridor spine and staircase tower: The spine or courtyard corridor leads to a tighter and narrowed junction where the southern and western ranges conjoin somewhat awkwardly. Stepped sheeted dado wall panelling is stained and doors are a mixture of panelled flat headed and gothic arched six panelled doors with a Tudor arch character. Externally, to the western range the staircase (Staircase 02) is clearly expressed as a tower with stepped quatrefoil openings following the rake of the stairs and denoting its function. The staircase itself is accessed off one of two public doors within the western elevation and is of monolithic painted granite steps without moulding or nosing framed by a closed masonry string supporting a wrought iron balustrade with cast iron leafate embellishments and timber handrail and newels producing a somewhat eclectic composition.</p> <p>Proposal : To convert the current store room adjacent to G21 (Staircase) into smaller store / utility areas.</p> <p>Impacts: This proposal should have very modest impacts in that this area does not contain any significant architectural detail or features and was a secondary or utility area within the former use as a convent. The principal room of note (the staircase G.21) is retained and protected within this area.</p> <p>Notes on mitigation from previous application: this proposal is adjusted and mitigated from the previously submitted application SD22A/0336 understanding that previously it was proposed to subdivide the former dining space (Room G.09) into a waiting room and Part M toilet which would have resulted in a loss of room integrity and detail. This new proposal addresses those concerns. The previous application proposal to convert the former kitchen (Room G.16) was more interventionist and interruptive of plan form. This new proposal mitigates those issues and presents a simpler plan layout which retains form and character. In particular the presentation of the large tri-partite window in the former kitchen is much better under this proposal.</p>
	<p>Areas within the original convent / church complex but not subject to the subject application:</p>
4.10	<p>Secondary spaces and timber staircase (Staircase 03): A number of smaller service and storage spaces are located between Staircase 02 and Staircase 03. Staircase 03 is of timber and is a closed string timber stair with attenuated timber balusters and simple bevelled newel posts – walls are clad in t+g sheeting. The ceiling in this space is also of exposed ceiling joists.</p>
4.11	<p>Parish Hall (now subdivided): the large original parish hall was clearly original intended as a single volume and is equivalent in scale to the convent chapel off the main church. It has been divided more recently into a set of parish meeting rooms leading one to another. This is achieved by sheeted studs with glazed screens below – the ceiling room is supported and divided by a timber beam below the expressed ceiling joists with cast iron columns. The internal character is functional and plain with simplified window joinery.</p>
4.12	<p>Parish Meeting Room: The smaller parish meeting room leads directly to the body of the church and has a modern dropped ceiling. A simple arched opening leads to the church while a deeply revealed door leads to the internal courtyard with original triple panelled solid timber door.</p> <p>Notes: Neither the Parish Meeting Room or the Parish Hall area form part of this application.</p>
4.13	<p>FIRST FLOOR</p>
4.14	<p>Returning to the eastern range at first floor level, the layout follows an internal corridor facing into the courtyard and opening on to a sequence of residential rooms of broadly similar proportions and format, being mostly without fireplaces and largely served by a single window so that the institutional and communal nature of the building use is expressed very clearly by the general lack of hierarchy within room formats. The larger rooms retain a simple straight run cornice giving them a degree of domesticity allied to the original window casings and sliding sash windows.</p>

4.15	<p>Courtyard corridor: the corridor retains its exposed undecorated joists and is enlivened only by a small number of arched window openings with deeply revealed window casings and sliding timber sashes. At almost the halfway point the corridor expresses the structural division of the ground floor separation between the large private chapel and the adjacent parlour is expressed at first floor by a stepped and asymmetrical gothic arch which provides an articulation to the long otherwise simple corridor.</p> <p>Proposal : To introduce new fire doors at certain positions along the corridor; to carry out adjustments to some internal partitions within rooms F.08 / F06-F.07; to adjust later modern partitions at the end of the corridor in rooms F.01 and F.02 to form new consulting rooms F.05 and F.06.</p> <p>Impacts: (Proposal 1) The proposal to introduce new fire doors should have modest impacts and be reversible.</p> <p>(Proposal 2) the adjustment to some internal partitions within existing cellular rooms along corridor – this should have modest impacts in that the rooms were divided formerly by lightweight stud partitions and the adjustment of these will have no impacts on the primary character of these spaces, understanding that existing window joinery and doorcases and any other significant joinery will be retained. These rooms do not have decorative ceiling treatments such as exposed joist-work or cornicework so the internal character remains essentially intact.</p> <p>(Proposal 3) The re-ordering of partitions to rooms at the end of the corridor adjacent to the body of the church: These alterations should have positive conservation impacts in that this area have previously been sub-divided resulting in the loss of clarity and exposure of the large gothic revival window overlooking the church. This decorative element previously allowed residents of the convent to view the interior of the church and to see the Mass being said, albeit discreetly. This proposal returns a simplified plan form and allows this key feature to be restored as a key element, unencumbered by overlaid modern partitions. As such this is a positive conservation impact.</p> <p>Notes on mitigation from previous application: this proposal is as was submitted under SD22A/0336 understanding that this particular proposal was not the cause of significant concern.</p>
4.16	<p>Sitting Room (Proposed Meeting Room): the large corner sitting room located at the junction of the eastern and southern range is clearly a room of status within the plan layout and a communal space for the occupants. The room retains a simple bracketed chimneypiece similar to that found in more important spaces on the ground floor and an original straight run cornice running around but not extending into the canted bay. The room expresses its relative importance within the plan by its scale and detail with three large windows including a deep bay set within a Tudor archway setting off the fine window articulation with scalloped top window panes leading to a pointed trefoil top light. The south facing window are simpler paired sliding sashes with wide weight box mullions and panelled and bevelled panel details. The entire contributes to an intact and fine gothic revival room.</p> <p>Impacts: the room remains as a single volume and will retain existing architectural character. As such there are no negative impacts on this room within the proposal.</p>
4.17	<p>Southern Range (Rooms F.13 to F.24) – Staircase 02: the timber staircase continues to the second floor with an open string format and continuous handrail without newel posts. Its surface has been covered with a modern linoleum.</p>
4.18	<p>Office and adjacent bedrooms: the larger room presently used as an office: the larger room exhibits its relative status with a straight run cornice and chimney breast. The adjacent bedrooms are simpler, without cornice and from their proportion may be a result of later sub-division.</p>
4.19	<p>Courtyard Corridor: The corridor exhibits a slightly different character as the ceiling retains an open joisted ceiling with pitched ceiling and steps at the junction with the service tower, also defined by an archway. The corridor retains the small gothic revival windows that match the eastern range.</p>

4.20	<p>Service tower: the terminal (western) end of the southern range is articulated by the expression of the service tower with its simpler form and use. This section of the plan has been sub-divided into bedrooms and bathrooms with a secondary dog-leg staircase (Staircase 04) leading to the second floor. The staircase is an open string stair, stained mid-brown, and using a combination of newel and swan neck landings. The balusters, as with all the staircases within the structure, exhibit subtle changes with the balusters on Staircase 04 having a double turn mould along the centre of the baluster shaft.</p> <p>The configuration of rooms within this service tower may have been altered as the form and disposition of the rooms is somewhat awkward and the positioning of the passage through to the library is off centre and not handled with the same conviction as other spaces.</p> <p>Proposals affecting the above rooms (F.13 to F.24): the works are largely confined to the upgrading of some doors to FD30 fire door performance. As noted elsewhere the impacts should be modest understanding the use of a low impact strategy for the doors using Sealmaster Fireface according to the manufacturer's instructions.</p>
4.21	<p>Library (now proposed Store Room F.25): the library is accessed via a timber screen, itself set with a deep segmental but not gothic archway suggesting later alteration to the layout. The room is now used for a formal purpose but lacks any decorative confirmation of higher status apart from a shallow chimney breast. The room leads at the top (north-west) corner to the projecting staircase (Staircase 02) with its austere granite steps and wrought iron balustrade and plain internal finish. The paired lancet windows facing to the west have been truncated by the insertion of what appears to be a later floor forming a second floor, while the architectural logic of this space would be that the tower's volume should be fully expressed internally.</p> <p>Proposal : To insert new partitions within this area to create new store room F.25 and adjacent corridor.</p> <p>Impacts: This proposal should have modest impacts in that this area does not contain any significant architectural detail or features and was a secondary area of indeterminate original use. The large window is retained.</p> <p>Notes on mitigation from previous application: this proposal is as was submitted under SD22A/0336 understanding that this particular proposal was not the cause of significant concern.</p> <p>Areas within the original convent / church complex but not subject to the subject application:</p>
4.22	<p>Staircase 03: The timber closed string stair continues to the second floor retaining the same baluster as the ground floor and simply configured newel post.</p>
4.23	<p>Parish Meeting Room: the first-floor meeting room retains its large volume without sub-division and reflects the same volume as the sub-divided parish meeting spaces on the equivalent ground floor below. The room with its dual aspect and original window casings and shutters retains some sense of its original character but a modern dropped ceiling alters the proportion. It may be reasonable to assume that the room has an expressed open joist ceiling as with the other principle non-domestic spaces within the structure. The room has the plain sheeted to dado height panelling detail as elsewhere. The double-door leading into the space is half glazed with original stained glass.</p> <p>The room forms a gable end with no direct connection to the church allowing the form and volume of the church to be expressed.</p>
4.24	<p>SECOND FLOOR</p>
4.25	<p>The second-floor accommodation in The Presentation Convent is limited and divided into two distinct separated areas. On the southern range Staircase 01 leads continuously to a set of attic rooms. These rooms are strictly utilitarian in form and detail and apart from the continuation of the original joinery of Staircase 01, do not exhibit any particular architectural detail or decoration. The balustrade of this staircase is composed of bevelled balusters and an open string with decorated tread ends formed of cut quatrefoils and abstract gothic forms set within a bracket shape Joinery is retained at window although simpler than for lower floors and windows are original and extant.</p>

<p>4.26</p>	<p>The second-floor rooms accessed off Staircase 02 are independent from the adjacent suite of rooms access off Staircase 01 and is the only portion of the design where a second floor is fully expressed as part of the tower composition which forms the break between the more residential part of the quadrangle and the more public functions of the south west corner and western range.</p> <p>The most interesting architectural element is Staircase 02 which continuously winds from the first floor to the second retaining its original staircase joinery in full. The gable wall with the adjacent 2 storey portion of the southern range is exposed within the staircase (02) in an almost accidental collision of architectural forms. The corbelled out structural support for the wide chimney stack at roof level is expressed with a series of mouldings and steps visible within the staircase. This suggests that the three-storey element was constructed at a slightly later phase so that the corbelling of the end gable became ‘captured’ within this staircase.</p> <p>Rooms on this level are plain and likely re-partitioned more recently to form bedrooms and attendant bathrooms etc. Window joinery survives and is original. The staircase is an open string with turned timber balusters and a combination of newels and swan neck progressions.</p>
<p>4.27</p>	<p>Second floor rooms (Western Range): the staircase (Staircase 04) continues upwards to open out to a store with a further store area connected by a short corridor and steps. The second store area is located directly above the Staircase 03 and from the treatment below wherein the ceiling is inserted crudely across windows would suggest that this store is a later addition. Surviving staircase and other joinery is simpler than at lower floors with no casings to windows and simple square balusters with bevelled corners.</p> <p>Proposal : To insert new or to adjust some partitions within this area to create some reconfigured rooms serving as store rooms; offices; changing rooms and staff canteen. To insert or upgrade some doors to FD30 rating.</p> <p>Impacts: This proposal should have modest impacts in that this area does not contain any significant architectural detail or features. It is an attic space in character with coved plain ceilings and simple treatments. All window joinery is retained.</p> <p>Notes on mitigation from previous application: this proposal is as was submitted under SD22A/0336 understanding that this particular proposal was not the cause of significant concern</p>
<p>4.28</p>	<p>The erection of 2no. new service towers within the courtyard:</p> <p>Proposal: to erect two new towers within the courtyard to manage vertical circulation. One tower will contain a staircase only and the second (attaching to the southern side of the courtyard) will contain a staircase and lift. This will allow for the concentration of safe and compliant vertical access to all floors while taking any pressure for alteration off the existing retained staircase which are all original and contain joinery and features of note consistent with the original aesthetic.</p> <p>Impacts: This proposal should will have modest impacts in that this area, while clearly originally intended as a service area does have a consistent and original character, being the internal expression of the buildings plan form and layout and retaining the use of high-quality materials. It does allow for the use of the building without placing any pressure for alteration on the existing staircases. The design of these interventions follows the best practice for additions to protected buildings in that it references the scale and materiality of the original structure while being clear in its architectural narrative as contemporary.</p> <p>The conjunction of the new towers with the original structure is designed to avoid significant interventions into the stone relying instead on lighter glazed junction with minimal weathering. The junction of the new and the old is expressed in a low impact manner.</p> <p>Notes on mitigation from previous application: this proposal is as was submitted under SD22A/0336 understanding that this particular proposal was not the cause of significant concern. However, it was noted that further detail confirming how the connections between the new towers and the existing structures will be handled would be required. This has been developed as part of this application and confirm the low impact approach of using lighter materials and forms at the junctions and minimising impacts to any incisions into the stonework to contain the new glazed link elements.</p>

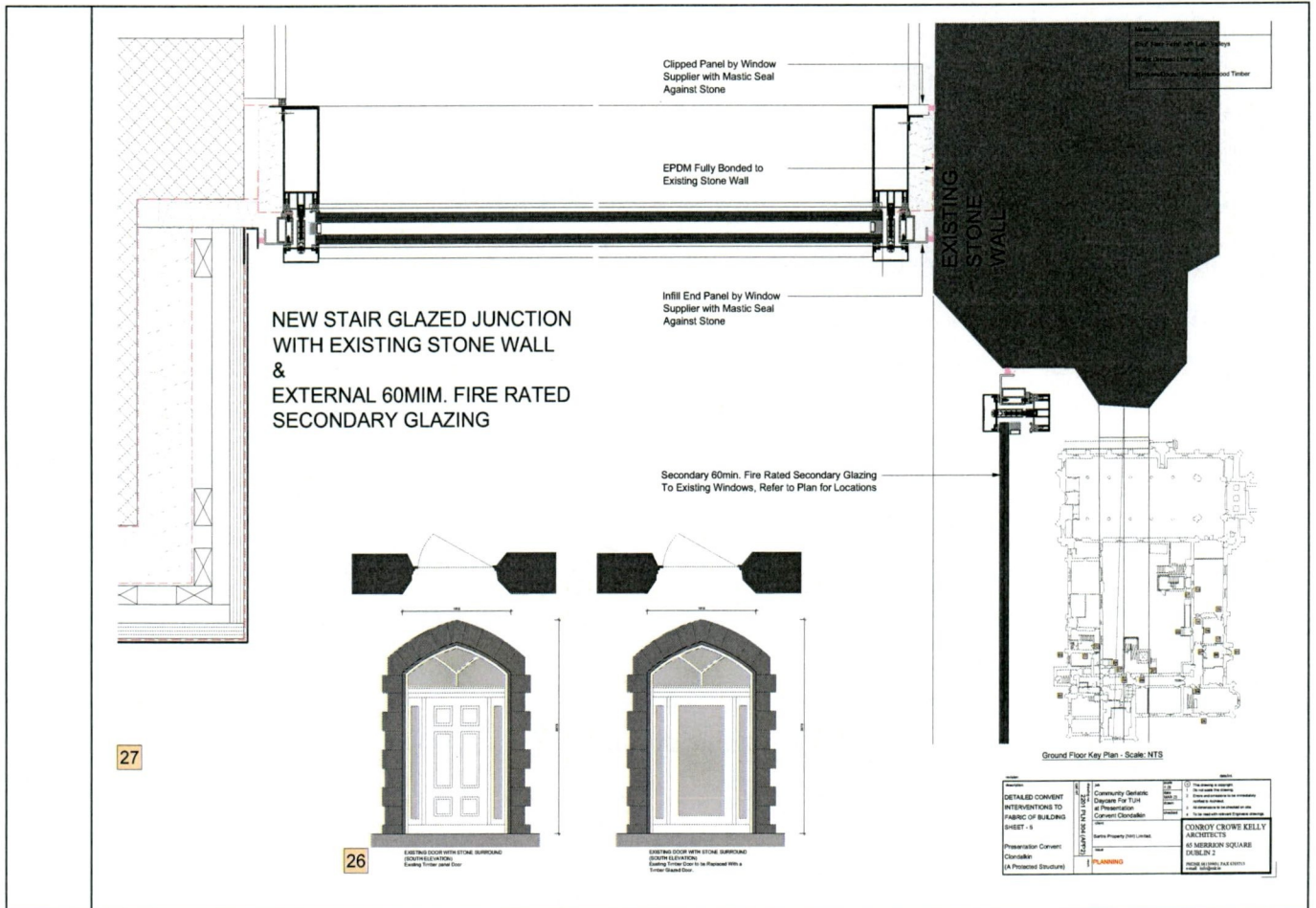


Fig 2 : Proposed detail for the junction between the new service towers in the courtyard and the original masonry wall within the courtyard: the junction is glazed and avoids any disturbance to the fabric of the original walls.

4.29 Note: The building is currently occupied and used as a dwelling for the residents of the convent with some administrative uses relating to its parish role. The structure is well maintained.

5. ARCHITECTURAL HERITAGE IMPACT ASSESSMENT

5.1 Architectural Heritage Impact Considerations

The proposed conservation work will be carried out in accordance with the principles of the Venice and Burra Charters, produced by ICOMOS Australia in 1979, and as amended. This document defines current conservation terminology and makes sensible recommendations for its practice. It is intended, in all cases where possible, to carry out repairs rather than replace materials. Repairs are to be carried out without an attempt to disguise or artificial ageing, and new repairs should be discernible without distracting from the structure.

A large amount of work is required to conserve, refurbish and restore this historic building, which is part of a high quality 19th century ecclesiastical composition. The detailed proposal takes into account best practice principles in conservation, as required by the South Dublin County Council Development Plan and the guidance issued by the department of Culture Heritage and the Gaeltacht – e.g. there is the requirement to repair rather than replace the surviving windows, the re-roofing work will use natural slates, re-rendering will be done using natural hydraulic lime etc.

Some aspects of the conservation and refurbishment work will involve a material alteration to the character of the building, e.g., the addition of the new vertical circulation towers within the courtyard; the creation of some new wall openings, replacement or upgrading of services within the building etc.

Therefore, a holistic concept for the proposed works at Presentation Convent is required.

5.2	<p>Impact on Historic Landscape Setting</p> <p><u>Description of the proposed development:</u></p> <p>This proposal should have no impacts on the landscape setting of the convent building.</p>
5.3	<p>Physical Impact – external envelope</p> <p><u>Description of the proposed development</u></p> <p>The proposed works will require some change of character within the central courtyard which is architecturally understated and intended primarily as a service space. The open lands with mature trees to the east are not affected by the proposals.</p> <p>The new staircase / lift towers replace later crudely inserted external fire escape staircases and are guided by a clear architectural narrative delineating the existing from these new additions and a design imperative to minimise the impacts where the next towers connect to the existing external wall fabric.</p> <p>Some modest internal alterations are proposed and these are individually assessed within the section on impacts.</p> <p>The works will include the introduction of upgraded or replacement services and the upgrading of the fabric in order to be compliant with fire compartmentalisation and required safety measures.</p> <p><u>Impact of the proposed development:</u></p> <p>The proposed works will not adversely impact on the historic external fabric of Presentation Convent.</p> <p>The internal alterations have taken into account concerns expressed related to the previous application ref. SD22A/0336. Designs have been modified and mitigated in terms of impacts. These are described in greater detail within this report.</p> <p><u>Proposed mitigation measures:</u></p> <ol style="list-style-type: none"> a. The proposed courtyard extension will be designed as structurally independent, stand-alone structures which do not rely on the original building. Foundations shall be designed so as to avoid any adverse impacts on the existing convent foundations. The use of materials and construction details for the proposed new towers shall be designed to minimise impacts, facilitating the weathering of junctions but otherwise retaining the maximum of original external fabric. The insertion of modern circulation towers allows for the existing staircases to retain character. b. The design of internal alterations is driven by the maximum retention of original character and by the retention of the maximum of original fabric. Where previous proposals have given concern, these have been adjusted to eliminate or significantly reduce impacts and to work on the principle of reversibility. c. Fire safety design is informed by the retention of internal historic character.
5.4	<p>Physical Impact – internal features / fabric</p> <p><u>Description of proposed development:</u></p> <p>The building use proposed is a compatible use in that it combines a requirement for a number of larger spaces alongside the use of more cellular rooms for consultation. The cellular nature of a convent building layout works with the proposed consultation spaces allowing for minimal impacts.</p> <p>The design seeks to retain all principal joinery, decorative elements, features and fittings subject to modest changes.</p> <p><u>Proposed mitigation measures:</u></p> <p>Mitigation principles are set out in detail under Section 5.5.</p>

5.5	<p>General Statement of Methodology</p> <p>5.5.1: Record and Survey: The parts of the building concerned are to be recorded through a combination of measured survey and photographic record. This is to assist in establishing the age of initial construction, later interventions and general condition. Works should be carefully recorded during the construction period ensuring that a proper document of the process is created.</p> <p>These survey works should include:</p> <p>5.5.2 Introduction: Presentation Convent derives its significance in part from the intact architectural features and character established in large part at the time of the building's original construction and extension from 1857 onwards and reflects the combination of the architect's direction and intention and the owner's sympathy and maintenance of the character of the building since that time.</p> <p>Caldbeck worked with his patrons and clients on achieving an aesthetic unity, which went well beyond the architectural and structural elements. The interiors and their neo-gothic joinery, decoration and furnishings have survived essentially intact. As such it is a relatively rare survivor of this typology. It is important not just in a local context, but in the wider context of the and design philosophies of the mid 19th century and the gothic revival as expressed by one of its most prolific and competent exponents, William Caldbeck.</p> <p>To that end and prior to any works being carried out, it is important that all rooms be properly and fully inventorized so that all contents to include surviving original windows, doors, joinery, chimneypieces etc. be carefully recorded and photographed and where located. Room inventories should record the location of each feature or object, a description and photograph to support a detailed tender document allowing for protection and conservation. This will allow for the careful conservation of as much original character as possible. Inventories should for clarity, use the same room codification system as are established on the survey plans.</p> <p>To that end, a system of room numbering or codification should be used consistently. Although rooms may have traditional names, a coded or numbered system will allow for clarity.</p> <p>5.5.3 Protection and storage: Storage: as well as a full and comprehensive inventorisation, a strategy for safe storage during works should be established. All items once identified for re-use should be protected as appropriate and stored in a safe location during works for reinstatement, or relocation within the complex as and where appropriate. It should be noted that if approved, upgrading of services will involve virtually all rooms within the convent complex Therefore it is likely that any retained contents will need to be safely relocated from rooms during works. Safe storage areas should therefore be identified as a part of the preliminary works documentation and a system of labelling established related to the inventorisation.</p> <p>5.5.4 Protection: it is vital that as part of any tender package for permitted works, a detailed schedule of methodology for the protection of architectural elements, fixtures and fittings should be prepared. Appropriate, stable and properly executed protection methods should be established so that where, for instance, the staircases are protected during works this should be done in a manner which is both durable and also not harmful to the areas being protected. This should be breathable, robust and not encourage condensation. A detailed schedule of protection should therefore be submitted as part of tender works.</p> <p>5.5.5 Condition Survey: To aid the condition survey it may be necessary to open up areas for analysis and examination.</p> <p>Where this is necessary, opening up is to be done with great care and follow certain guidelines.</p> <p>(a) Opening up must be the absolute minimum required to facilitate examination. It should be noted that a comprehensive survey of existing service routes should be established using, where possible, non-invasive or minimally invasive methods as a first resort such as endoscopic recording methods. These methods can also include metal detection, resistance detection etc. for the establishment of pipe runs. As a second resort limited reversible opening up can establish pipe runs for services by lifting selected boards, ideally those that have been used before for inspection purposes and are therefore screw fixed.</p>
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NB: The core approach is that the upgrading of services be directed ideally where existing service installation paths are located, avoiding the disturbance of previously un-opened areas unless there is a direct safety or performance consideration wherein the use of an existing survey pathway could lead to a high risk of leakage, over-heating or damage to the existing adjacent fabric or is contradiction of current best practice industry and regulatory safety standards.

In many areas of the buildings, new services can be directed via attic spaces thus minimising impact to fabric. A clear approach should be established at tender stage which rationalises service routes and pathways to minimise invasive disturbance to fabric. This approach should, where possible, be used according to best practice and current safety standards.

(b) Opening-up works must only be done where the present condition is such as to give cause for concern that deterioration is occurring behind covered areas or where areas of potential historical or architectural merit are covered with later unsuitable works subject to approval. Where this applies, opening up should only be minimal and exploratory such as to establish what material (if any) is covered. Micro-drilling or fibre-optic camera technology or other minimally invasive methods should be prioritized. A photographic record of any areas opened up is required.

As with all other opening up for investigative purposes, removed material should be carefully stored for reinstatement. In all cases before any opening up the area should be photographed and recorded in detail to aid reinstatement.

Opening up in areas of architectural significance should be avoided and only contemplated where absolutely necessary or unavoidable. The opened-up material must be set aside for reinsertion even if the opening up is minimal. It is imperative prior to commencement that an asbestos survey is carried out for safety of workers on site and to identify any priority areas for removal of any contaminated material.

(c) Where and if it is proposed to alter, restore or make good inappropriate, damaged or failing mortar, brickwork, stonework or render, then a detailed visual and constituent analysis is to be carried out to ascertain the quality of the stonework; the characteristics and constituents of the original mortar; the bonding details; width of joints; joint profile, texture and colour of the pointing; and the nature, condition and build-up of built surfaces.

5.5.6 General Methodology Guidelines: In conducting the works, the following guidelines will be adhered to:

(a) All interventions will be subject to the appropriate statutory approvals prior to commencement.

(b) It is to be a guiding principle that the maximum amount of original material is retained wherever interventions are proposed.

(c) Where interventions are made the method of construction and materials used will be as far as possible compatible with the existing building. Interventions should always be reversible as far as possible, and carried out without causing significant disruption or damage to the fabric and finishes of a building.

(d) In some cases, original materials or methods of construction may have led to structural or decorative problems. In repairing these areas, the repairs shall use the same materials as the original construction where available but shall have regard to sound building techniques such that the original problem or defect is remedied and avoided.

In these cases, this approach shall be considered only as long as it does not impact on the historical or architectural integrity of the building.

(e) When replacing materials, they should be like for like e.g. stone repairs should be made in the same stone if available or as close a match as is attainable. The exception to this may be if the original stone is so unsuitable for construction purposes that a more durable stone of otherwise similar colour and texture could be considered but always subject to statutory approvals.

(f) Where interventions are necessary in modern materials, they should be discreet and not overwhelm the original construction both in terms of scale or construction detail and should be clearly distinguishable from original work.

(g) Where original material has to be removed, it should be set aside for careful reinstatement, unless a restoration scheme has specifically been permitted by the statutory authority which seeks to return a building or part of a building to a particular style or period covered or altered by later interventions. If that later material is not then required it should be recorded.

(h) Services: where services are to be introduced, upgraded or modernised this should be done using the minimum intervention possible. Services routes should where possible be confined to the minimum number of rising duct locations and distributed within rooms via methods which disturb the existing fabric as little as possible. Services should be routed in discreet locations where intervention in the existing fabric is minimised and where original routes previously inserted can be utilised. It may not always be appropriate to insert modern services should they disturb finishes or fittings unduly or alter the architectural or design character of a space, finish or fixture. In this case more discreet alternatives should be sought or non-invasive, portable or removable alternatives sought. Services drawings and specifications must be carefully prepared and approved prior to any works and then monitored and co-ordinated with architectural and conservation proposals. Their installation must be carefully recorded to aid future works thus allowing minimum disturbance should these services require repair etc at a later date. Ease of access for future maintenance must be considered at design stage.

Services must where possible be designed for sustainability taking into account the best available technologies.

(i) Windows: all windows should be carefully protected during works ensuring that all window casings, shutters and original sashes are retained noting that upgrading of draught proofing and rebalancing of weights with possible replacement of cords may be required.

Surviving original joinery shall be well and properly protected and retained unless and only if fire protection measures cannot, after review and negotiation, allow for their retention in safe manner. Conservation mitigation shall be considered in all cases.

All stained glass shall be retained and protected.

(j) Chimneypieces – as identified chimneypieces are to be retained in most rooms and are to be well and carefully protected during works and retained on display subsequently.

(h) Doors: subject to reconciliation of necessary fire upgrades, compartmentalisation and treatments approaches to conservation will be driven by the requirement to retain original fabric. Treatments should attempt to mitigate the potential effects of fire treatment upon the character of doors and door cases using non-destructive or non-invasive techniques.

5.5.7 Protection of building fabric during works:

A schedule of protection should be included as part of tendering for any permitted works. Thus, where building works are to take place; where materials and labour are to be move through the building, all vulnerable fixtures and fittings such as the staircase, fireplaces, exposed joinery, windows etc. should be well and properly protected and this protection maintained on an on-going basis during works.

Materials used for protection purposes should be durable but should also consider issues of ventilation and condition during works and should not cause damage to the fixtures under protection. Thus, a room-by-room schedule of protection should be established as part of any tendering procedure.

5.5.8 Sequencing of works; Tender documentation for permitted works should set out a proper sequencing of works to allow for the minimum disturbance of the fabric and to support best practice.

5.5.9 Site Personnel: Site personnel, contractors, sub-contractors and specialists should only be employed or asked to tender for works where they have appropriate expertise and experience of works to historic or Protected Structures. Tendering contractors should be selected on the basis of reasonable comparable experience so that an equal standard of expertise can be managed within any tendering process.

5.5.10 Samples: Before works proceed or materials, finishes or techniques are installed they should be subject to the approval by the design team of samples furnished well in advance.

6.0	FIRE STRATEGY AND CONSERVATION
6.1	<p>Fire Strategy was identified as a key area of concern where a strategy should be driven by the requirement to retain character and original fabric understanding the requirement to achieve an acceptable level of compliance and safety.</p> <p>In particular certain features have been identified such as the original panelled timber doors and the exposed joists revealed within key areas such as the chapel, the entrance hallway and the paired reception spaces or parlours which open off the hallway. These features are key contributors to the historic character and were conscious design decisions by Caldbeck to achieve a coherent gothic revival and intact aesthetic.</p>
6.2	<p>A detailed fire strategy report and attendant drawings have been prepared which sets out the design strategy to achieve required levels of separation, compartmentalisation and door performance levels while retaining character. This strategy will be subject to the fire certification process</p>
6.3	<p>Doors: I refer to Section 6.0 – Appendix A – Methodology for upgrading existing fire doors:</p> <p>The strategy is set out in detail within this appendix to the Fire Safety Strategy Report. It is proposed that doors which require upgrading to FD30 rating be upgraded using a proprietary ‘Sealmaster FireFace’ system which employs the application of a thin membrane adhered to both sides of panels which provides sufficient resistance to allow the retained door perform to the required level. This allows for the retention of original door joinery in most cases, although each door will need to be examined on its particular construction, materials and capacity. Where it is not possible to upgrade an existing door a new replacement fire door may be needed. This will be determined by the application of the criteria set out in this appendix.</p>
6.4	<p>Floors: I refer to Fire Strategy Document - Section 7.0 – Appendix B – Methodology for upgrading existing floors.</p> <p>A detailed section is set out in the report and is reproduced below (Fig 2 below). The design and detail of this strategy acknowledges the special characteristics of the ceilings within key rooms at Presentation Convent and seeks to work with that aesthetic while achieving the required levels of compliance.</p> <p>The employment of the proposed proprietary systems for use with the doors will allow for the retention of the original door joinery, architraves and linings. Each door will require individual assessment and the process of upgrading will need to be monitored. The application of the fire resisting sheet to the door panels will require a re-finishing of the door to achieve an aesthetically acceptable finish which retains the character of the original panel finish. Detail at Fig 3 below</p>
6.5	<p>STONE mineral wool INSULATION OF MIN. 50mm THICK x 65kg/m3</p> <p>19mm T&G FLOORING FOR SQUARE EDGE BOARDS LAY 6mm HARDBOARD OVER.</p> <p>9mm THICK FIREKEM FP-900 CALCIUM SILICATE BOARD SCREW FIXED TO STEEL ANGLES USING M4 STEEL SELF-TAPPING SCREWS AT MAX. 300mm CRES.</p> <p>TIMBER JOISTS AT MAX 400mm CRES.</p> <p>THE EXPOSED PART OF THE JOIST MUST BE OF SUFFICIENT DEPTH & THICKNESS TO ALLOW FOR THE CHAR TO PROTECT FOR 60 MINS WHILE MAINTAINING LOAD BEARING CAPACITY IN ACCORDANCE WITH BS 5168 PART 4.</p> <p>MINIMUM 30 x 30 x 0.8mm THICK STEEL ANGLE FIXED BOTH SIDES OF JOIST USING M4 STEEL WOODSCREWS AT MAX. 300mm CRES.</p>

7.0	CONCLUSIONS
7.1	<p>The submission responds to the previous application SD22A/0336. It acknowledges the concerns raised and key design adjustments have been made which addresses these concerns. The proposed new use has the benefit of not being primarily residential which would place a greater level of obligation under fire upgrading.</p> <p>The proposed community use as a Primary Care Centre is compatible with the form and character of the building. Care will be required in the fit out and decoration of the finished building before handover to ensure that a conservation driven approach guides all decisions regarding finishes and fit-out such that they are revisable in nature and retain as much of the extant historic character of the interior as possible.</p> <p>The design of interventions is cognisant of retaining a clear narrative while referring to the context in terms of materiality, form and scale such that the primary historical character is retained. The design of the new staircase / lift towers in the courtyard is respectful of the scale and uses an approach driven by the retention of maximum original material at the junction with the older structure. This employs lightweight glazed connections detailed to provide for necessary weathering at junctions but avoiding clashes of like materials.</p> <p>The design strategy is clear in that modern additions are confined to the insertion of new vertical circulation towers in the courtyard. These are designed to be clearly contemporary in form while referencing the form and scale of the main building.</p>

APPENDICES

A.1 HISTORIC SITE DEVELOPMENT

A.1.1

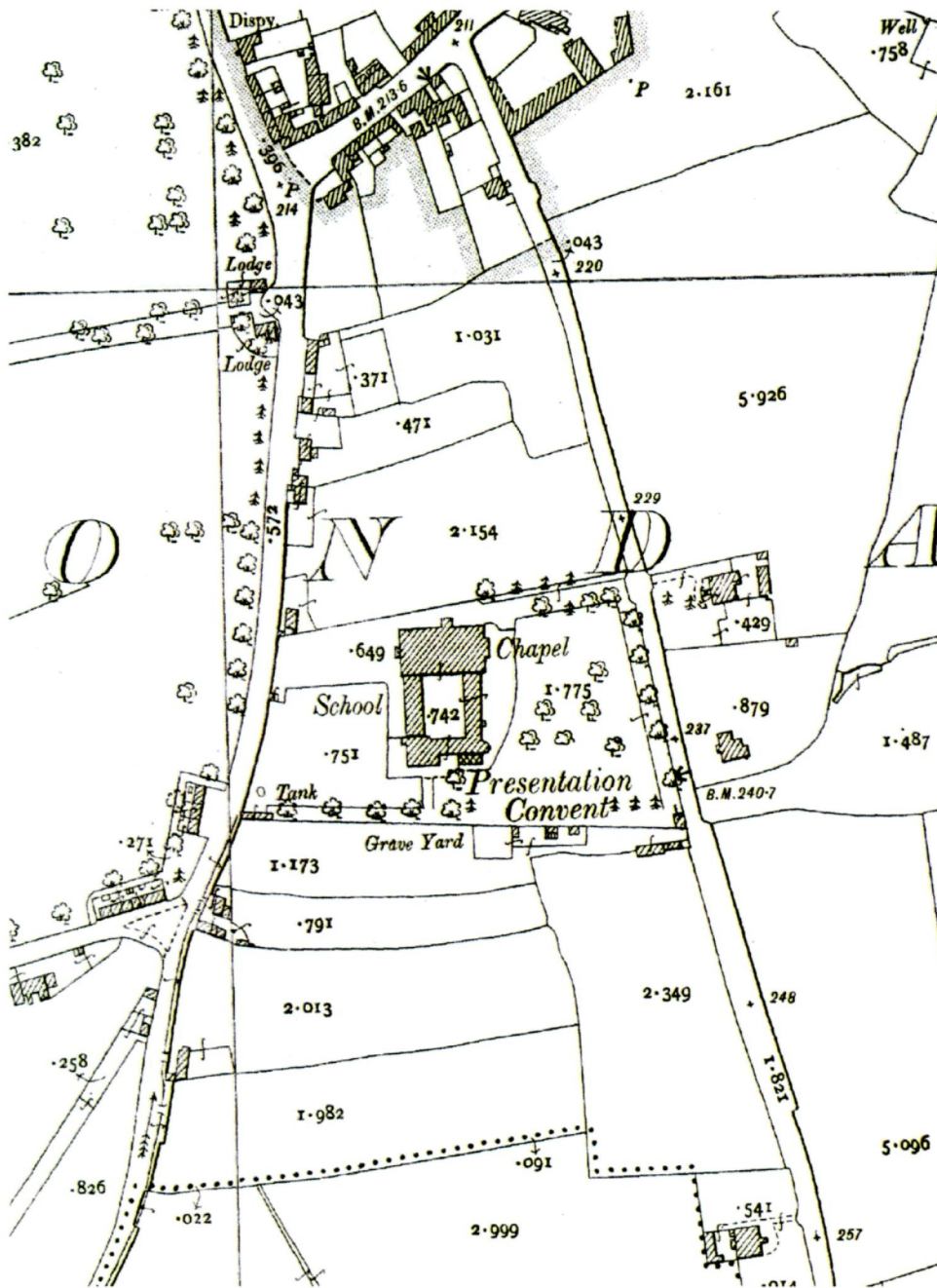


Fig. A.1.1: : historic 25" OSI Maps, 1888 – 1913 (nts)

The survey of 1888-1913 indicates the convent and church as essentially extant today. At the southern end of the structure a lighter structure (cross hatched) is indicated. This was most likely a greenhouse or conservatory added post the original construction date and since removed.

A.1.2

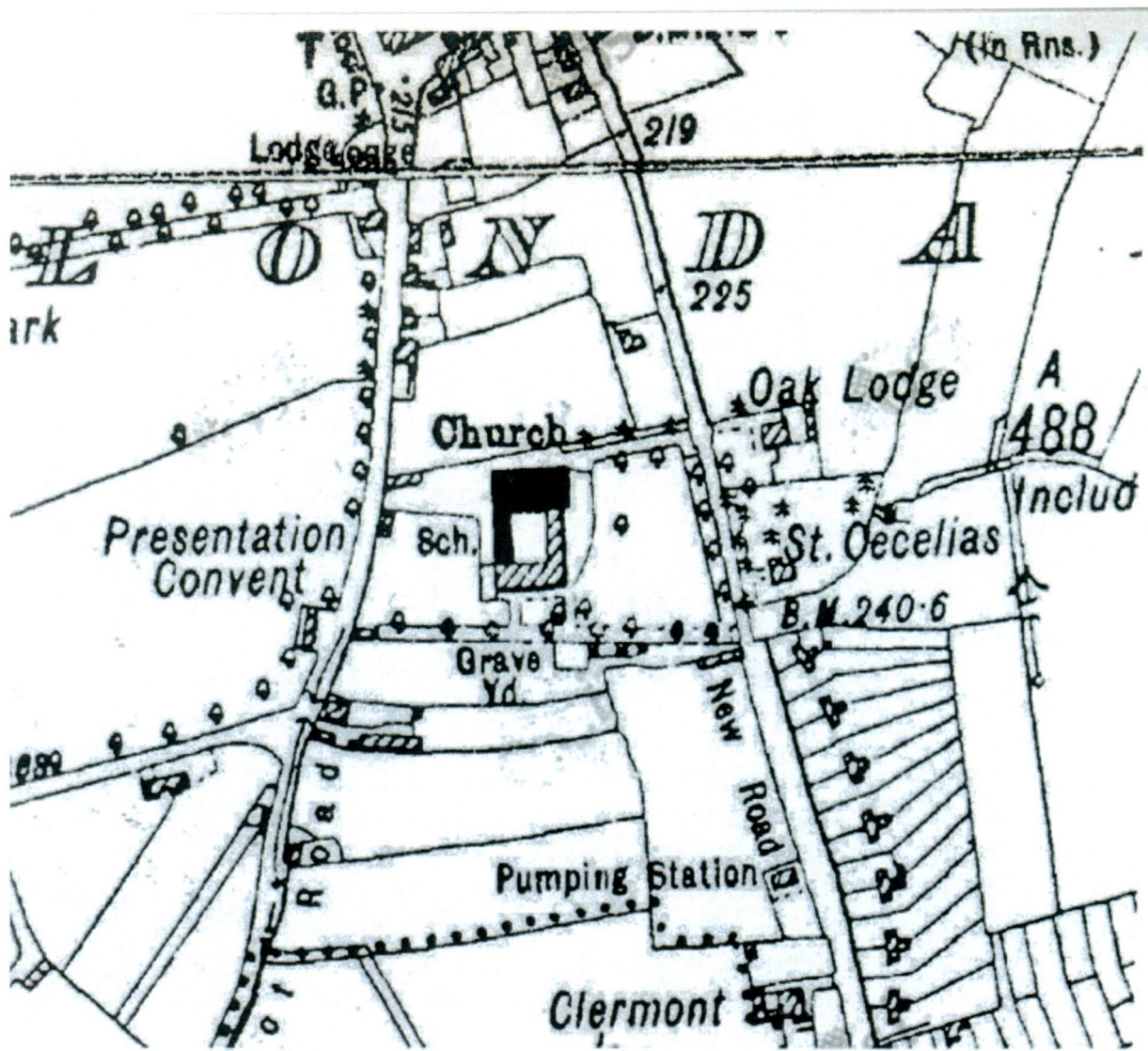


Fig 4 : The 1940s survey indicates a gradual adding in of some infill housing development but the Church and Convent remain in an essentially rural setting to the south of the historic Clondalkin Village

Fig. A.1.2: historic Cassini map, 1940 (nts)

A.2 CONSERVATION METHOD STATEMENTS

A.2.1 Conservation Principles & Good Practice

The following basic principles should be adhered to at all times:

- Conservation work should be based on an understanding of the building and its historical development and the primary aim should be to retain and recover the significance of the building. Contractor to consult with the conservation architect at all times to ensure this.
- Any alterations should be carried out in accordance with the principle of 'minimal intervention'.
- 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, as specified by the architect.
- Where lost elements must be reconstructed, these should aim for historic authenticity and avoid conjecture in as far as possible. Off the shelf joinery or plasterwork profiles must not be used.
- Modern interventions should be reversible and if appropriate visually identifiable. New work should be recorded as requested by the conservation architect.
- Works should be carried out by suitably skilled craftspeople with proven expertise in their trade working with historic buildings. Contractor to provide evidence of skills of each operative prior to commencement.
- All works to historic fabric to be approved by conservation architect before commencement.
- No removal or alteration of any element without specific approval in each instance by the conservation architect.
- No chasing of walls, notching of timbers, removal of render, plaster or paintwork without specific approval in each case by conservation architect and conservation structural engineer.
- Traditional materials to be used in all repair and reinstatement work. Cement or gypsum based materials must not be used in historic masonry, or as plaster or render finishes.
- No welding or hot trades to be carried out without approval of the architect. Contractor to supply a method statement for welding and all hot trades to be carried out within the building.
- All historic structural elements, e.g., timber joists and rafter, to remain in situ during repair work.
- Where works necessitate lifting of floor boards or removal of any item of joinery, these to be carried out with the approval of the conservation architect.
- Samples of all proposed replacement elements or materials to be approved by conservation architect and / or conservation structural engineer.
- Prior to cutting back of historic timber, area to be marked and approved by conservation architect and / or conservation structural engineer.
- Position of fixings into historic masonry to be marked for inspection and approved by conservation architect prior to drilling.
- Before removal of any historic masonry, position to be marked and inspected by conservation architect and / or conservation structural engineer prior to work.
- Concrete walls or foundations to be isolated from historic masonry by separation membrane.
- Opening up or removal of linings or plaster to be carried out with care to prevent damage to any feature which may be concealed beneath.
- Prior to removal of any historic elements (ie roof slates, lifting of floor boards, taking down walls, timber sashes) a comprehensive photographic record is to be made in order to facilitate accurate re-instatement where proposed.

A.2.2 Lead Flashings

- The work is to be carried out by skilled personnel with previous experience of conservation-based lead works.
- Cover flashings, soakers and aprons are to comprise replacement lead. All cover flashings will be dressed into existing joints. Cover flashings will be stepped to follow the line of the existing mortar joints, the formation of new cuts into the existing stonework using a mechanical saw will be strictly prohibited, unless otherwise agreed in writing by the conservation architect. All lead flashings are to be treated with a lead patination oil.
- Where such existing flashings are found to be in good condition and well-dressed into the wall, these will be retained without replacement, subject to review and agreement with the project architect. This approach will minimise the unnecessary removal of existing material, which could cause unnecessary damage to the joints and masonry where the flashing is dressed into the wall.
- All works to be in accordance with the *Roofs – A Guide to the Repair of Historic Roofs (2010)* and the *Rolled Lead Sheet Manual*.

A.2.3 Masonry Consolidation:

- The work is to be carried out by skilled personnel with previous experience of conservation-based brick layer or stone mason works.
- A visual review of the stonework from ground level indicates that the existing stonework is generally in good condition. The existing structure of the chimneys, will require detailed survey. Localised repairs to these structures would be considered essential to safeguard the building.
- The existing masonry is to be cleaned using a weak solution of biocide such as Round-up to kill off vegetation and / or algae on the original brick / stone. Solution to be washed off using clear water. To be cleaned off a further two times with water and an ecological washing-up liquid.
- Removal of any loose or friable mortar between the original masonry using handheld tools, i.e., chisel, hammer and brush (to a minimum depth of 2.5 times the joint height). Elevation to be washed off using clear water to remove any loose material within the joints.
- Prior to repointing the masonry, stainless-steel helibars are to be set in NHL5 mortar, a stitching method using existing joints. Exact extent and location for the stitch repair to be agreed on site with the Conservation Engineer and Conservation Architect.
- Chipped or damaged stones to be repaired using a mineral brick / stone repair mortar.
- The stone masonry will be repointed with a weaker natural lime mortar mix, with the mortar being pointed with a slight recess.

A.2.4 Breaking out, Forming New Opening

- Prior to enlarging the existing window opening, two pockets in the wall will be formed using handtools.
- The newly formed pocket will be tightly packed with a brick, a slate or a stone gallet to support the lintel.
- A recess into half the thickness of the wall will be formed, installing one timber head, and packing up the void above using brick and stone gallets. The process will be repeated on the other side of the wall.
- Once the hardwood timber heads have been installed, the opening can be formed below by cutting both sides of the wall using a wall saw.
- The consolidation of the newly formed reveals will be carried out while forming the opening, any loose bricks and mortar will be removed. The masonry will be consolidated using existing bricks, stone gallets and pins. The salvaged masonry will be cleaned down, toothed into the existing masonry and bedded in lime mortar.

A.2.5 Reconditioning of Historic Timber Sash Windows

- The work is to be carried out by skilled personnel with previous experience of conservation-based window joinery and/or associated works.
- The proposed works aim to recondition the existing windows to full working order. Prior to this work, a detailed condition survey is to be carried out to record the existing details and damages, and the windows are to be numbered and labelled on site.
- The window repair works are to be carried out by a conservation joiner with established experience of high-quality conservation work. Prior to any repair work, but following the removal of the sashes, the window frame is to be re-positioned to close the existing gaps between the timber and the render externally. The joint is to be re-pointed using a burnt-sand mastic.
- For the reconditioning works it will be necessary to remove the two sashes, which requires the removal of staff and parting bead. The new timber staff and parting beads are to be fitted with a neoprene seal or brush strip as a draught proofing measure. Particular care is to be taken to ensure that each sash is a good fit so that they are tight to the frame but can run freely.
- All surviving intact glass panels must be retained, regardless of their age. Replacement glass, where required as per schedule of works, is to be a single pane of clear 6mm float glass. The glazing units are to be protected from the sun and other heat sources. The new glazing units and the timber is to be clean, dust free and prepared before installation. The glazing is to be inserted carefully into surround, and secured with glazing sprigs.
- The existing linseed oil putty is in need of touch and patch up, but not generally replacement, only for panes requiring replacement. The new putty is to be linseed oil putty finished to a smooth, neat, triangular profile. As soon as the new putty is sufficiently hardened the full final finish, i.e. paint, is to be applied.
- Any areas of weak or rotten timber are to be carefully cut away. Spliced joints must be diagonal and angled upwards. High quality salvaged historic timber such as pitch pine is to be used where possible. Timber from old floor boards or joists are not necessarily useable. If using new timber this should be good quality red deal comprising of heartwood only. All timbers are to be treated with a wood preservative brushed to the end grains in particular. The use of tropical hardwoods is not appropriate as they may twist, expand and contract differently to pine, or are not hardy enough to withstand Irish weather conditions.
- All weights and cords sash to be inspected, and replaced where required. The use of chains may need to be considered for the large and heavier sashes. The sash weights are to be carefully rebalanced and adjusted to ensure the smooth operation of the windows. The cords must not be painted.
- The existing paint work is to be carefully prepared prior to the application of new coats of paint. All flaking, blistering, and/or poorly adhering coatings are to be removed. All joints which are not tight fitting are to be opened up by raking them out thoroughly. All paint build-up to be lightly sanded and raised edges to be feathered back to produce a good key. All nail holes, open joints, etc, to be made good with suitable filler. One coat of primer and two coats of water-based paint to selected shade to be applied.

PHOTOGRAPHIC REPORT (APPENDIX 3)

to accompany

ARCHITECTURAL HERITAGE IMPACT ASSESSMENT

for

**Presentation Convent ,
Clondalkin, Dublin 22.**



Presentation Convent, Clondalkin, Dublin 22
PHOTOGRAPHIC REPORT
to accompany
ARCHITECTURAL HERITAGE IMPACT ASSESSMENT

EXTERNAL PHOTOGRAPHS



Fig 1: View above and below (Fig 2) of the tripartite entrance archway from Convent Road and internally. Although constructed (c. 1892) after the main complex was in place the style and materials are consistent with the original design.



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Fig 3 and Fig 4: Views (above and below) from the eastern landscaped lawns showing the west window of the main parish church and bell tower acting as a pivot and connection point to the two-storey residential convent with elaborate tracery windows to the adjacent chapel and domestic fenestration beyond and above.



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Fig 5: General view from south-east showing the east facing wing and its conjunction with the south facing wing (composed of two and three storey elements).



Fig 6: Elevation / view of the south-facing wing : the more utilitarian nature of the three-storey wing is expressed externally with simpler windows and a greater proportion of masonry. The raised wall dormers with paired windows break up the mass of an otherwise large area of plain slate roof.

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Fig 7 and Fig 8 below: Views (above and below) from the plainer landscape setting on the eastern side of the complex (prior to recent development) showing the western wing with stair tower and articulation of the junction between the residential section and more public parish meeting rooms.



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Fig 9: View of the principle entrance elevation (east facing) of the main parish church and side elevation with side porch of the main parish church (Fig 10 below)



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INTERNAL COURTYARD

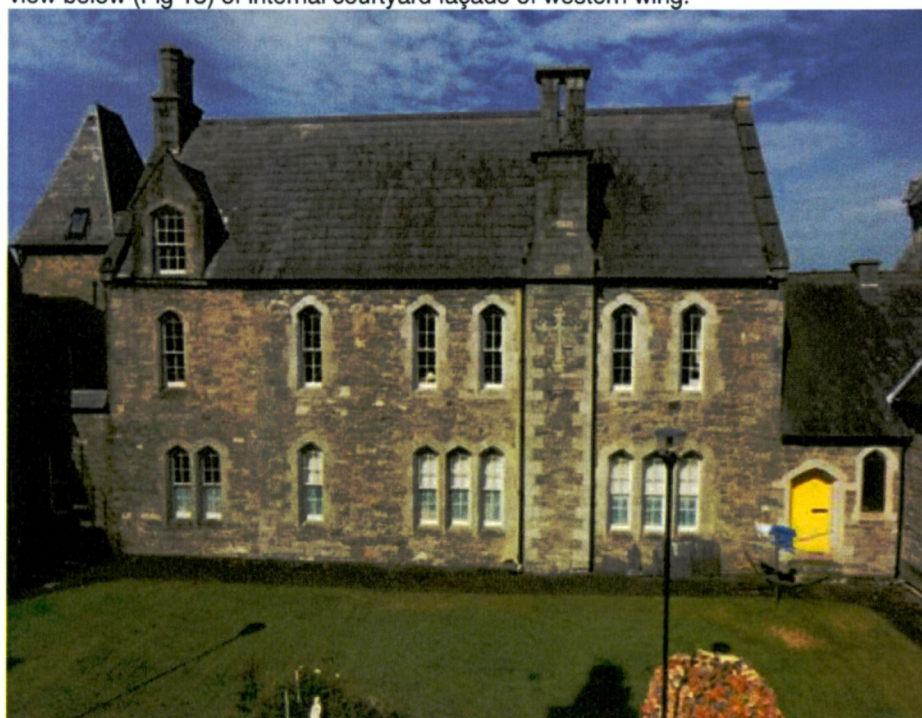


Fig 11: View across the internal courtyard showing the modern chimney stack and plainer treatment architecturally to the less public internal courtyard facades

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Fig 12: View from fire escape towards north eastern corner of internal courtyard and view below (Fig 13) of internal courtyard façade of western wing.



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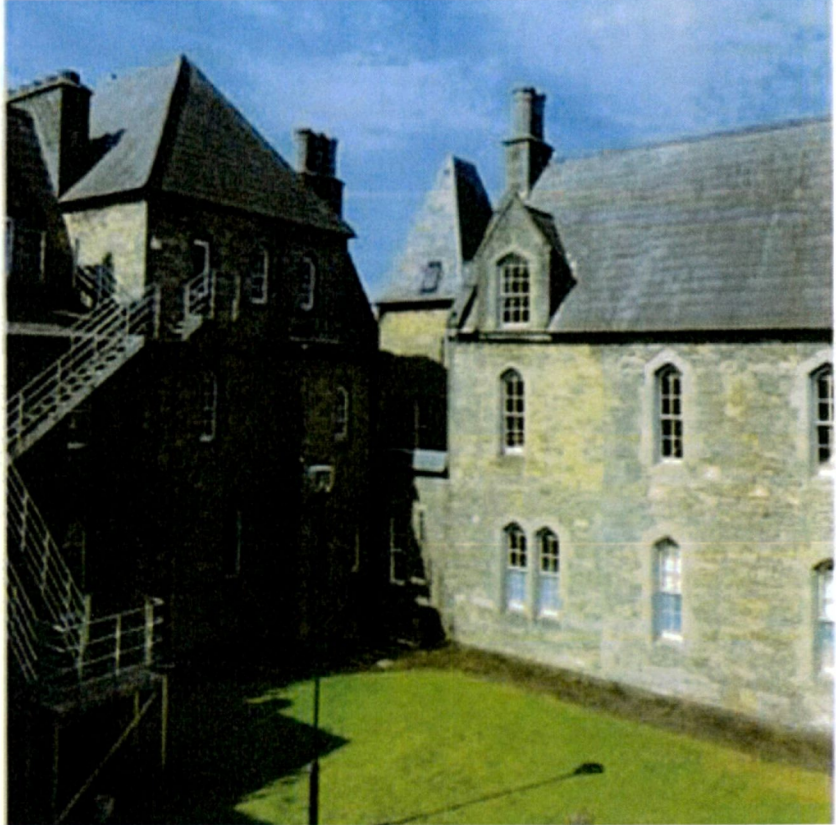


Fig14: View of the internal courtyard junction between the southern and western wings



Fig 15: View above of the three-storey element of the southern wing alongside two-storey wings with attic accommodation.

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INTERIOR



Fig 16: View above and below of entrance hallway from hallway towards arched entry door set in a deep recess with bracketed cornice supporting exposed joisted ceiling and view below (Fig 17) of original pierced fanlight screen and paired lancet doors.



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Fig 18: View in reception room of original simple bracketed stone chimneypiece finished to resemble wood with view of (Fig 19 below) original tripartite panelled and arched door-case (Tudor arch form) leading to corridor



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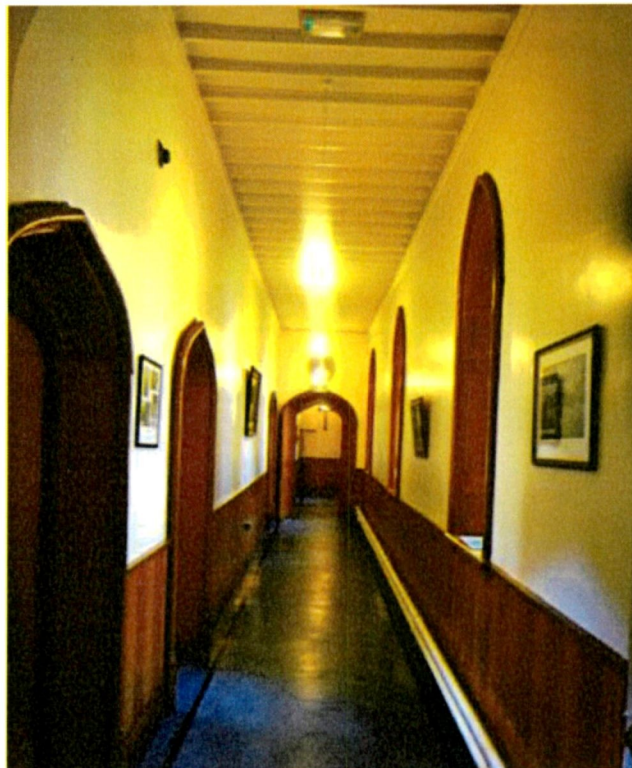
(Fig 20) View above of the second reception or parlour off the entrance hallway with exposed joists and matching chimneypiece. View (Fig 21) below of the original window casing with panelled shutters exhibiting chamfer detail and original sliding sash windows.



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Views above (Fig 22) and below (Fig 23) of transverse corridor lining alongside courtyard walls and leading from entrance hall to principle rooms. Door at end of corridor above leads to chapel.



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Views above (Fig 24) and below (Fig 25) of the oratory chapel connected directly to the Parish Church which spans the entire plan with gothic revival stone mullioned windows to either wall, the higher cills affording greater privacy on the side facing the more private and utilitarian courtyard. Exposed joists are stained and decorated with gold squares.



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(Fig 26) View above of the former living room located at the junction of the eastern and southern wings with modern dropped ceiling and presently used as a private chapel. The room retains good window joinery, likely cornice-work above dropped ceiling and an original chimneypiece.

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(Fig 27) The dining room is still used for this purpose and retains good original windows and casing, exposed joisted ceiling and an original chimneypiece. View below (Fig 28) of the original paired neo-gothic window and casings in the dining room.



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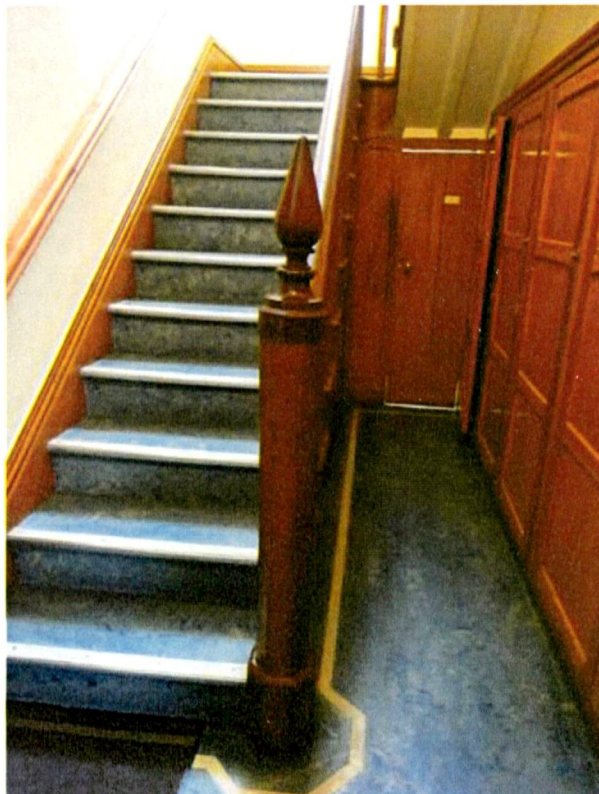
Fig 29: View above of the present kitchen where the ceiling has been dropped but the overall aesthetic and detail is understated and functional with a tripartite window as the principle feature. The laundry (below – Fig 30) is similarly utilitarian in design and finish with a paired lancet window.



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(Fig 31) Corridor joinery (above) at the junction of the south and east wings is extant, of stained timber and rich and well executed. View (below – Fig 32 -) of the staircase (Stair 01) between the present private chapel and dining room in the south wing with distinctive attenuated finial.



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The newel and balustrade to Staircase 02 (Fig 33 above) is different from all others within the building, being harder and more robust in design and material with granite treads, and wrought iron balustrade redolent of its more public use on the west side of the complex. It rises below (Fig 34) within the projecting stair tower on the west facing façade which acts as a pivot or node point between the more public parish functions and the private residential areas.



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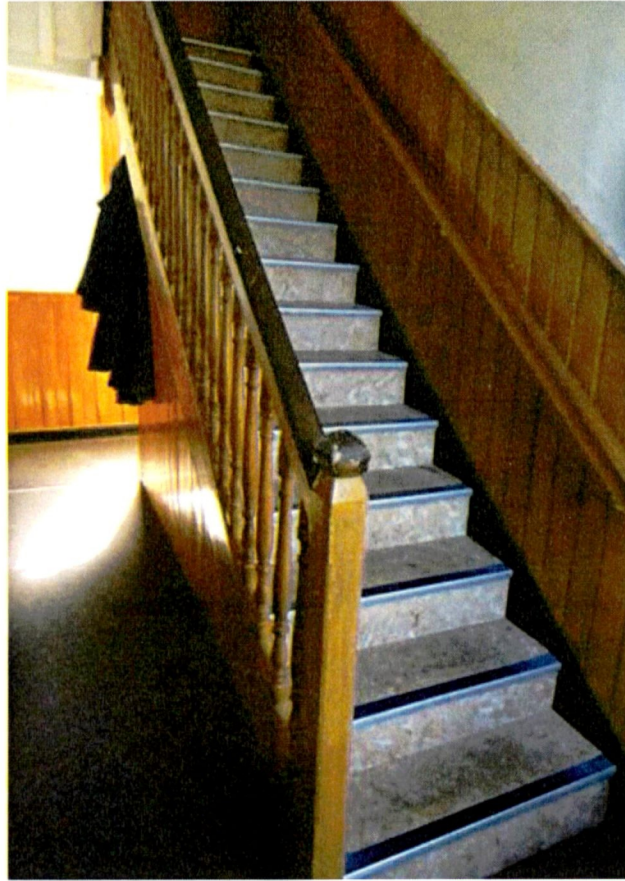


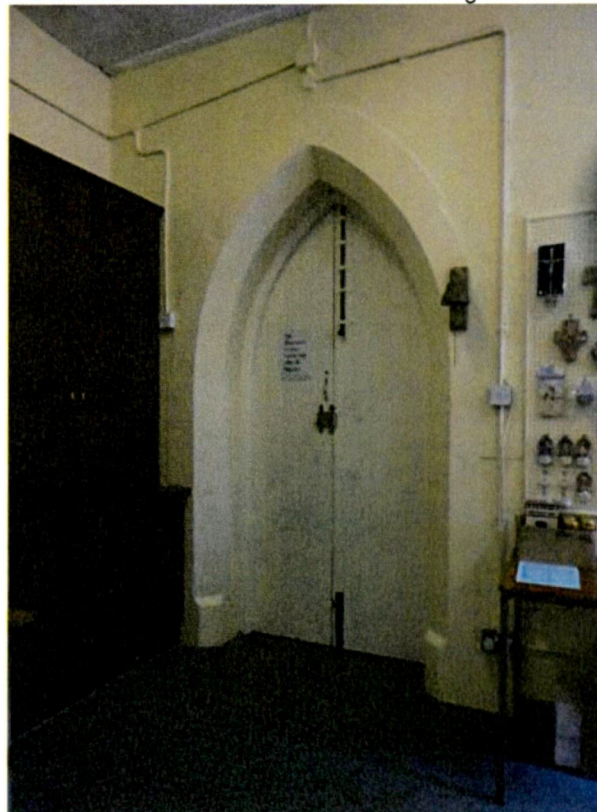
Fig 36: Staircase (03) at within the west wing is more private in function, providing access for parish activities from ground to first floor and the joinery reflects this being more understated than either the robust wrought ironwork of 02 or the more refined joinery within the main convent residential wing at Staircase 01. (Fig 37 below) The parish meeting room, now subdivided by later partitions is plain and functional in detail with exposed ceiling joists and finishes but retains original joinery and windows to both sides.



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View above (Fig 38) and below (Fig 39) in single storey parish meeting room which directly adjuncts the main body of the church. The dropped ceiling likely conceals exposed joist ceiling and the room retains original door / window joinery and a large gothic arched stone dressed door-case leading to the main body of the church.

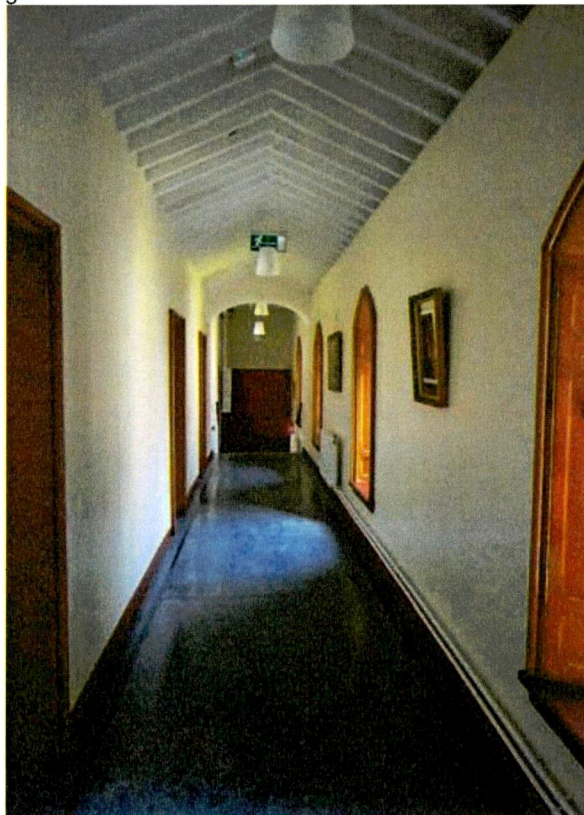


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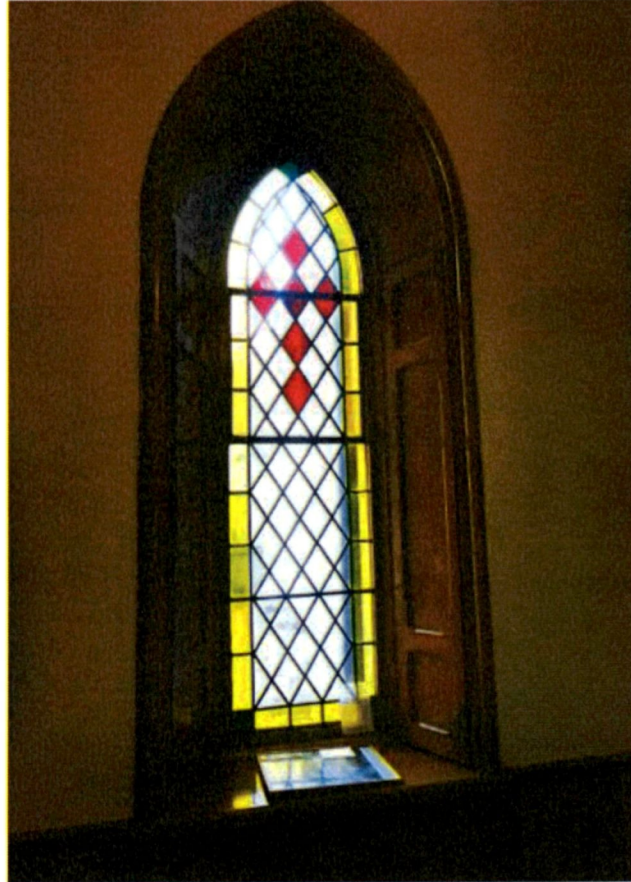
FIRST FLOOR



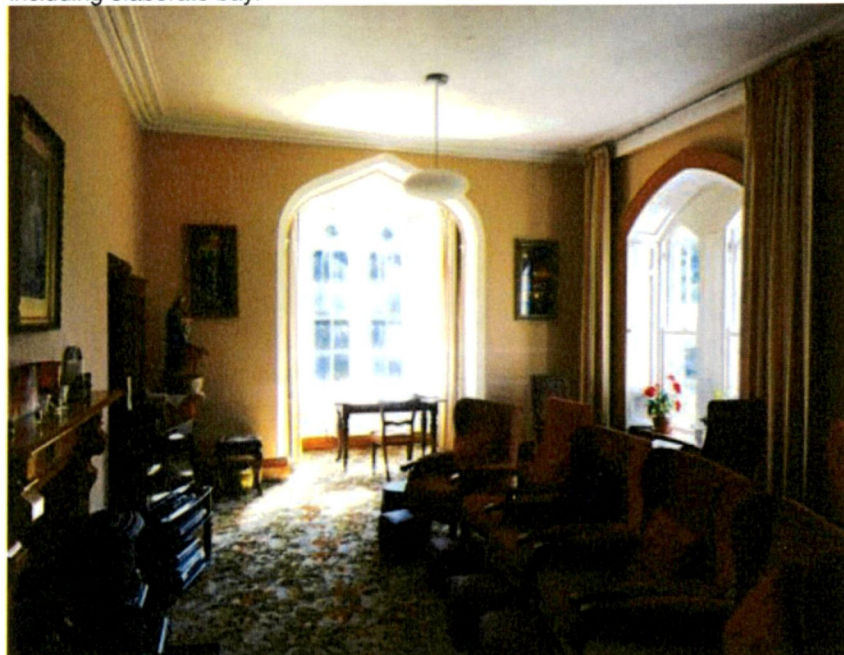
(Fig 40) Staircase 01 leads from the ground upwards with the quality of joinery maintained. The view (below – Fig 41) looks along the access corridor running along the inner side of the southern wing with expressed pitched roof rafters and original window casings.



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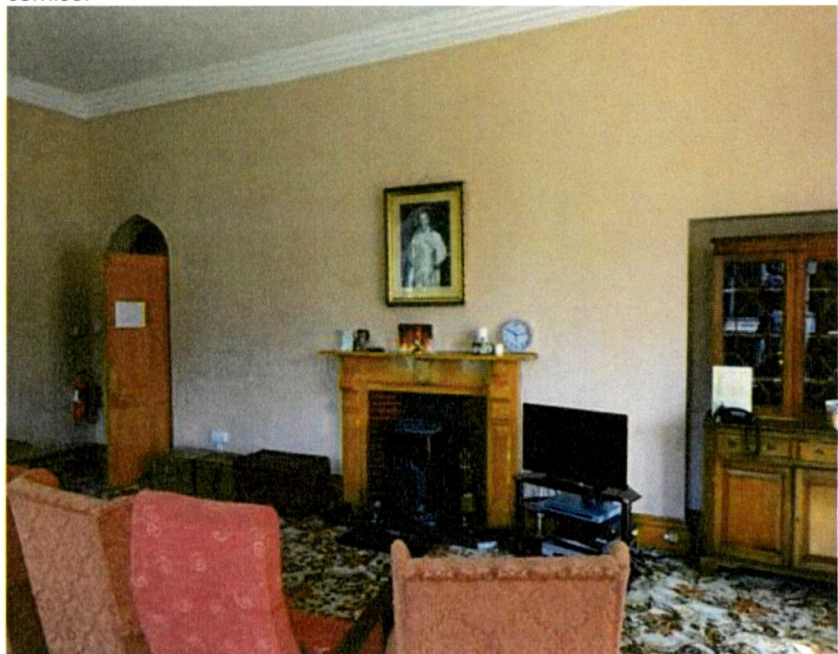
Window (Fig 42 above) with original stained glass to corridor in eastern wing; view (below) of the living room (Fig 43 below) with cornice and fine neo-gothic windows including elaborate bay.



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View (Fig 44 - above of paired neo-gothic windows within living room and original shutters and (Fig 45 - below – original chimneypiece to match others and straight run cornice.



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View (Fig 46 above) into courtyard with original sliding sash and stained wood window casings in inner corridor within southern wing; View (Fig 47 below) within corner bedroom at junction of southern and western wing.



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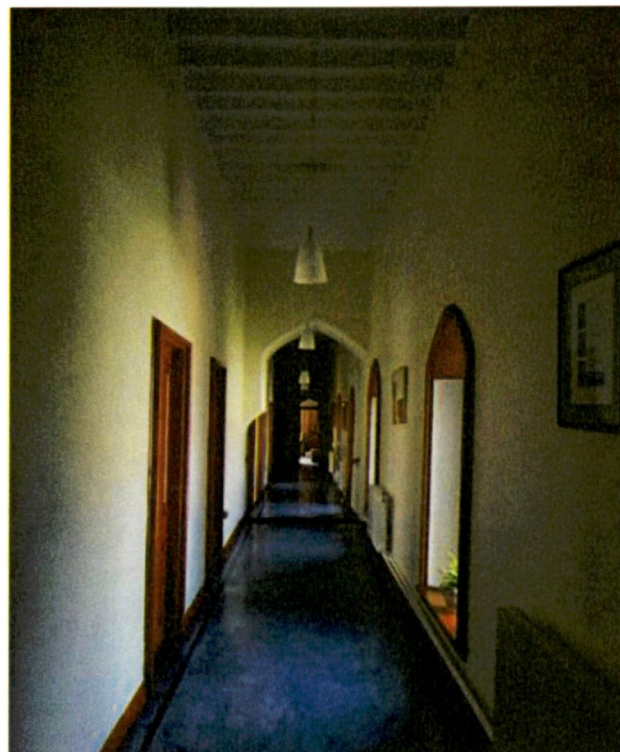
Fig 48 : View (above) of large arched opening between three storey and two storey sections of southern wing with later partitions cutting across archway. Fig 49: View (below) of secondary staircase (04) which allows access to second floor.



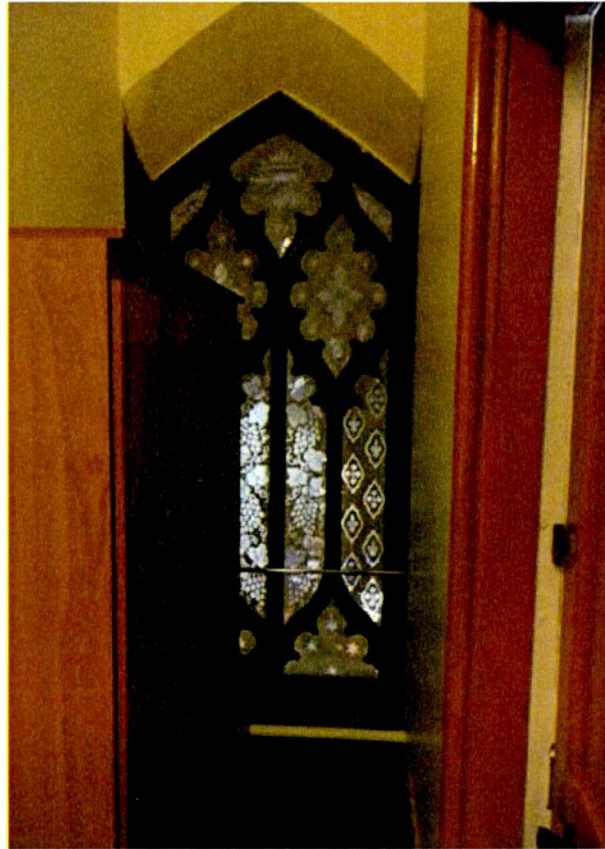
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View (Fig 50 above) within first floor room noting plain interiors without embellishment retaining original window casings. View (Fig 51 below) with stepped archway breaking length of corridor and exposed ceiling joisted ceiling.



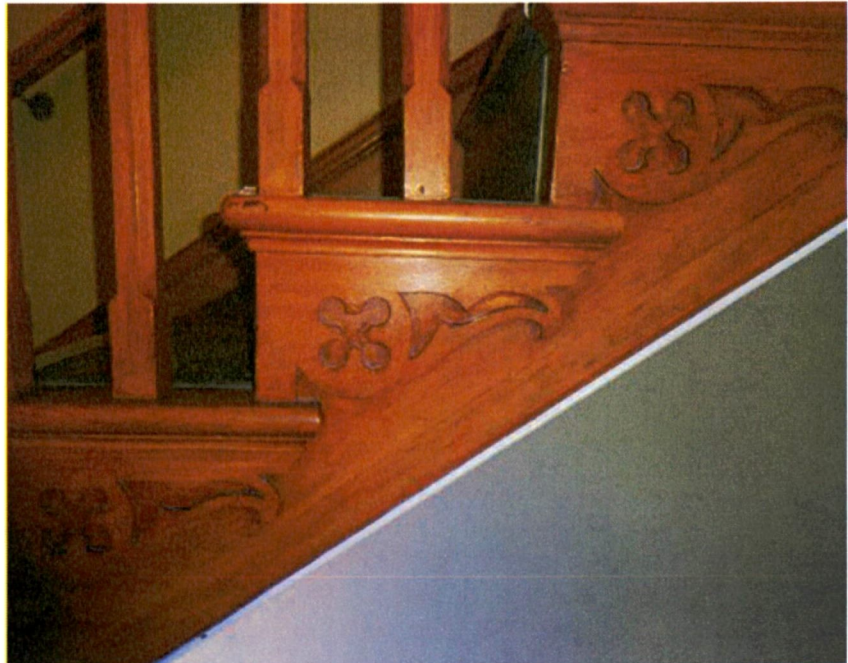
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View (Fig 52 above and Fig 53 below) at termination of corridor running along eastern wing with partially obscured window overlooking main body of the parish church with etched glass and neo-gothic tracery



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Detail (Fig 54 above) of decorated stair-end at staircase 03 within western wing and view (Fig 55 below) to double door to upper parish meeting room with stained glass sidelights in a manner combining Regency influences with neo-gothic forms.



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View (Fig 56 above and Fig 57 below) of the upper parish meeting room with modern lowered ceiling and original windows and casing extant – otherwise a modernised interior.



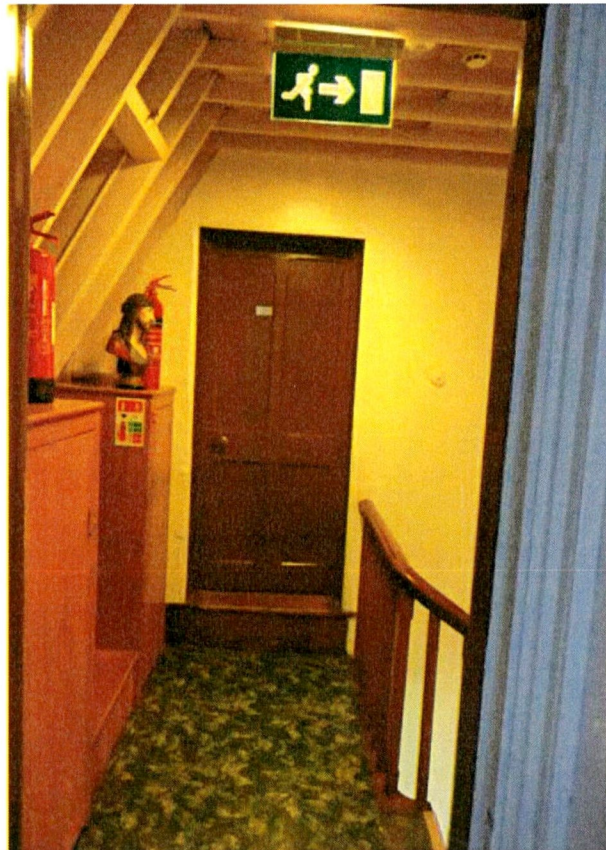
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SECOND FLOOR



Fig 58: Staircase (01) continues to the second floor landing with continuous handrail and consistent standard and quality of joinery. Expressed joisting to underside of staircase.

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View (Fig 59 above) of top landing with robust utilitarian detailing and otherwise plain and functional interiors as at attic room (Fig 60 below).



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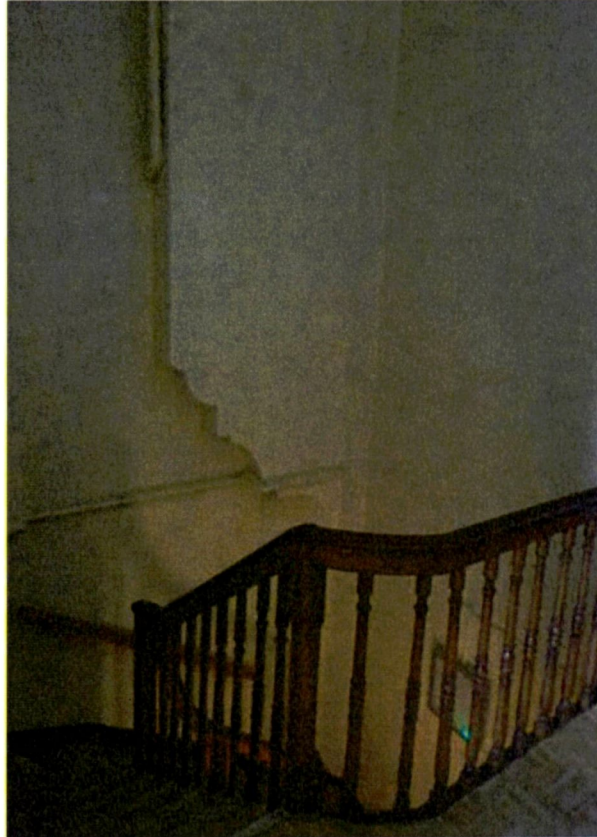


Fig 61 above: Top second floor landing of secondary staircase (04) with unusual expressed moulded corbel supporting chimney stack above and captured within the staircase suggesting possible phasing of construction.

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Views (Fig 62 above and Fig 63 below) of second floor windows within this portion of the southern wing.



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(Fig 64) Second floor portion of western wing with later sheeted timber partitions inserted along balustrades with top landing window with plainer reveals but original sliding sash windows (Fig 65 below).



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to accompany
ARCHITECTURAL HERITAGE IMPACT ASSESSMENT



(Fig 66) - Paired neo-gothic windows within second floor of staircase tower (staircase 02) noting inserted floor cutting across windows.