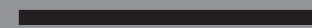


Moore Street



National Monuments

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"History is not what happened to other people, but a dimension of human nature, and a fundamental part of our working conditions, even in the modern age."

-WWM Architects

Introduction

In this section, a general background and outline of our proposal will be discussed alongside the demonstration of key project decisions and their reasoning.

Foreword

Moore Street and its surroundings played a pivotal role in creating the Republic we know today. The decision to surrender in 1916 created a new sense of identity which ultimately led to the founding of the Irish Free State in 1922. The backdrop for the final moments of the Easter Rising, a recognized battlefield site and location of statutorily protected National Monuments, Moore Street is a historically significant site in Dublin. Coupled with this it has a rich and important social history, with a Street Market tradition that has been in place since the 18th century. The National Monuments are not only an insight into the Easter Rising itself, but also a narrative of daily life prior to and in the aftermath of the events.

Brief

As part of our project objectives, we were asked to develop an architectural vision for the National Monuments at No. 14-17. This report has been prepared following the various input of information such as site visits to the research we have carried out at Nos. 14 to 17 Moore Street and their surrounding urban context; architectural and historical research into the buildings and historical associations with the 1916 Easter Rising. We have developed a design strategy for the monuments which reflects and acknowledges this research-based approach.

Additionally, through this academic module we have researched examples of cultural centers, museums and exhibitions whilst analyzing the area surrounding Moore Street. A record of these precedents are included in the report.

Proposal Context

Through our proposal, we hope to *create spaces that **commemorate the events of the Easter Rising whilst evoking the various charged emotions felt by thousands during its days.***

Our design decisions are informed by a careful analysis of the Moore Street area and the events that took place in its surroundings. Alongside the diverse input of information and site visits, our proposal intentions are based on the primary concern of the original 'Route of the Irish Rebellion', beginning with the General Post Office and concluding with the location of surrender.

*We aim to address the **past, present and the future.***

Museums and commemorative places such as Collins Barracks, the National Museum, Glasnevin cemetery, Kilmainham and such, are equally successful at exposing the past. However, additional to commemorating history, Numbers 14-17 will explore the active years of the building since 1916 as well as media coverage and sensitivity across the topic today. The future will be addressed through the multi-purpose spaces allocated to lectures, café, bookshop and archival spaces, where reading evenings, school visits, family activities and such can happen.

Existing Condition - No. 14 to 17

Furthermore, our investigation aims to address the treatment of the national monuments themselves. We feel that a certain mindfulness should be given to the changes being made to the built environment, and how they could be integrated into the larger context. When speaking of the existing conditions of the monuments, we refer to the following statement:

*“Rejecting the ideas of “return” and “rupture” that condition too much action on buildings of the past: “return” in the form of restoration, and “rupture” in the form of self-consciously discontinuous new construction. These positions share the belief that history is past. By contrast, we are convinced that **history is not what happened to other people, but a dimension of human nature, and a fundamental part of our working conditions, even in the modern age.**”*

-WWM Architects on Astley Castle

While the monuments are deemed significant due to the events that took place during the Easter Rising, we have noted throughout our visit to no 15-16, that the conditions of the existing fabric show traces of each decade since 1916. Hence, they display signs of every 'dimension of human nature' which could be respectfully celebrated with minimal intervention to the existing layers of history.



Key Proposal Objectives

- Respecting the original route of the rebels on the site of the battlefield – no entry from Moore street, closest possible entry from Moore Lane.
- A new building is introduced at the back of the monuments to accommodate necessary services and programs, due to the fragile condition of No.14-17 and the significant events that took place in them.
- Articulated thresholds and circulation spaces are used as a tool for **evoking emotions** such as **uncertainty** and **doubt**.
- Basement cellar is used to heighten the **intense moments** the rebels must have felt in the course of the Easter Rising.
- A new sequential tunnel leads to the basement of number 14 which evokes more **feelings of mystery**.
- No.14-15 **acknowledges life** and **building uses** in its diverse exhibition mediums with a focus on the inhabitants of the terrace at 1916.
- No.15-16 specifically concentrates on the **emotional events of the Easter Rising** and on the **decision to surrender**.
- Ground floor of No.16 acknowledges all decades of 'recent' history such as the 21 butchers on Moore Street – **evoking nostalgia**.
- Exit into the intimate, closed-off garden is possible from the back of No.16. This space is a **tool of stimulation** for resting, quiet contemplation and remembrance.
- Ground floor of No.16 additionally provides an exit into the café/bookshop and archival space – for further access of historical records, resting and **reflecting**.
- As recognized by the TU Dublin Moore Street Market research (Semester 1 Elective module 2018): a break through of the terrace is necessary to create successful permeability, however, it must be in respect of the context in order to avoid a large urban scar in the grain of this historic area.



Decision of Title

Throughout this project, we have spent many occasions discussing the underlying essence of our proposal and hence it's title. It was a difficult process and perhaps it is still very much open-ended.

Too many museums, visitor centres and exhibitions fail to correctly live up to their titles, hence these nouns are often associated with negative perception or experiences. But what is a museum or commemorative centre after all? A building in which objects of historical or cultural interest are stored and exhibited? Is it active or passive? Does it belong to the past, present or future? And how do we design it to be flexible in an era of rapid change? We have settled with the 'Moore Street National Monuments'. It may be an open-ended subject, however it allows visitors an additional layer of interpretation and curiosity.

Whose museum is it?

With the following title the proposal is defined. A National Monument is a place of historic, scenic, or scientific interest set aside for preservation usually by presidential proclamation. It is not only a place to commemorate the Events of the Rising, but a place of learning. Education is of utmost importance.

While in discussion with Ellen Rowley, she raised the idea that No.14 Henrietta is focused on the hyper-local as well as the broader audience. Our proposal is similar in a way. We have used 'educational-purpose' as the driver tool for bringing any audience through a narrative. A number of different narratives would be written by the curators, to suit different ages/backgrounds of the audience. To suit everyone, hence allowing the national monuments to be enjoyed by everyone.

What are the audience requirements?

As discussed above, different narratives could be written to suit all age and background groups in order to gain a full understanding and experience of the tour. Additionally, the proposal is hybrid-space in which any activity/event could happen.

On Preservation

How does the ability to see un-altered traces of the past change the way we experience a part of history?

"In itself, the idea of heritage brings forth one of the most fundamental aspects in mankind's endeavor for self-preservation and evolution, namely to preserve human values and memory. In these terms, safeguarding heritage becomes an act of responsibility involving equally an ethical stance, normative policy, and technical expertise. Nevertheless 'cultural heritage' is hardly exhausted as a mere catalog of artifacts that show 'outstanding universal value', mainly because culture itself is embedded and evolving in the fabric of everyday practices and the living memory of the community."

- 'Architectural Insertions: Building into the Historic Fabric' by Angelos Psilopoulos

Through the visit we have taken to the National Monuments we have identified that the buildings contain all forms and traces of the past. Walls, floors and ceilings are visual diagrams of the occupancy. These walls have absorbed decades of scars and mendings leading to a layering of history.

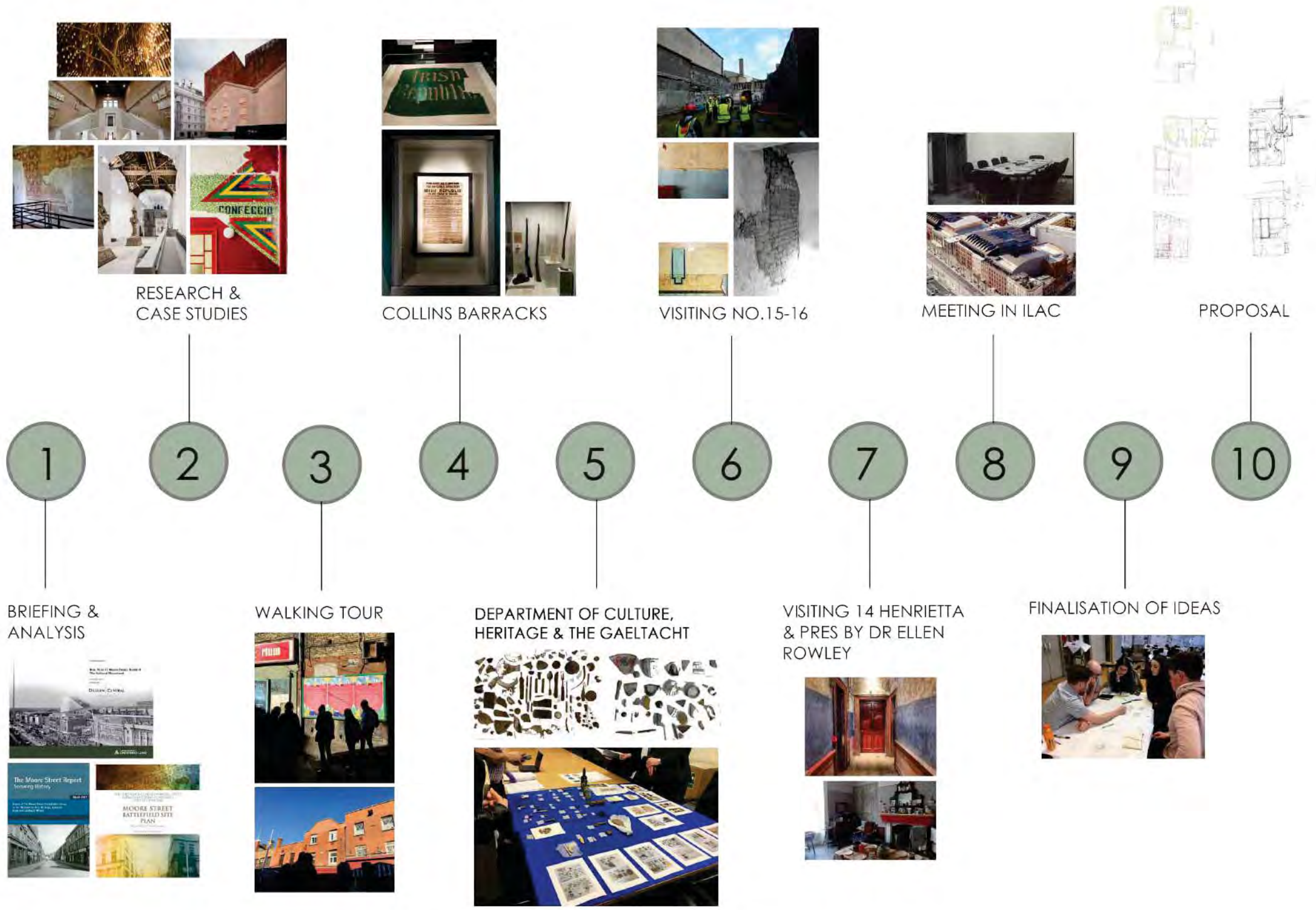
To Keep or Discard

"If ruination distills a building to an architectural essence, what evaporates in its process is precisely its humanity. Ruins are measureless, porous, hard and damp: their emotional power grows proportionately as human scale, subdivision, containment and comfort are erased. In many ways, therefore, the house is the opposite of a ruin. The ruin is unhomey. To place a house inside a ruin threatens the essence of each. Two opposite dangers present themselves: the domesticated ruin, which has lost its emotional charge; or the unsettling house."

-WWM Architects on Astley Castle

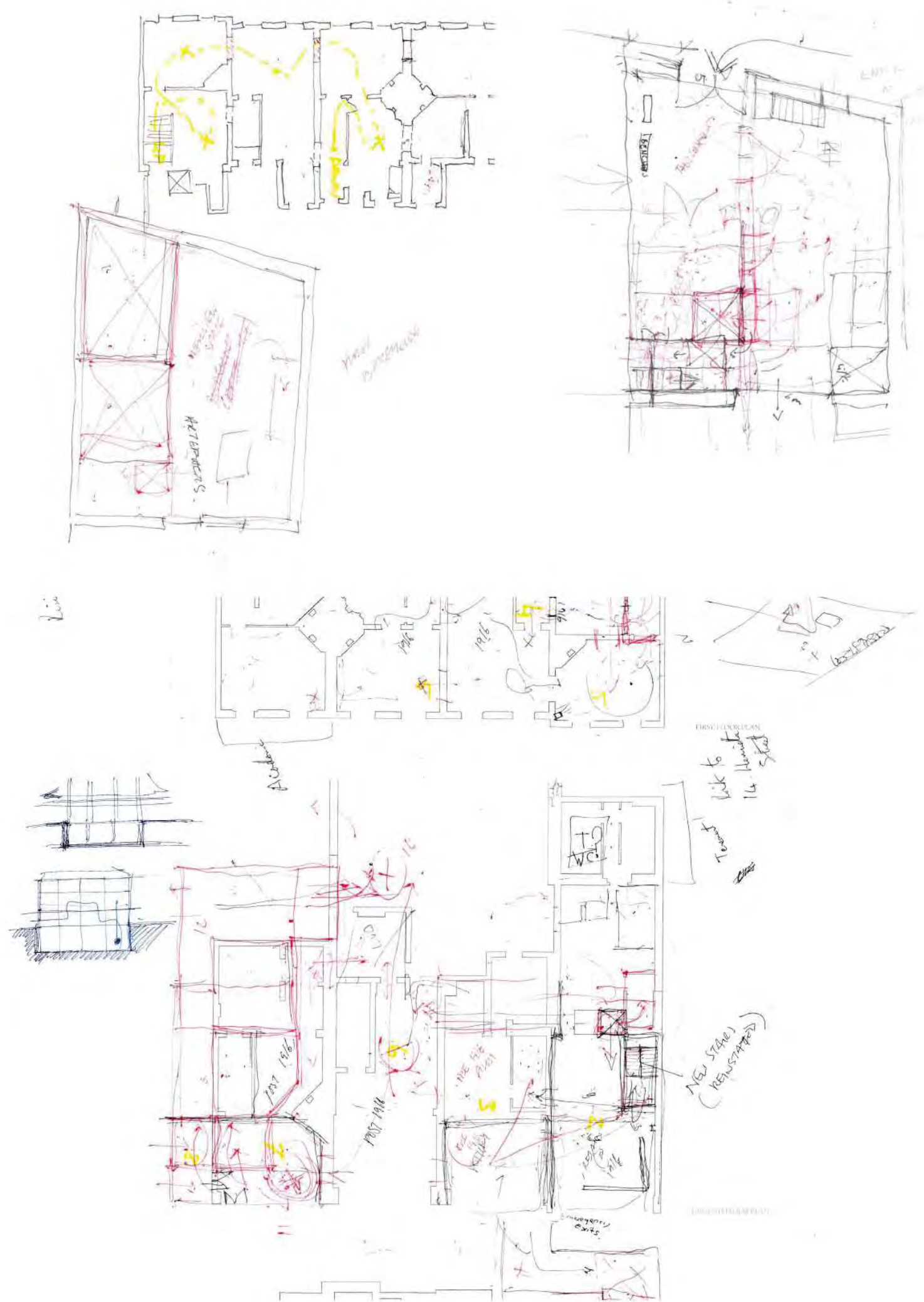
We have not restored No.14-17, but rather maintained the ruin and inhabited it with several narratives of history.

Many museums, visitor centres, galleries and exhibition spaces look for a deeper domestication or completion of works which fails to allow the audience's use of imagination. In other cases, museums attempt to leave un-altered objects and spaces but unintentionally end up touching too much of the original fabric. In short, we have left the National Monuments incomplete, unrestricted and somewhat disturbing in order to gain a better understanding on the morphosis of time and hence the past.



Process

In this section, we will demonstrate the active working process that we have undertaken to inform ourselves of the design considerations.



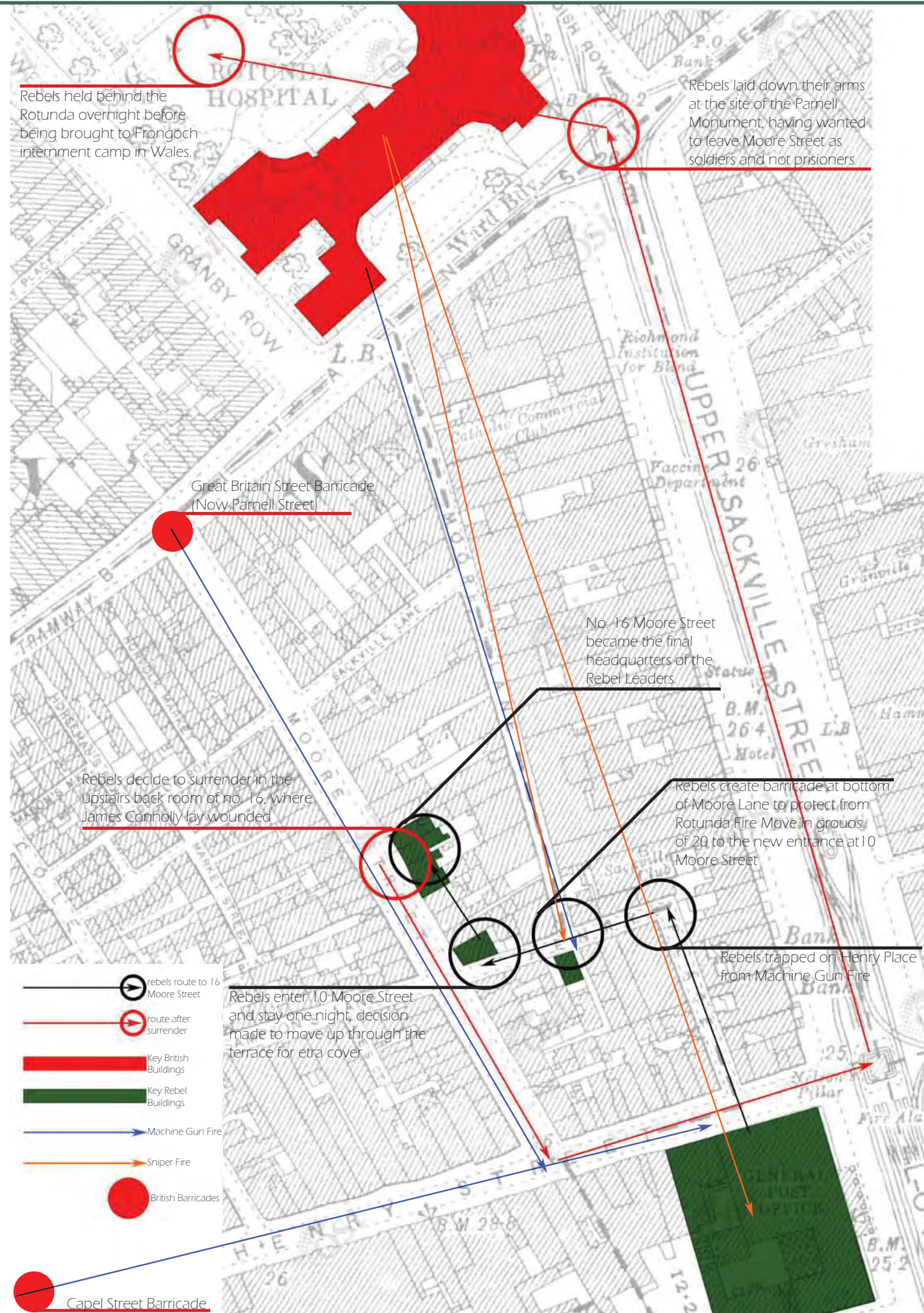
1 Analysis

In this section, a number of research drawings will be presented. This analysis method has informed and underpinned the primary design decisions of our proposal.



Legend

- ● ● ● ● Route taken when evacuating the GPO on the evening of April 28th 1916
- ① Exit point when evacuating GPO
- ② Point where the resistance broke in to no. 10 Moore St
- ③ No. 16 Moore St Decision made to surrender
- ④ Padraig Pearse & Elizabeth O Farrell surrender to General Lowe
- ⑤ The Rotunda, where the resistance were left outside overnight, before they were transported to Wales



The Moore Street Report

Securing History

March 2017

Report of The Moore Street Consultative Group
to The Minister for Arts, Heritage, Regional,
Rural and Gaeltacht Affairs

"As has been widely acknowledged, Moore Street and its environs were places of great significance during the final days of the 1916 Rising. The evacuation from the GPO, the tunnelling between the houses, the intense conflict, the charge by The O'Rahilly and the decision to surrender are just some of the events which confer profound historic importance on the area. It was from Moore Street that Patrick Pearse issued his order to surrender:"

- The Moore Street Report 2017

"In order to prevent further slaughter of the civil population and in the hope of saving the lives of our followers, the members of the Provisional Government present at headquarters have decided on an unconditional surrender..."

- Padraig Pearse

6.3 Conclusion

The collective of the presentations and submissions demonstrate a convergence of views in relation to the development of Moore Street and its lanes as part of an historic cultural quarter, the preservation/restoration of buildings in Moore Street, recapturing the sense of the place at the time of the 1916 Rising and the preservation of Moore Street lanes and key landmarks that comprise the battlefield site.

The insights and perspectives provided by experts advise as to the importance of – preserving streetscape, the historic line of the street and lanes, and the strength of argument in recapturing the 1916 moment in time experience within the National Monument itself at 14 – 17.

Appendix 7 contains information on historic trails, locations and other sources.

- The Moore Street Report 2017

"A handful of key themes lie at the heart of the Report's recommendations:

- The Moore Street area offers a unique opportunity for development as part of a cultural historic quarter. This can serve to honour its history, promote economic regeneration and community renewal and transform current dereliction.*
- Fresh development plans for the Moore Street area are required – to address the protection of the Street and its historic buildings, the line and key buildings of adjacent lanes and to appropriately recreate a sense of the area as it was in 1916 - "a moment in time".*
- The regeneration of the Moore Street market and significant improvements in the conditions and facilities for street traders are integral to this strategy.*
- There now exists an opportunity to secure agreement on a fresh approach towards the development of Moore Street area. This can be progressed through dialogue across interested parties including the State, campaign groups, commercial and developer interests, and legal interests.*
- We recommend that this be led by an Oversight/Advisory Group drawn from among existing membership of the Consultative Group.*
- The State has a critical role to play at multiple levels – in policy, services, funding and leadership, and in helping to secure positive outcomes."*

- The Moore Street Report 2017



“Applying the DOEHLG Architectural Heritage Protection Guidelines for Planning Authorities, therefore, Nos 14-17 Moore Street are of special interest due primarily to their historic associations and also their architectural and urban qualities.”

-Shaffrey Associates



No.17

Firstly it is of 'Historical Interest' due to its association with an important historical event, namely the 1916 Rising. It merits a *National* rating for its historic importance.

No. 17 Moore street is of 'Architectural Interest' as it is a good example of a modest mid eighteenth century townhouse, a typology that once would have dominated this area but that has become increasingly rare. It merits a *Local* rating for its architectural importance.

This building forms part of a terrace which includes Nos. 14 to 17, and which forms a coherent streetscape of substantially intact mid-18th-century buildings. The setting and architectural character of No. 17 derives greater significance in the context of this grouping of buildings than it does if considered as an individual building.

-Shaffrey Conservation Report

No.16

Firstly it is of 'Historical Interest' due to its association with an important historical event, namely the 1916 Rising. No. 16 as the final headquarters of the Rebel leaders featured prominently in this rising which forms such an important part of the national consciousness. It merits a *National* rating for its historic importance.

No. 16 Moore street is also of 'Architectural Interest' as it is a good example of a modest mid eighteenth century townhouse, a typology that once would have dominated this area but that has become increasingly rare. It merits a *Local* rating for its architectural importance.

This building forms part of a terrace which includes Nos. 14 to 17, and which forms a coherent streetscape of substantially intact mid-18th-century buildings. The setting and architectural character of No. 16 derives greater significance in the context of this grouping of buildings than it does if considered as an individual building.

-Shaffrey Conservation Report

No.15

No. 15 Moore street is also of 'Architectural Interest' as it is a good example of a modest mid eighteenth century townhouse, a typology that once would have dominated this area but that has become increasingly rare. It merits a *Local* rating for its architectural importance.

This building forms part of a terrace which includes Nos. 14 to 17, and which forms a coherent streetscape of substantially intact mid-18th-century buildings. The setting and architectural character of No. 15 derives greater significance in the context of this grouping of buildings than it does if considered as an individual building.

-Shaffrey Conservation Report

No.14

Firstly it is of 'Historical Interest' due to its association with an important historical event, namely the 1916 Rising. It merits a *National* rating for its historic importance.

No. 14 Moore street is of 'Architectural Interest' as it is a good example of a modest mid eighteenth century townhouse, a typology that once would have dominated this area but that has become increasingly rare. It merits a *Local* rating for its architectural importance.

This building forms part of a terrace of substantially intact mid-18th century buildings, which comprises Nos. 14 to 17. The setting and architectural character of No. 14 derives greater significance in the context of this small grouping of buildings than it does if considered as an individual building.

-Shaffrey Conservation Report

moore st., good, bad, or indifferent? RUD 199 plan Jan 73

The proposal by Dublin Corporation to redevelop five acres of an eight-acre site at Moore St and Parnell St in partnership with a commercial developer has not received the comment that it deserved.

The principle of the partnership, plus, in this case an entry fee of £1m, and likely participation in income to the extent of £3m per annum is an accepted one and has been much prevalent in the UK and elsewhere since the war. Nevertheless it must be said that it is nowhere near the ideal form of partnership, but in this case the pressures and exigencies of the situation leave the Corporation with no alternative.

The scheme is part of the much larger Lichfield Plan area, about which we have heard singularly little of late. What is intended here are three blocks comprising a 150,000 sq. ft. office block, a 240-bedroom hotel and a second 150,000 sq. ft. office block on Parnell St, together with 400,000 sq. ft. of retail shopping and 50,000 sq. ft. of leisure entertainment burrowing back towards Henry St.

Form and social content are important factors in this respect, and we are not happy on either ground. The blocks and their presentation will be arantly commercial with the whole ground floor emphasis upon consumer products. It seems a cheap and unworthy ideal. The design of the buildings must of their very nature lean in this direction also. There is not likely to be much that is redolent of old Dublin about them.

Nonetheless there will be a very wide latitude in the actual quality of the schemes presented because the Corporation is likely to receive many offers from Ireland, Britain and the Continent. Who will pronounce upon their quality? Not the City Architect, since there is not one. We presume it will be the usual college of principal officers, prodding along their unfortunate technical staff leavened with one or two 'eminent' advisors brought in from outside. But is this sufficient? Obviously it is not. The Corporation may, even under this faulty system, receive one or two brilliant schemes. It will be easy enough to make financial projections upon them. Will a good one be shot down because the return seems marginally less than that from a middling one? We would like to know.

Page 7

Jaded Ilac to re-invent itself with dramatic redesign

The suburban-style ilac shopping centre is to be transformed. Environment Correspondent Frank McDonald reports



The new Ilac shopping centre in Dublin. Photograph: Poppy Whelan

It is 20 years since the first proposal to build a suburban-style shopping centre in Dublin. The Ilac shopping centre, which opened in 1961, is now being redeveloped. The new centre will be a dramatic redesign of the existing site. The new centre will be a dramatic redesign of the existing site. The new centre will be a dramatic redesign of the existing site.

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FOR SALE BY PUBLIC AUCTION (UNLESS PREVIOUSLY SOLD) 27/11/96 ON THURSDAY, DECEMBER 5TH, AT 3 p.m. AT L.A.V.I. OFFICES, 38 MERRION SQUARE, DUBLIN 2. 17 MOORE ST. D.I. PROMINENT PHARMACY ADJACENT HENRY STREET/ILAC CENTRE FREEHOLD BUILDING FULL C.T.O. FIGURES AVAILABLE TAX DESIGNATED AREA Solicitors: PETER NUGENT & CO., 16 Herbert Street, Dublin 2. TURLEY & ASSOCIATES S.E.A. 13 MAIN STREET, DUNDURR, DUBLIN 14. TEL: 01-2961447/2961451

Students are angry over razing of Moore St.

By KEVIN MOORE ARCHITECTURAL students warned last night that a decision by the Minister for Local Government, Mr. Tully, earlier in the day could lead to the destruction of the unique character of Dublin's historic and picturesque Moore St.

Mr. Tully has not spelt out the "certain conditions" yet. The students fear that many of the existing shopkeepers in Moore St. unable to pay increased rent in the redeveloped Moore St. will be forced out altogether.

Ms. Senan Turnbull, a 21-year-old third-year architectural student and president-elect of the Students' Council at Bolton St., was one of the estimated 60 students who did the research for last year's report warning about the proposed redevelopment of Irish Life.

The first phase is to be completed by about 1979, and will include 140,000 sq. ft. of shopping space, 150,000 sq. ft. for offices, 50,000 sq. ft. for entertainment, and space for 1,000 cars.



RUD 199

The Moores of Moore Street a Two Hundred Years ago and Less

MOORE Street — that famous marketing venue, with its numerous butcher shops, its noisy women dealers and their colourful stalls, is known to us all. Is it possible that there is even one Dubliner who has not passed down this busy marketing place. One never queries Moore Street, but takes it for granted that it has always been there; but ask, even those who reside in it, from whence it derived its name, and most will plead ignorance, or surmise that it was called after the famous Irish poet. But, like so many of our Dublin streets, it was christened after a family of adventurous Planters, who crossed from England to make their fortune at the expense of the native Irish. The brothers Moore arrived in our country in the middle of the 16th century; Edward was the most ambitious.

The Moores had made the Abbots' house at St. Mary's Abbey their city residence, until early in the 18th century when portion of the land, which was called by the monks "Ash Park" was laid out for building purposes from which, around 1728, arose Drogheda Street, now O'Connell Street; and later came East Street, Henry Street and Moore Street; all of which were called after the first Earl of Drogheda.

At this time Drogheda Street was but a narrow thoroughfare extending from a country road (now called Parnell Street) down to where stands the present G.P.O., which was then almost lapped by the river Liffey, which could only be crossed by a ferry. The nearest bridge was then at Capel Street — which was the most fashionable street in the city.



Moore Street, looking towards the Abbey

Also it is clear that Moore Street, in that distant past with a dainty maiden in a colourful criolette. It is signed by one, Benjamin Higgins. There is a Mr. Andrew McMahon of the Coffee Bar and Chocolate Warehouse in Moore Street, near Henry Street, advising us that he has engaged a London chocolate maker and that Ladies and Gentlemen who have a peculiar favour for Chocolate, by sending notice before hand, can have quantity and quality made to their taste.

Next month it is expected that the last of a hardy race of Dublin dealers will be moved from their sites in the interests of building progress. Frank McDonald reports.

The last sad days of a flea market

DUBLIN'S Flea Market has been better than New Year's Eve. It is a hardy race of Dublin dealers who will be moved from their sites in the interests of building progress. Frank McDonald reports.



Another part of old Dublin goes — the Flea Market.

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and Fall?



A potted biography of the street

A potted biography of the street. The street has a long history and has been a central part of Dublin's life. It has seen many changes and has been a witness to the city's growth and development.

Moore Street: Decline and Fall?



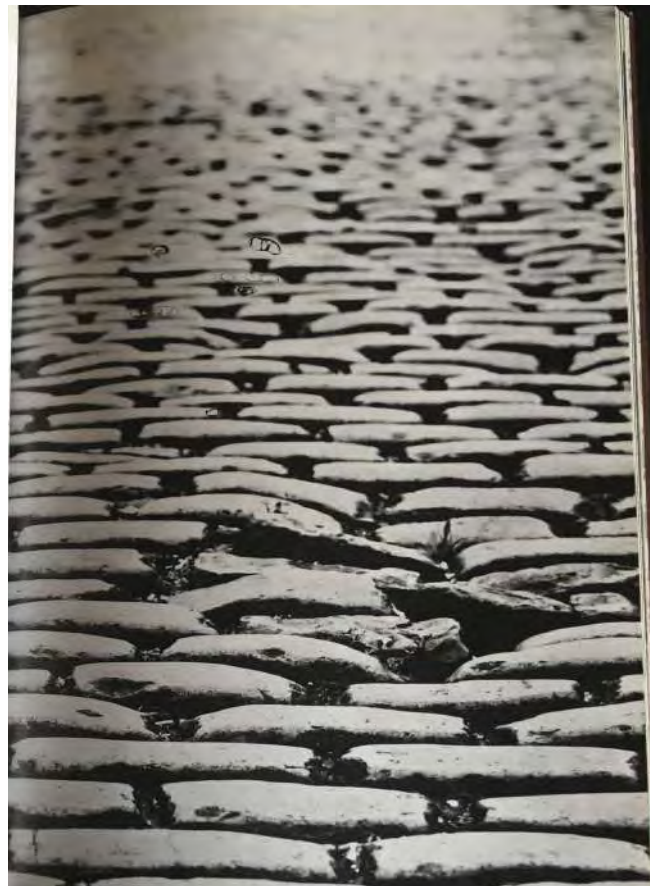
Moore Street: Decline and Fall? Moore Street has long been a central part of Dublin's life. It has seen many changes and has been a witness to the city's growth and development. The street has a long history and has been a central part of Dublin's life.



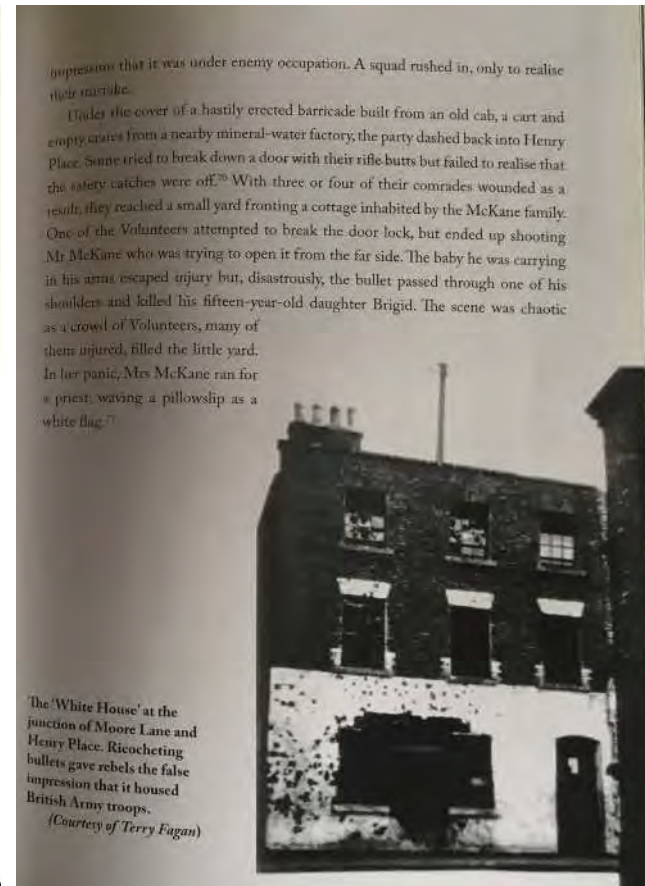
Darkest Dublin: the harsher side of market life

Whitelaw's census of St Mary's Parish, taken in 1798, shows that excluding Henry and Great Britain Streets, 2,553 people lived in the Moore Street district. With an average of thirteen people per house, the area was overcrowded. The highest number of inhabitants could be found in Little Denmark Street and Cole's Lane.²¹

A careful comparison between this census and that of 1911 is revealing. Superficially it would seem that there was little real change in the overall population. However, when the inhabitants are tallied on a street by street basis, a trend emerges. The residential populations of Henry Street and Moore Street, which stood at 571 and 683 prior to the Act of Union, had fallen to just 171 and 363 by 1911 – a clear indication of the newfound commercial status of those thoroughfares. The picture for the market interior was almost the exact opposite. There, the numbers nearly doubled over a century as people began to cram into houses on the laneways.



Nurse Elizabeth O'Farrell.
(Courtesy of Terry Fagan)



'The White House' at the junction of Moore Lane and Henry Place. Ricocheting bullets gave rebels the false impression that it housed British Army troops.
(Courtesy of Terry Fagan)



British Army barricade at the top of Moore Street. Note the improvised use of a butcher's block. (From Daily Sketch postcard for Eason & Sons, courtesy of Theasterising.co)

This situation was made worse by the closure of the police station on Henry Street. When three policemen were shot on the first day of the fighting, the Dublin Commissioner took his men off the streets. In their absence, the looters had a field day. They lit a bonfire near the Parnell Monument, and in Moore Lane they broke into Keeley's Stores and stole a number of handcars, piling them with stolen goods until they were overflowing. Tattered barefoot kids – gorged on sweets – peddled one another with packets of tea and sugar, footballing tins of preserves into the roadway, to the delight of the grinning shawled and ones.²⁴ One enterprising Moore Street resident ambushed looters with a toy gun; they took it to be real and relinquished

their haul. Such efforts were not enough to stem the tide, however. Gorman's shop at No. 15 was denuded of its 2,000 Woodbine cigarettes, 500 Players, 300 Gold Flake and 700 Park Drive, while Cogan's at Nos 10-12 lost its entire stock-in-trade to the value of £780.²⁵ At Nos 11, 22 and 23 Moore Street, looters spirited away 500 of Biscuits, skipper cordines, John West salmon and fruit, as well as Oxo cubes, packets of butter, pickles and jam. They did not forget to take the cutlery with which to eat their booty.²⁶

Although taken initially by surprise, the authorities soon rallied, and concerted efforts were made to bring in British Army troops. Arriving in Parnell Street, the



A rare glimpse at the first floor interior of No. 16 Moore Street, the Volunteers' last headquarters. The building is now sadly dilapidated. (Courtesy of Cathal Crimmins, Architect)

surrender was contingent on Nurse O'Farrell, but before she left the HQ, MacDermott hung a white flag out of a window so that she would not be fired upon.²⁷

O'Farrell left Gorman's, No. 15 Moore Street, at about 12.45 p.m. The atmosphere was eerily silent. The market, which would normally have been bustling, by empty, with bodies strewn across the roadway like rag dolls. As she passed Sackville Lane, O'Farrell noticed The O'Rahilly's hat and revolver, but, unaware of his fate, she assumed that he had made it to safety in a nearby house.

Second floor of No. 16 Moore Street.
(Courtesy of Cathal Crimmins, Architect)

When she arrived at the barricade, O'Farrell delivered Pease's order to an officer. Upon hearing that there were other ladies in the house, he said, 'Take my advice and go down again and bring the other two girls out of it.' He was about to send her back through the barricade when he reconsidered and said, 'However, you had better wait. I suppose this will have to be repaired.' She was met by a most senior officer who suspected her of being a spy and had a soldier remove her Red Cross emblem. She was then taken to the National Bank on the corner of Parnell Street



Hang some ropes, by run a car into the middle of Moore Street. He threw up some boxes and sacks. (From Daily Sketch)

Immediately the car appeared, the British opened fire, which was very warm. Amongst the men who fired from the barricade were the late Harry Boland and Tom McGee, recently deceased. There was exchanged for a period, the duration of which I cannot now estimate. At one point during the firing, some kind of a missile fell beside our barricade. I was told afterwards that this was an incendiary bomb which did not explode.²⁸

With the help of this diversion, Seán MacLoughlin and Seán MacDermott (smelled through the houses so far as Sackville Lane, where they found the body of The O'Rahilly). As they started to the shelter of the 'White House', there was a loud clatter of boxes in the street as some looters were released from a burning stable. Meanwhile on the other side of the market, Captain MacEntee's men had also begun to dig through the party walls of the houses on Ricketts' Row in two directions towards Moore Street on one side and up towards Parnell Street on the other.

Fires for cooking were lit sparingly in case the chimney smoke might draw suspicion. From time to time, the men witnessed the attempts of civilians to escape. Before it was quite dark I saw an old man come out of a shop on the opposite side of the street, Seamus Kavanagh recalled. 'No wonder did he appear that a bullet from one of the 18th Royal Irish who were manning a barricade at the end of the street struck him and he fell to the ground.' It soon became apparent to Kavanagh that the man was not dead.

He continued there all night and his house it was terrible to hear his cries. When water, give me a drink of water. It went on for hours until eventually his voice grew weaker and finally died away. Later when daylight came a little girl, about 4 or 5 years, came out of the shop and started howling 'Mamma, mamma, my granddad is dead.' She kept repeating this over and over again. Her mother was inside the shop calling her in with a wail and go out herself. She appeared to see the child die at any moment and could do nothing to prevent it.²⁹



Christy O'Leary's butcher shop at No. 47B Moore Street, Christmas 1910. A British soldier was dragged to safety here during Easter Week. Left to right: Mary Leary, Esther Leary, Jane Leary (late Nibbel), Margaret Leary, John Leary, Margaret Nibbel (late Dixon), Christopher Leary Jnr, Christopher Leary Sr.
(Courtesy of the O'Leary family)

Christy O'Leary's butcher shop at No. 47B Moore Street, Christmas 1910. A British soldier was dragged to safety here during Easter Week. Left to right: Mary Leary, Esther Leary, Jane Leary (late Nibbel), Margaret Leary, John Leary, Margaret Nibbel (late Dixon), Christopher Leary Jnr, Christopher Leary Sr.
(Courtesy of the O'Leary family)

Christy O'Leary's butcher shop at No. 47B Moore Street, Christmas 1910. A British soldier was dragged to safety here during Easter Week. Left to right: Mary Leary, Esther Leary, Jane Leary (late Nibbel), Margaret Leary, John Leary, Margaret Nibbel (late Dixon), Christopher Leary Jnr, Christopher Leary Sr.
(Courtesy of the O'Leary family)



IN DUBLIN AGAIN
WITH
LIAM C. MARTIN

MOLESWORTH PLACE



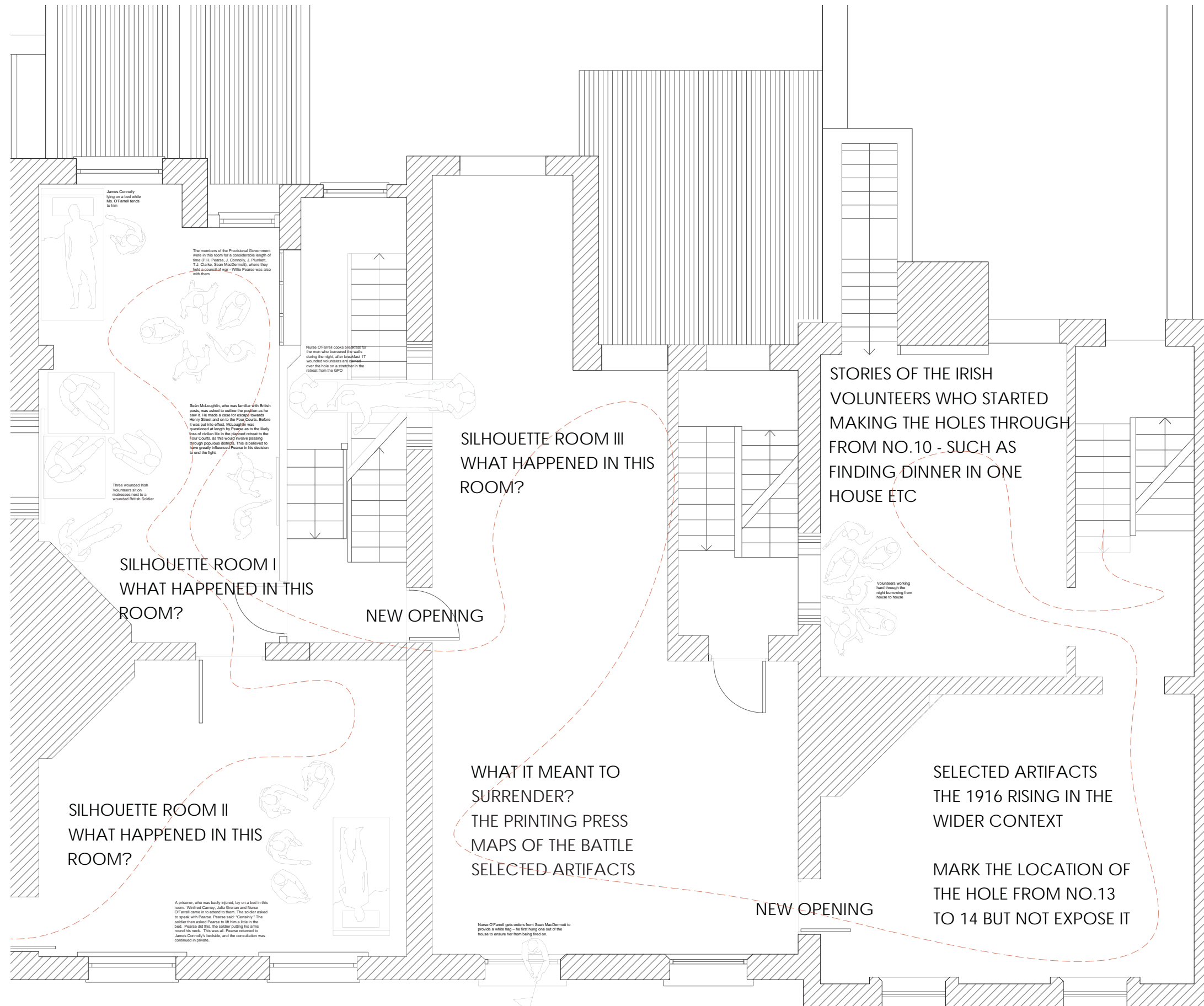
MOORE STREET MARKET

BACK LANE



HORSEMAN'S ROW







2 Case Studies

In this section, a number of exemplars will be discussed. We have studied these existing projects and interpreted their design values in terms of the context of Moore St.

Sala Beckett

Architects | Flores & Prats
 Location | Carrer de l'Herència, 100, Poblenou, Barcelona
 Category | Performance
 Project Year | 2011-2013
 Area | 17,000 m²

The project occupies the former social club "Pau i Justícia", deeply rooted in the memory of the neighbourhood Poblenou, a space where long ago neighbours had celebrated marriages, first communions and parties, which was abandoned for many years. Now its doors open again and these neighbours must recognize the spaces in their memories at the same time that the building has been adapted to the new program: a theatre and a dramaturgy school, a place to celebrate the theatrical creation.

The design process has been done with the utmost respect towards the former social club, studying the existing spaces and decoration and relaying on them to create the atmosphere of the new drama centre. A large foyer connects all the levels through a series of successive openings, exposing completely the building to a promenade of interior sights, in a way that everyone entering is attracted to look up or around, see people and say hello. Thus, the foyer becomes somehow a domestic place, where relations and exchanges can happen unexpectedly, surprisingly in its many turns, corners and benches... The real theatrical activity is not just happening at the exhibition spaces but expanded to the building as a whole.

Led by architects Ricardo Flores and Eva Prats, the 'Sala Beckett' project began in 2011 where they carefully studied the production activities, theatrical experimentation and going-ons to get a clearer understanding of the emotional ties between the users and the architecture. dating back to the 1920s, the

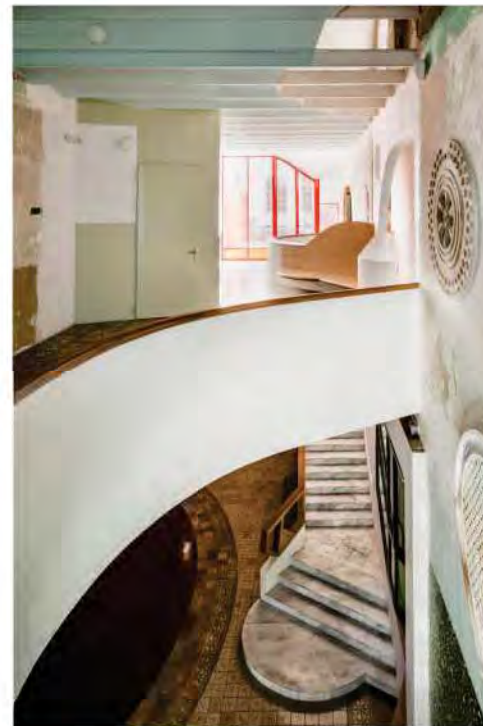
building was in desperate need of restoration, the interpretation by Flores & Prats stems from the spatial and decorative qualities of the existing building.

Each significant element has been carefully collected, from the frames to the doors, the polychrome tiles, rose windows, the stratifications present in the masonry fabric and the plaster work. the design process included an in-depth study of the environmental characteristics, identified and developed through numerous drawings and detailed study models.

'the ruinous state in which we encountered was of interest, not because we wanted to restore it, but rather to take the ruin forward and make it a participant, with its unfinished character of superimposed periods, in a new reality that would continue to be updated on this foundation. the challenge of the project is therefore to adapt the building to its new use without banishing its ghosts.' – Flores & Prats

The original theatre, only two storeys high, has seen a dramatic change to its exterior with the addition of a third level. Its previously fairly grim concrete façade, almost two dimensional with its shuttered down windows and cold concrete frontage has been transformed.

It feels as if the new building has grown out of the seed of the old. There is nothing clunky about the spatial execution of the final storey of this theatre. It is a contemporary fit, a carefully thought addition to an architectural memory of what was once before.



PROJECTE D'EXECUCIO DE LA NOVA SALA BECKETT
 © FLORES & PRATS BARCELONA
 SECCIÓ LONGITUDINAL D
 AL·LINDA I L'ORIGEN DE LA SALA BECKETT
 MARÇ 2013

Museo Castelvecchio

Architects | **Carlo Scarpa**, **Filippo Bricolo**, **Bricolo Falsarella Associates**

Location | **Castelvecchio, Verona, Italy**

Category | **Museum**

Project Year | **1958-1974**

Arriving from the bridge, completely reconstructed in the post war period after it was bombed by the German army during a retreat, we access the internal court of the fortress. The path is instinctive. Suddenly the glance travels, moving from one subject to the other, and it is directed to the sculpture of Can Grande della Scala and to the other art pieces exposed outside. We take the only possible way. It is 30 meters long and, in this space, we go on looking all around, keeping silent. While we are getting to the entrance, we perceive that something is changing, as if we are going higher. This sensation is due to the vegetation that lowers while we are moving on.

Upon entering the building, restored by Carlo Scarpa during the years between 1958 and 1974 – we notice that rooms are disposed as in any other museum. But the windows, the lamps and the stands for artworks have been all conceived by the genius of Carlo Scarpa. The floor is never directly linked to the wall, as not to disturb, as leaving a space in the case the wall would like to move around.

The arches act like filters, from one room to the other. We notice that the main beam divides the roofing into two pieces and seems to indicate the path to follow.

The way goes on throughout the exhibition without hitches, leaving you often speechless, guiding you onto the top of the surrounding walls, in a succession of spaces designed with masterly care.

Perhaps most famously, Scarpa's renovation for the Museo Castelvecchio completed in 1964 carefully balanced new and old, revealing the history of the original building where appropriate. A revelation at the time, this approach has now become a common approach to renovation, perhaps most notably exhibited by David Chipperfield's Neues Museum.

Filippo Bricolo's project (Bricolo Falsarella Associates) for the Castelvecchio Museum regards the restoral of the central part of the East Wing which was left unfinished by Carlo Scarpa's masterful restoration in 1964. The fulcrum of the intervention is the new Mosaic Room designed to host a large fragment of Roman pavement from a second century AD domus which was discovered in the little square located on the east side of the castle between the ancient Via Postumia and the River Adige.

The new exhibition hall is connected to the main courtyard of the castle through a high access space that also serves as the entrance to Sala Boggian. A large and very thin iron panel delimits the dual nature of the hallway: on the one hand it acts as a necessary filter leading to the new Mosaic room and on the other hand, it indicates the way to the room on the first floor.

The panel seems to brush against the floor and the steps of the stairs and it bears two strategic, horizontal incisions on opposite sides thus indicating the two different directions.



Medieval Mile Museum

Architects | McCullough Mulvin Architects

Location | 2 St Mary's Lane, Kilkenny, Ireland

Category | Adaptive Reuse

Project Year | 2017

St Mary's Hall, formerly St Mary's Church, High Street, Kilkenny was founded in the thirteenth century as the parish church of the City.

The building was in use as a Parish and Masonic Hall since the mid-20th century, it was purchased by Kilkenny Borough Council in 2010 with assistance from Kilkenny County Council and the Department of Environment, Heritage and Local Government.

The building is a cruciform 13th century stone structure with a later tower at its Western end. It sits in a substantial walled graveyard to the rear of Kilkenny's High Street.

The graveyard has recently been opened as a garden to the public it contains many important tombs and monuments dating from the Middle Ages to the 20th century.

The church had acquired depth and complexity in its monuments and nave aisles, elements which were later shorn off, the aisles removed, the chancel demolished- a shape constantly expanding and contracting through time, through a cycle of change.

In its condition prior to renovation, the interior was cut up into separate rooms and levels to make a parish hall.

The project intention was to restore the church as a museum, retaining some of the 20th century interventions, and to honour its medieval spatial complexity by re-constructing the North aisle and chancel to the original plan but a different internal section and materiality using the base of the original walls in a non-interventive way.

The chancel room overlooks the town, re-establishing its dominant form in the urban landscape, the space beneath it becomes a tomb-filled undercroft.

Both of the new gabled extension elements are finished in lead, with rooflights directed to the archaeology below.

The project has seen the caring restoration and conservation of the graveyard and grounds, allowing greater public accessibility to the historic site as well as the highest care in conserving the masonry fabric of the historic former medieval church structure.

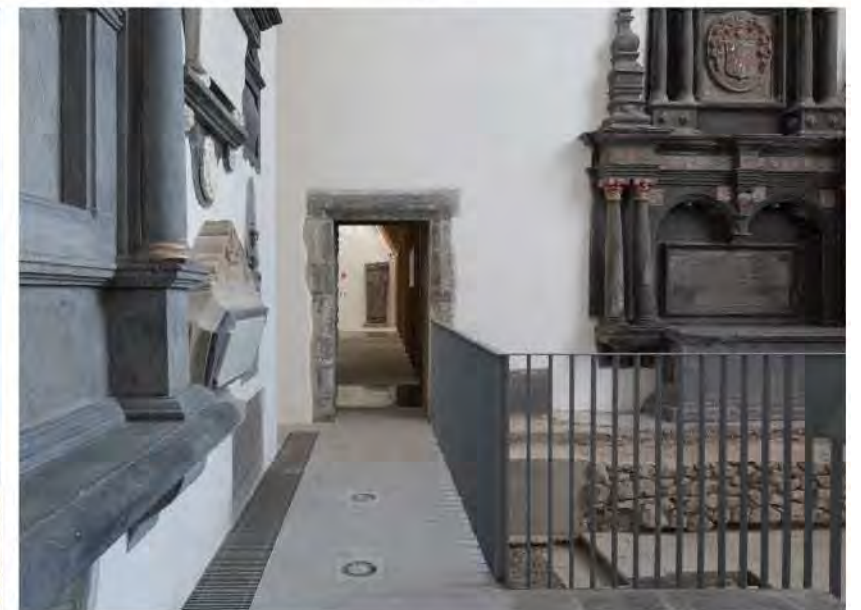
Internally, grave slabs and relief carved and decorated slabs are displayed on a monument wall, an existing feature reconfigured into a partition and dressed with artefacts found during construction mounted upon rails.

The cross axis of the church's ceiling, with its Removed plasterwork, was left to reveal the medieval timber roof structure above, revealing the craftsmanship which went into the construction of the medieval roof structure.

Contemporary spaces are clad internally in timber as a gesture to the historic tectonic fabric of the building.

The Medieval Mile museum is the starting point for Kilkenny's medieval Mile trail which loops around the historic sites of the city, including historic sites such as Kilkenny Castle and Rothe House.

The Medieval Mile Museum was shortlisted for the EU Mies Van Der Rohe award in 2019.



Neues Museum

Architects | [David Chipperfield Architects](#)
 Location | [Berlin, Germany](#)
 Category | [Museum](#)
 Project Year | [2009](#)



Originally designed by Friedrich August Stüler and constructed on Berlin's Museum Island between 1841 and 1859, The Neues Museum (New Museum) was built as an extension of the old museum on museum Island.

The fine new museum building was a state-of-the-art facility with lavish decorated interiors housing the Egyptian, patriotic and ethnographic collections on the ground floor, while the second floor housed collections of plaster casts of Greek and Roman sculptures from antiquity and Byzantine as well as Romanesque, Gothic, Renaissance and Classic art works.

The original building was also considered a feat of engineering as its foundations needed to be stabilised with 2344 wooden, steam-engine driven piles between 6.9 - 18.2 meters long, which were needed to combat poor quality sub-soil beneath the building, which sits at the edge of the river Spree.

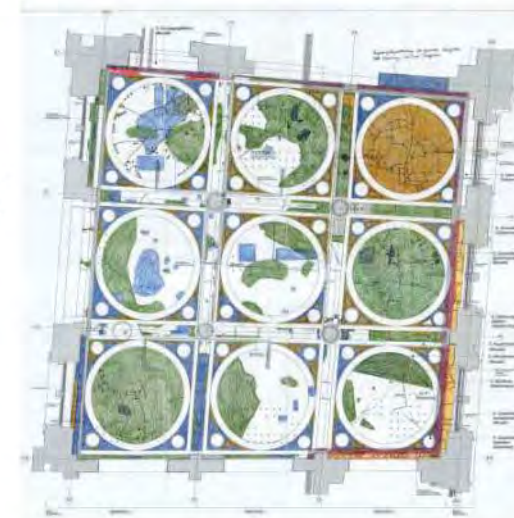
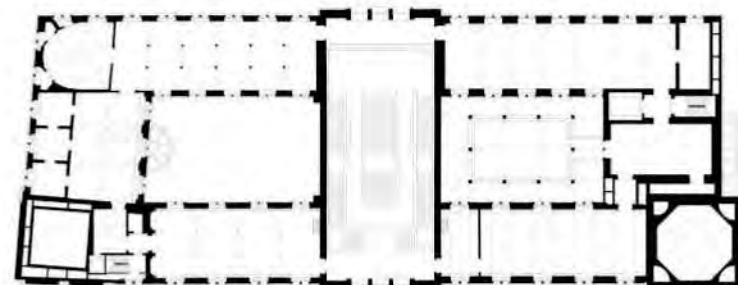
85 years after the building was completed it suffered extensive catastrophic destruction on the 23rd of November, 1943, as a result of the bombing of Berlin during the second world war. Large parts of the building were severely damaged as a result, with fires raging throughout the building in the aftermath.

Although piecemeal attempts were made at the ruined museum's restoration, the building lay empty for over 60 years, exposed to the elements with water ingress seeping down the walls of the roofless structure, compromising the few interior rooms which had survived.

In 1997, David Chipperfield Architects in collaboration with Julian Harrap won an international design competition to restore the building. The aim of the project was to reinstate the original volume of the building and to repair and conserve the parts of the building which survived, while providing new design interventions to house museum collections.

The archaeological restoration followed the guidelines of the Charter of Venice, respecting the historical structure in its different states of preservation. All the gaps in the existing structure were filled in without competing with the existing structure in terms of brightness and surface. The restoration and repair of the existing is driven by the idea that the original structure should be emphasized in its spatial context and original materiality – the new reflects the lost without imitating it.

Completed in 2009, winning the EU Mies award in 2011, the Neues Museum once again exhibits its Egyptian collection to the public.



Tree of Knowledge

Architects | m3architecture
www.m3architecture.com.au

Location | Barcaldine
www.barcaldine.qld.gov.au

Category | Memorial

Project Year | 2006-2008
Area |

The Tree of Knowledge in Barcaldine (Western Queensland) was the shaded point of the great shearers' strikes of the late 1800s, as well as the site of the first ever reading of the Labor Party Manifesto. The project is part of the wider Barcaldine Master Plan, also designed by m3architecture.

It is a heritage place of national significance. The formation of the Australian Labor Party (and the National Party), the first Labor parliamentarian elected anywhere in the world, and the poems written by Banjo Paterson are all directly attributable to these events.

In 2006, the tree died, allegedly poisoned. We were approached to design a memorial to the tree, in collaboration with architect Brian Hooper. The council agreed to retain the entire trunk of the dead tree, including all remaining limbs and as much of the root ball as possible.

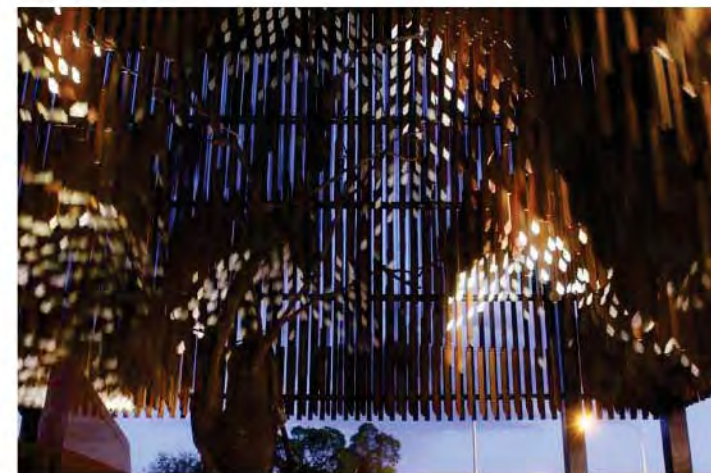
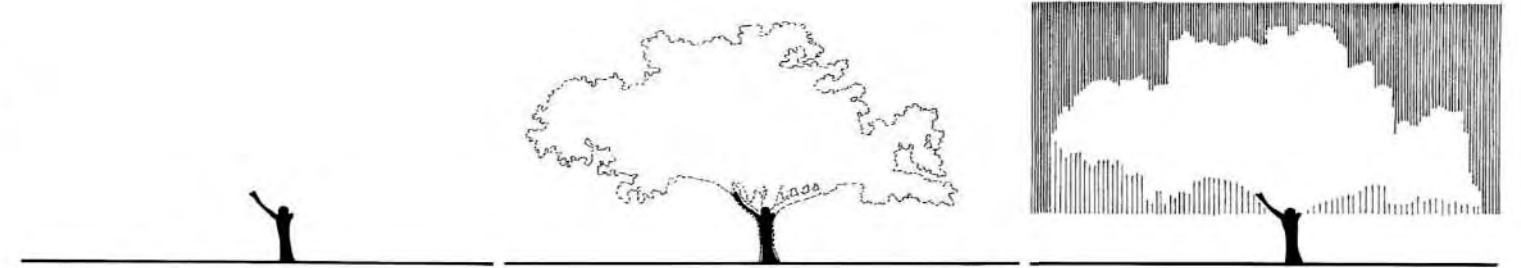
The outer screen of the memorial is clad in charcoiled timber, creating a kind of mourning veil around the relic. The central space is defined by more than 3600 suspended timber members, which are hung to form the external shape of the original canopy. The scale of the structure, and the form created within it, are based on the tree's canopy between 1890 and 1905, which we reestablished by building a 3D model using historic photographs.

The suspended recycled timber moves in the breeze and casts shadow on the ground. In this shaded environment, the stories of the strikes, the Labor Party manifesto and the tree itself can all be remembered. m3architecture with Brian Hooper architect. addition to an architectural memory of what was once before.

"Perhaps the most powerful story of collaboration, leadership and perseverance between client and architect. The architects have amplified the beauty, history and serenity of this important place through their work, and through their ability to communicate a clear vision for the project to the community, often at critical, pivotal moments during the projects delivery."

RAIA National Awards Jury Citation.

m3architecture.com



Kolumba Art Museum

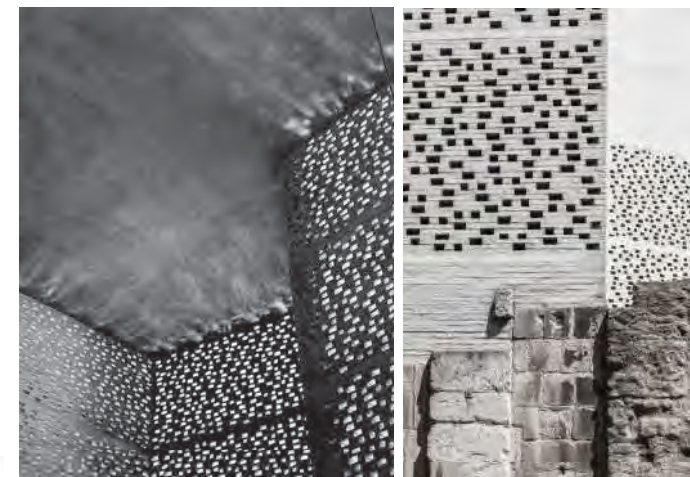
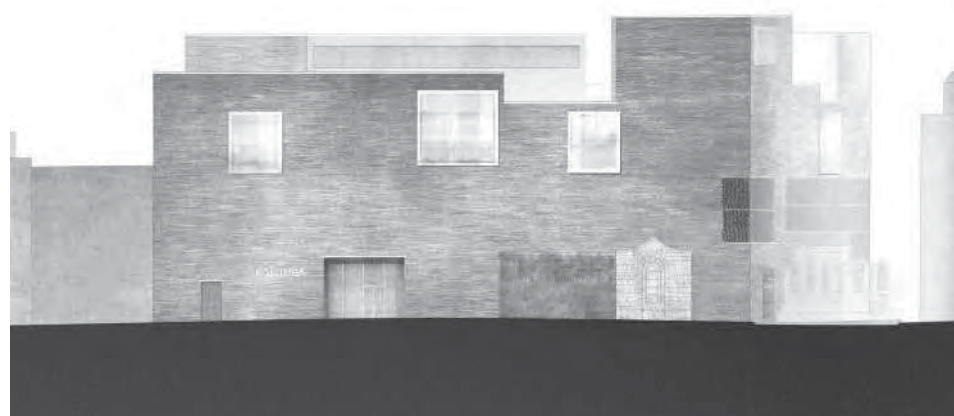
Architects | Peter Zumthor
Location | Cologne, Germany
Category | Extension / Re-design
Project year | 2007

The Kolumba Museum was designed by Architect Peter Zumthor. Constructed on the ruins of a Gothic church which was destroyed during the second world war, Zumthors aim was to create a new museum which would display art from the archbishopric of Cologne while maintaining the integrity and history of the existing gothic architecture.

ruins while interrupted by narrow columns which support the roof. With little descriptive texts, the architecture here plays an important role in the users experience within the museum.

"[Here] you feel that the project was started from the inside, from the art and from the place." - Peter Zumthor

Zumthors minimalistic style reveals little from the exterior of the building, yet from the inside the sensory elements which have been introduced such as the perforated concrete walls and myriad of textures create a unique museum experience. The windowless walls encase the exposed ruins while a pathway leads you through the





trium

TEELY DAN
E WINWOOD
DAY 20 FEBRUARY 2019
ARENA

ALL TOGETHER NOW

Organised by
The National, Patti Smith, Hot Chip, Father John Misty
The Good, The Bad & The Queen, Jon Hopkins
Ólafur Arnalds, Neneh Cherry, Lyle & Coke
The Waitresses, Lisa Hannigan & Stargaze
Kiasmos, George Fitzgerald, Lettfield
Little Green Cars, José González, Fontaines D.C.
Kamron Williams, Earl Alkan, Ben UFO, Jayde & Tony, Mica, King Kong Company, The Murder Capital
Pillar Queen, Just Mustard, Junior Brother, Côté
Lambert & Knott, Occasional Performing Talking Heads

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Lambert & Knott, Occasional Performing Talking Heads

3 Walking Tour

In this section, we have included a photographic record of the 'rebel' walking route that we have taken starting from the GPO. The tour was kindly led by Muriel McAuley.



01



02



03



06



07



04



05



08



09



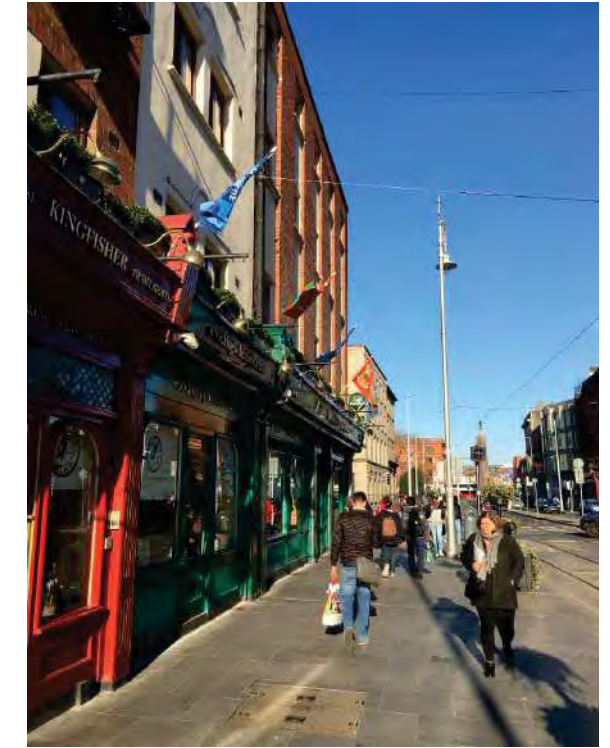
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11



12



13

NOTES TAKEN ON WALK

- approximately 300 volunteers - 2 nurses Elizabeth O Farrell and Julia Grennan and Winifred Carney, Secretary to James Connolly.
- White House - Barricaded at the Moore Lane / Henry Place junction.
- Dragon on the roof - British soldiers practiced target shooting from up the street and shot off its wings.
- The British army had barricades at the junctions of (now) Parnell Street and both Moore Street and Moore Lane.
- The Rebels made a barricade across the junction where Henry Place crossed Moore Lane so that they could cross more safely (with carts from the O'Brien Waterworks building).
- Burrowing through the walls at different levels over the course of hours & days.
- Market already existed in 1916.
- No. 18 - premises of a famous ceramist - Queen Victoria purchased his pieces & exhibited them in London.
- Tom Clarke wrote on the wall on the 5th day of the surrender - the wallpaper is displayed in National museum - Collins Barracks.
- A letter to his wife was found on the body of The O'Rahilly - who bled to death on the street.
- Pearse looked out the window of no. 16. It was there they decided to surrender.
- Surrender point on Parnell street - verified from photographs. Later, family members re-created photographs at the site of the surrender.

THE ROUTE NARRATIVE



The 'rebel' walking tour began at the front of the GPO on O'Connell street. From here, led by Muriel Mc Auley we made our way to the south side of the GPO Arcade and through to Henry place, Moore Lane and Parnell street stopping at various significant locations including O'Rahilly parade and Moore Street.

It was from Muriel's account of the events which took place during the week of the rising that we learned of the significance of no. 10 Moore street. It was here that the rebel soldiers took refuge from the oncoming gunfire while enlarging a window at the side of No. 10.

The white house at the top of Moore lane plays a significant role in the events. The British army soldiers were firing along Moore Lane and the bullets were ricocheting off the front of the White House. As a result Michael Mulvihill was killed at this junction. The fire was so intense the rebels thought there were British soldiers in the White House or O'Brien bottling plant and Michael Collins and others broke into the buildings to deal with them, found them empty and brought out carts to build a barricade. The decision to burrow through the buildings was made as the streets were too dangerous.

As Pearse looked through the window from no. 16 he witnessed a family walking towards the barricade on Parnell Street with a white flag to surrender. The British soldiers fired at the civilians killing the father on the street. It was this moment at which Pearse decided the civilian casualties would be too great if they were to continue fighting.

It was at the end of this tour we were shown the location of the surrender where the famous photo of Pearse and Elizabeth O'Farrell was taken from.

POBLACHT NA H EIREANN.
THE PROVISIONAL GOVERNMENT
OF THE
IRISH REPUBLIC
TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN - In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her youth through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisation, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the full control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to and hereby claims the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Such are our aims, and such are our objects, that the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God. Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will disappear it by cowardice, treachery, or caprice. In this supreme hour the Irish nation must, by its valour and discipline, and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on behalf of the Provisional Government.
THOMAS J. CLARKE
STYBY NEU DIARMADA THOMAS MCDONAGH
P. H. FOLEY SAMMON CEARNT
JAN CONNOLLY JOSEPH PLUNKETT

4 Collins Barracks

In this section, we have included a photographic record of the visit that we had taken to the National Museum of Ireland to view the Proclaiming a Republic 1916 exhibiton.



LEARNING FROM THE 'PROCLAIMING A REPUBLIC' EXHIBITION

The exhibition at Collins Barracks is incredibly well established. However, as a group, we have come to the conclusion that the layout of this exhibition was more suited to a different experience of learning from the past, with a free-flowing movement through the spaces. The exhibition was designed around the objects which were to be displayed.

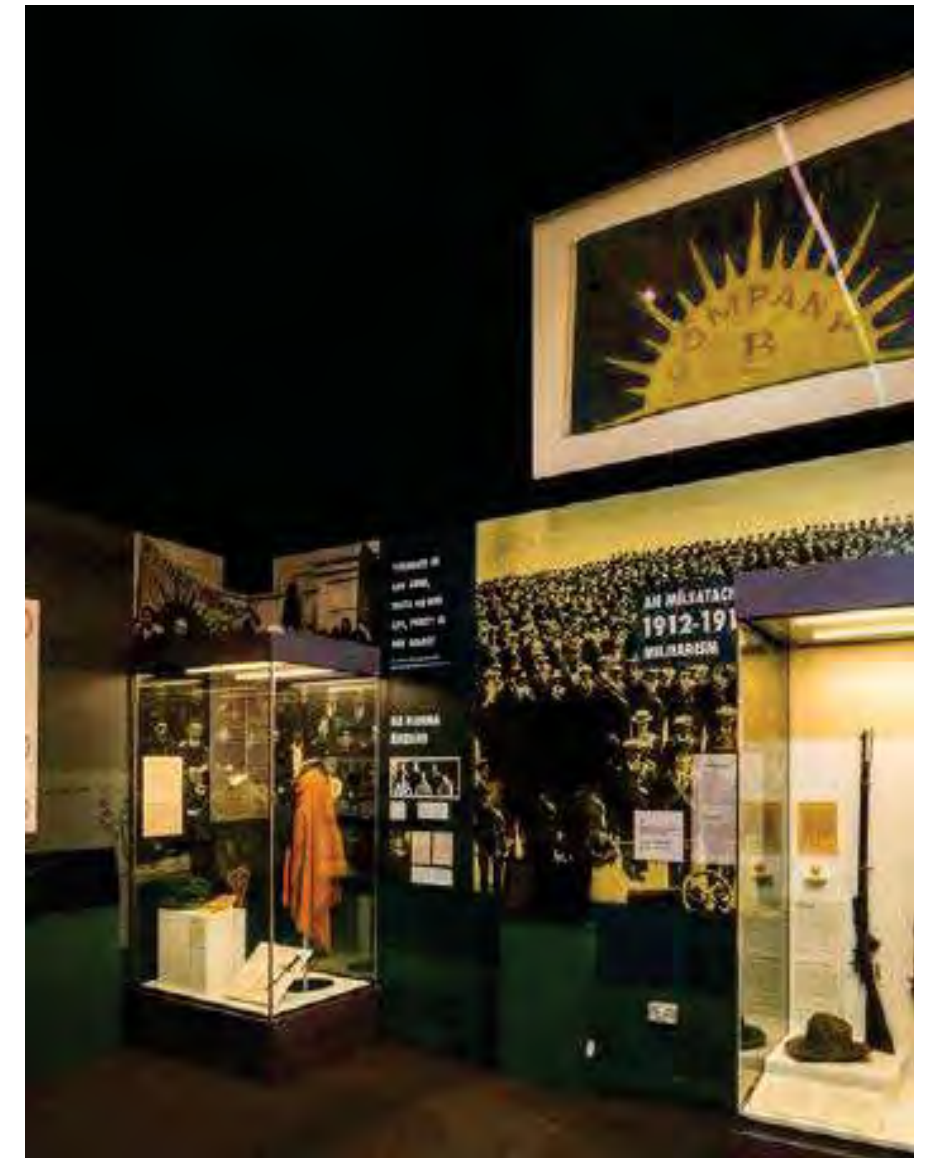
The context we're working with in Moore St is of a deeper significance to the objects on display, but to the events that took place. Through our proposal, which will be described later in this report, we've gain a deeper understanding of what a 'guided-tour' means and how these objects could be displayed. We gained some invaluable practical information on preserving artefacts within an exhibition, such as the flag which was kept in a climate controlled environment.

Futhermore, we've learnt about Audio and Visual displays which are necessary mediums to connect with the audience on a different level, regardless of age or nationality. Hence, we've proposed many such spaces in our intervention.

While larger objects may not be possible to exhibit in the National Monuments themselves, a certain level of selectiveness can be employed when treating the artefacts as exhibition material. This will not only allow the visitor to become more imaginative but might also avoid a process of 'information-overload' when visiting the monuments.

ON REPRODUCTION OF EXHIBITION MATERIAL

Nowadays, some museums display perfect reproductions of fragile works while visitors can't tell the difference. However, we ask the question: Is nothing in history or art sacred anymore? The public has an implicit trust in museums, relying on curators to display carefully selected works. Fakes, forgeries or copies have no place in museums – at least, not knowingly, or without identifying them as such. Hence we do not endorse any reproduction of objects in our proposal.





5 Department of Culture, Heritage and the Gaeltacht

In this section, an account of our meeting at the Department of Culture, Heritage and the Gaeltacht will be provided alongside the artefacts presented to us, which were recovered from No.14-17.



Archeological Finds

As identified by the Shaffrey Report, the internal rooms within the National Monuments are limited in terms of their size. Approximately 4000 artefacts were recovered as part of the Archaeological retrieval during the essential works programme at Nos 14-17 – which are artefacts found below the floorboards and other locations. The retrieval was ceased in its process.

“A surprising amount of eclectic material was recovered from under the floor boards and in the basements of the houses during the excavations carried out at the National Monuments, nos. 14 – 17 Moore Street in 2016. The assemblage contained a mix of objects representing the material culture of Dublin in the Victorian era and the early 20th century. The assemblage includes George III coins, late 19th century vase, an old print of Robert Emmet and Lord Fitzgerald, as well as quite recent material – e.g. a pound coin dating to 1990.” - Archeological Assesment Report

Conclusion of the report: “It emerged quite quickly in the process, that the value was not in specific ‘special’ artefacts but rather that the collection of material from the floorboards presented a unique insight into the social history and of the life of this series of Dublin houses (be it the discovery of children’s toys, torn lace, or a sonnet cut from a newspaper) and opportunity for understanding into the social fabric and life within the terrace. The houses and the material assemblage are ordinary and commonplace, which through happenstance and historic events, has elevated their significance to National importance.”

Placement of Finds

In agreement with the Archaeological assessment, as a group, we identify the artefacts as being critically important to describe the active life of the buildings before, during and after the Rising. While the buildings are significant due to the events that took place, one cannot deny their human nature, different use of premises as well as occupancy. As part of our proposal we suggest the artefacts to be strategically dispersed throughout the buildings in certain locations. The given locations will be based on the narrative of the tour and the location of specific events.

Additionally, selected artefacts can be cast in clear resin which can be laid in the ground following the mapped route of the rebels. We’re aware that the majority of the rebels would not have been a resident of the Moore Street area, however these objects would become a subtle indication of the significance of their human essence – kids toys suggesting the children playing on the streets and sewing needles suggesting textile shops and so on.

“This unique collection embodies what was the normal and mundane in the buildings. The finds illuminate the people and practices of the time in a new light. The assemblage is contemporary with the occupation of the buildings. It should be regarded in part at least as important and worth retaining on the grounds of the wealth of information it provides about the material culture and the social history of the people living in Moore Street before, during and after Easter 1916. Indeed, many of these objects are already in the Museum’s collections, albeit in a more complete state, for example wooden spatula resembles those in the folklife collections.

Other Notes

- The buildings may only accomodate small groups of people moving through due to the domestic scale of the buildings.

- The discovery of the underground cellars at the back - mentioned for the first time.

- Agreement on artefacts being shown





6 Visiting No.s 15-16

In this section, an account of our site visit to No.s 15-16 will be given as well as a series of analytical forensic research drawings. The drawings were based on the Shaffrey Report.



01. Back entrance into No.15



02. Extension and back entry into No.16



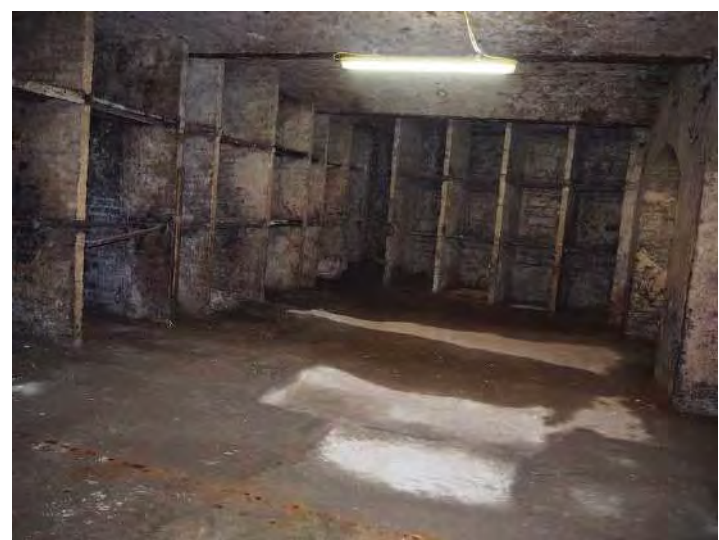
03. Looking towards Moore Lane, remaining stone walls



04. Looking towards Moore Lane, 19th c. industrial building



05. Stone wall along No. 14/15 - differing roofscapes along divided leased plots of land





Ground Floor



Ground Floor



Second Floor



Second Floor



Second Floor



Second Floor



Second Floor



Second Floor



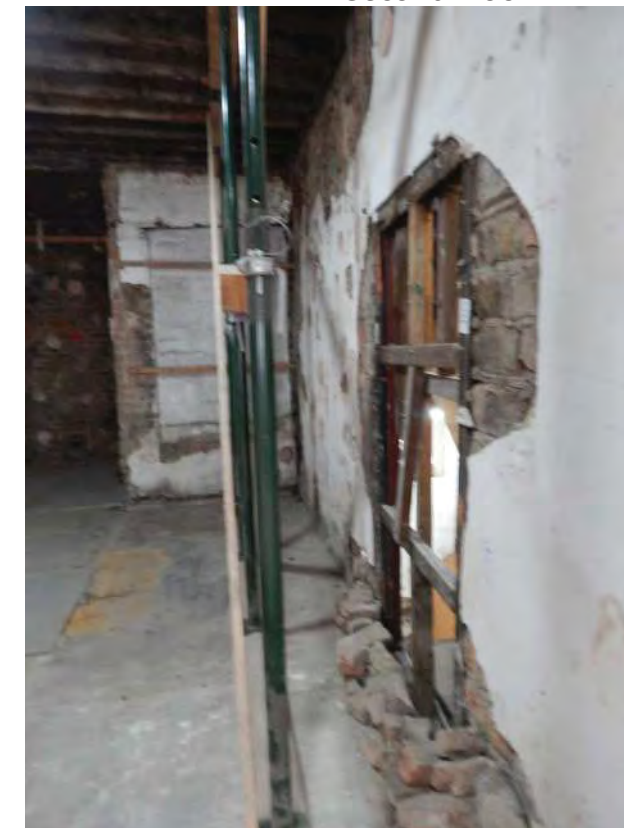
Stair Case



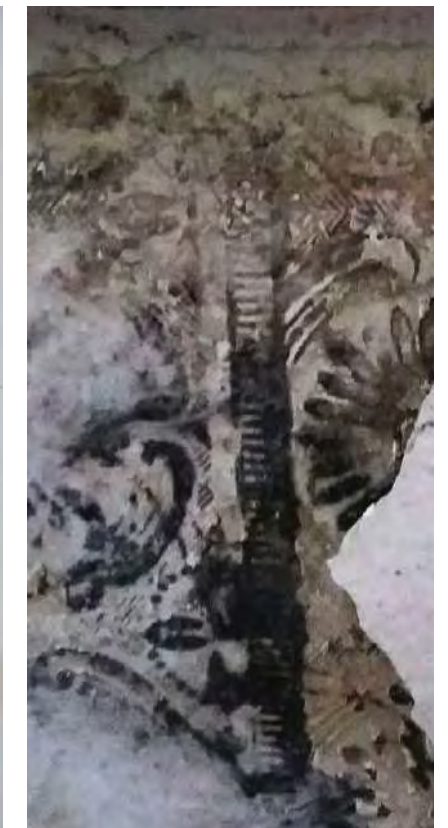
First Floor



First Floor



First Floor



Stair Case

- No. 15 - 16 enter through street to back-yard.
- Backyard - was originally a yard - intimate space. Intend to be kept as an intimate garden.
- Space would be suited for reflecting
- Basement to rear of yard - roofed over
- Pre 1916 building at the back. Industrial building - burned out in the past.
- A large service area is needed for the up-keep of the area. (service area for cameras etc. located on g.f. of no.15)
- Some roofs are replaced - no.16 needs a new roof.
- Sharrey Associates identified no. 16 for lift core however the placing of such elements might damage the national monument because of the significance of the building. (minimal intervention approach).
- We would like to expose the burrowed holes within the buildings - some of the holes haven't been exposed yet.
- Grainne Shaffrey spoke of fire safety - placing a glass pane in the holes.



Ground Floor



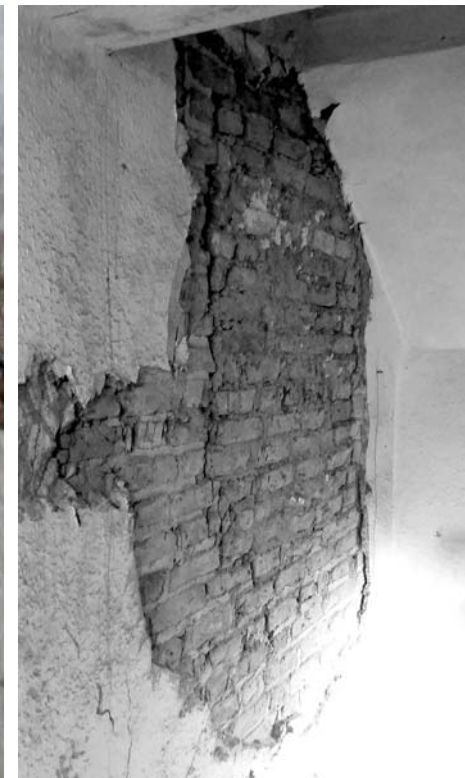
Ground Floor



Ground Floor



Hole in the Wall



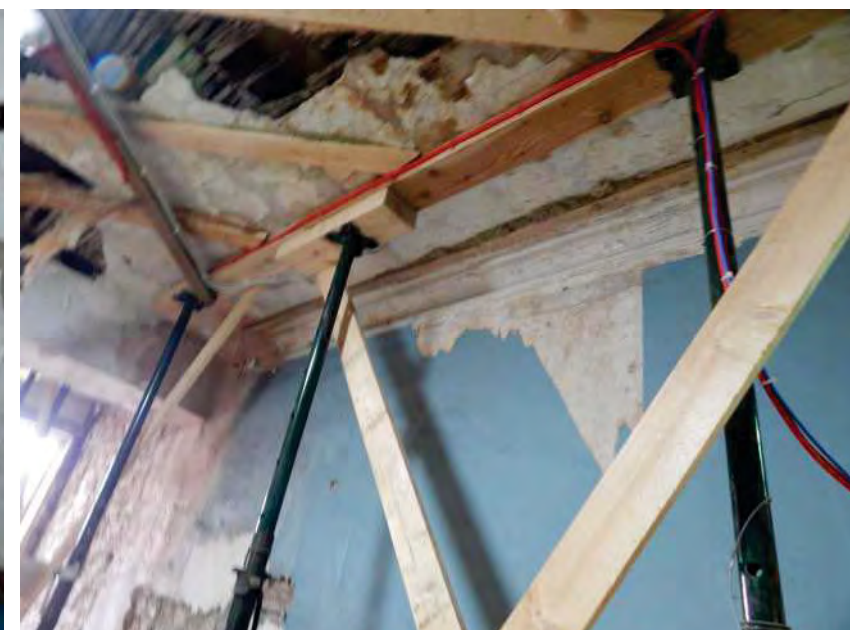
Hole in the Wall



First Floor



First Floor



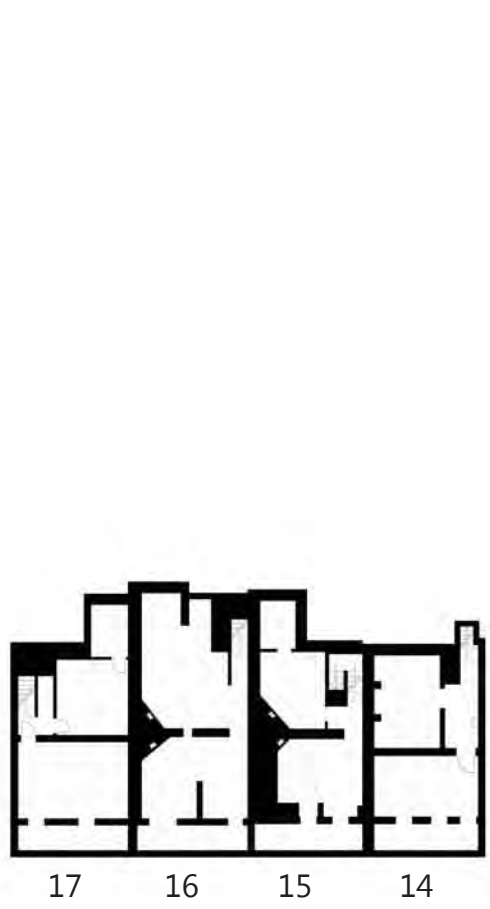
First Floor



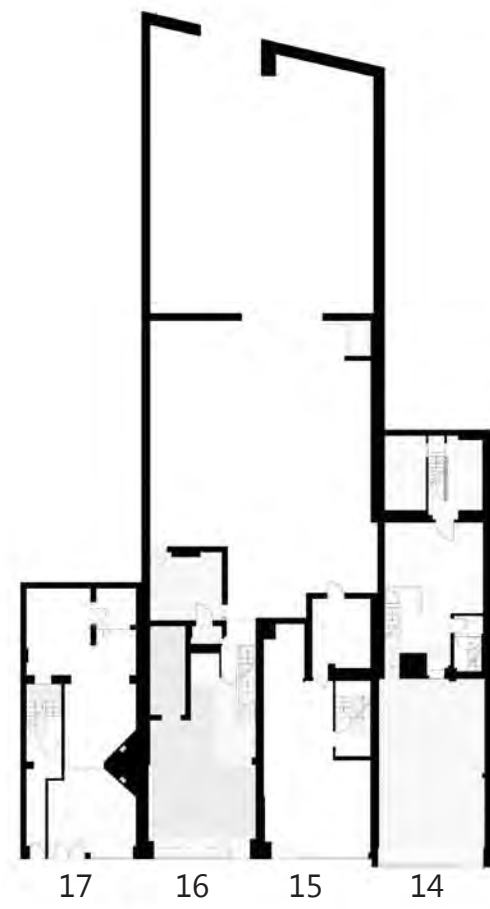
First Floor



Stair Case



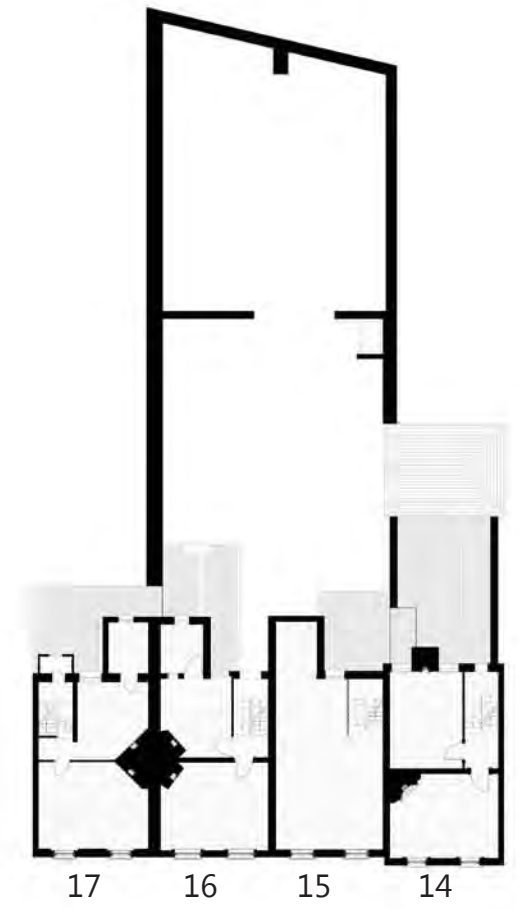
Basement



Ground Floor



First Floor



Second Floor



No. 19

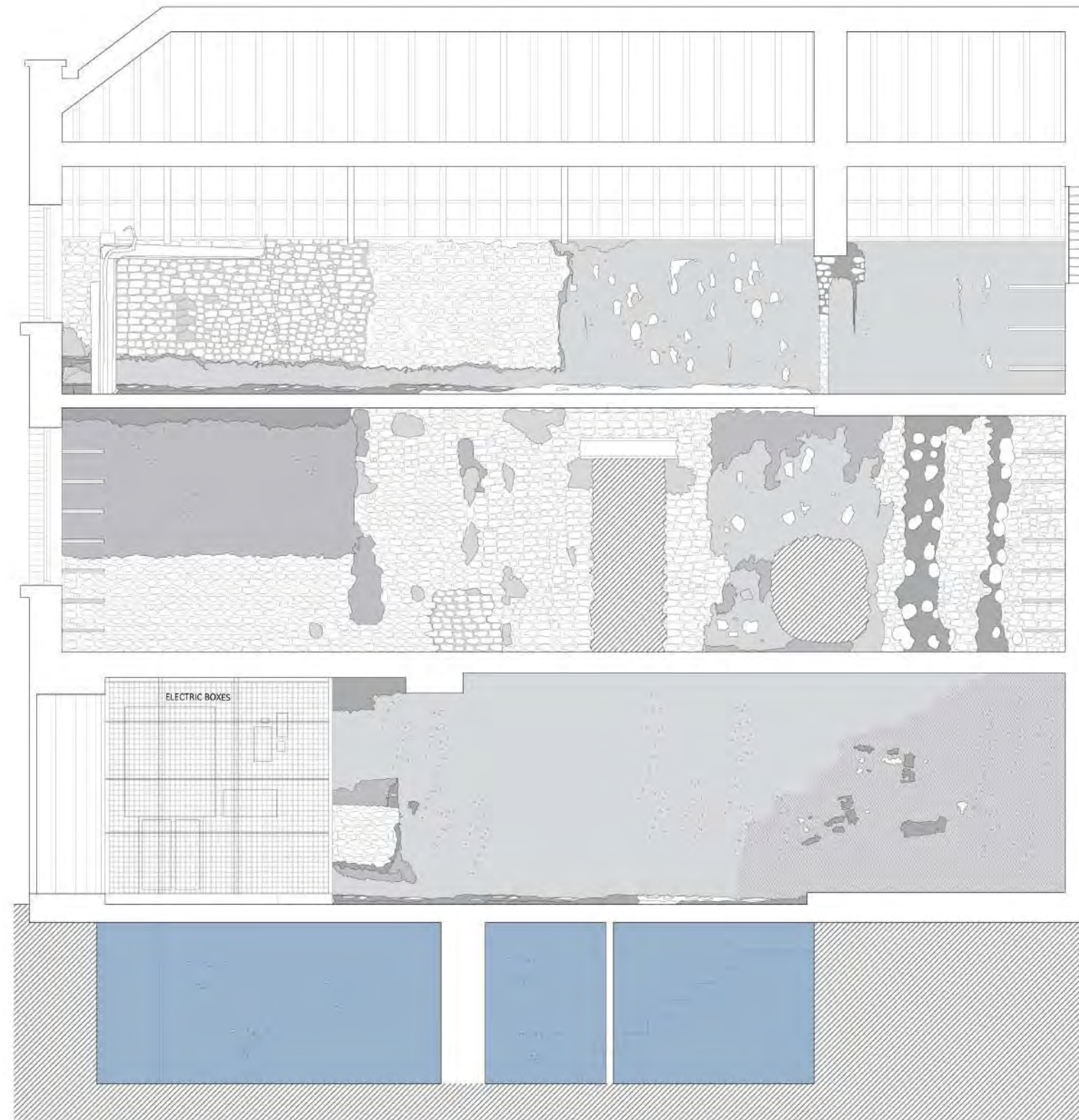
No. 18

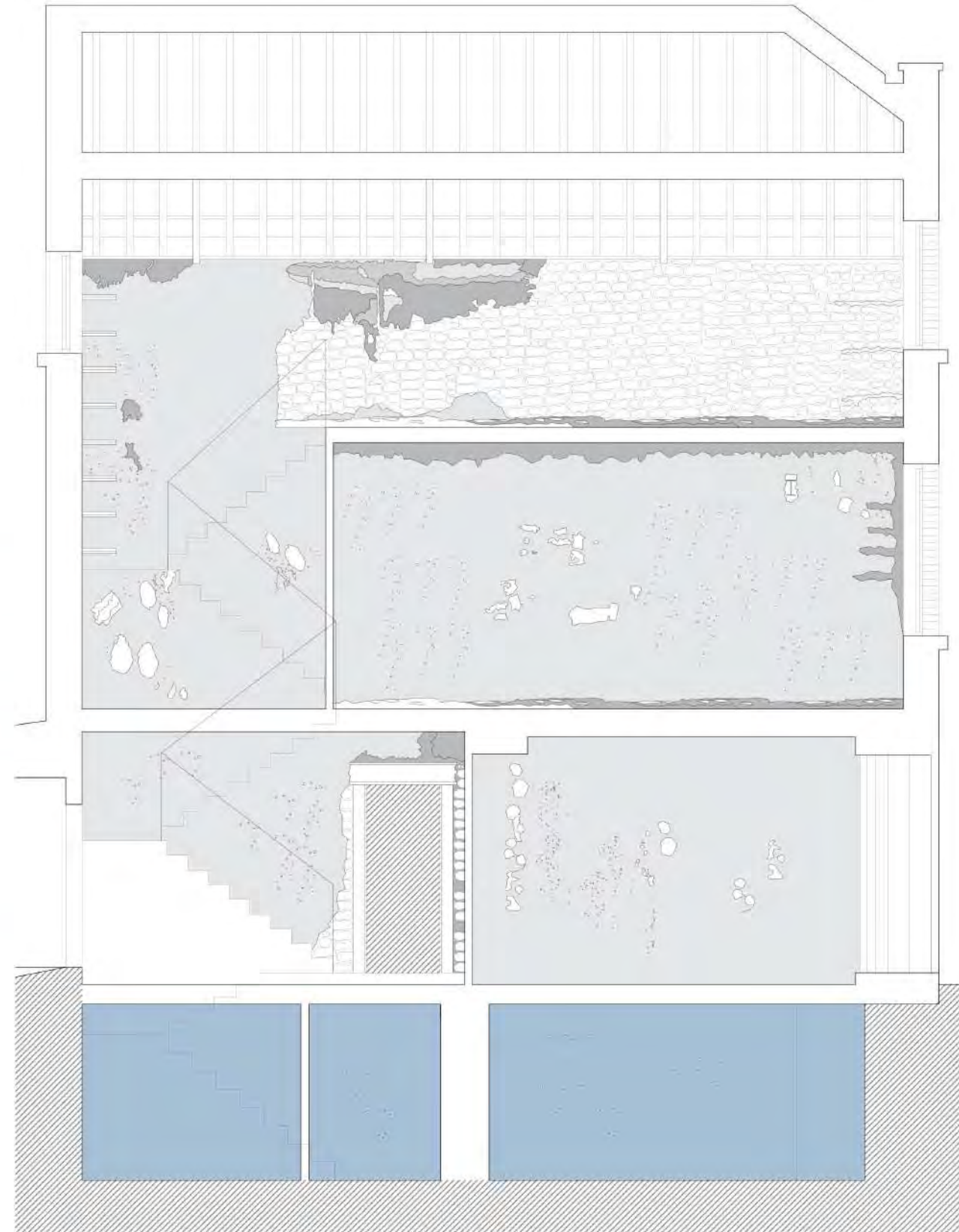
No. 17

No. 16

No. 15

No. 14



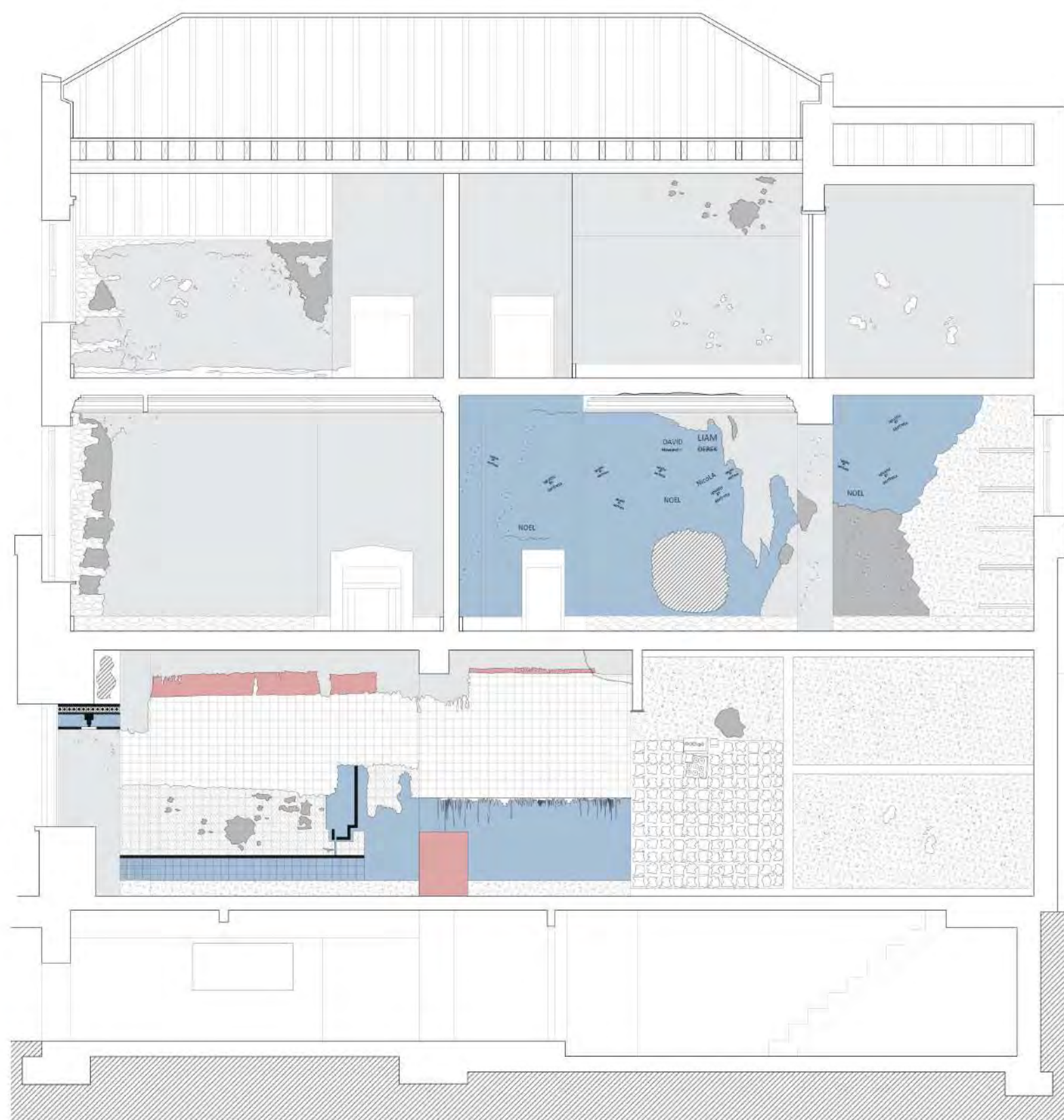


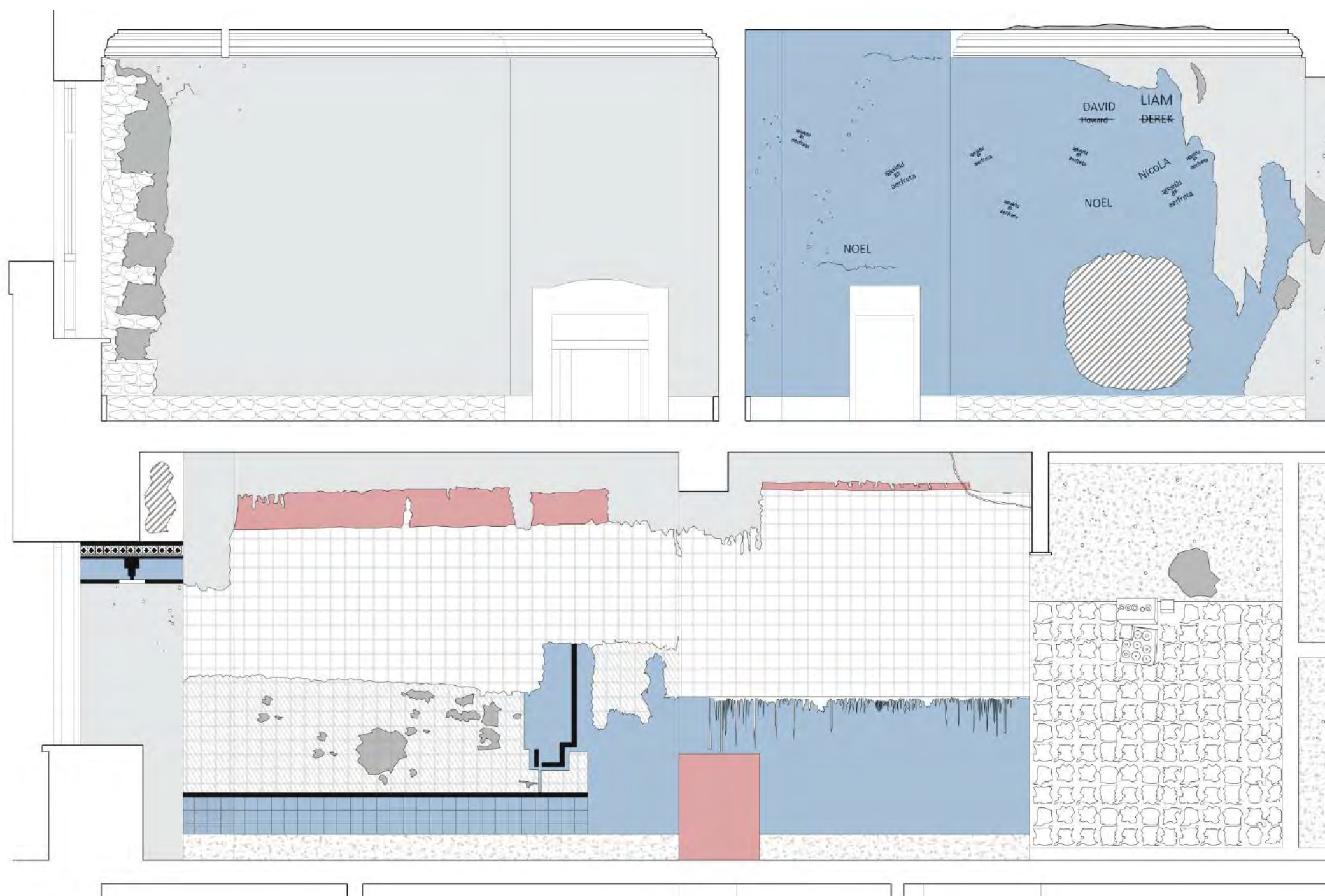
Observations

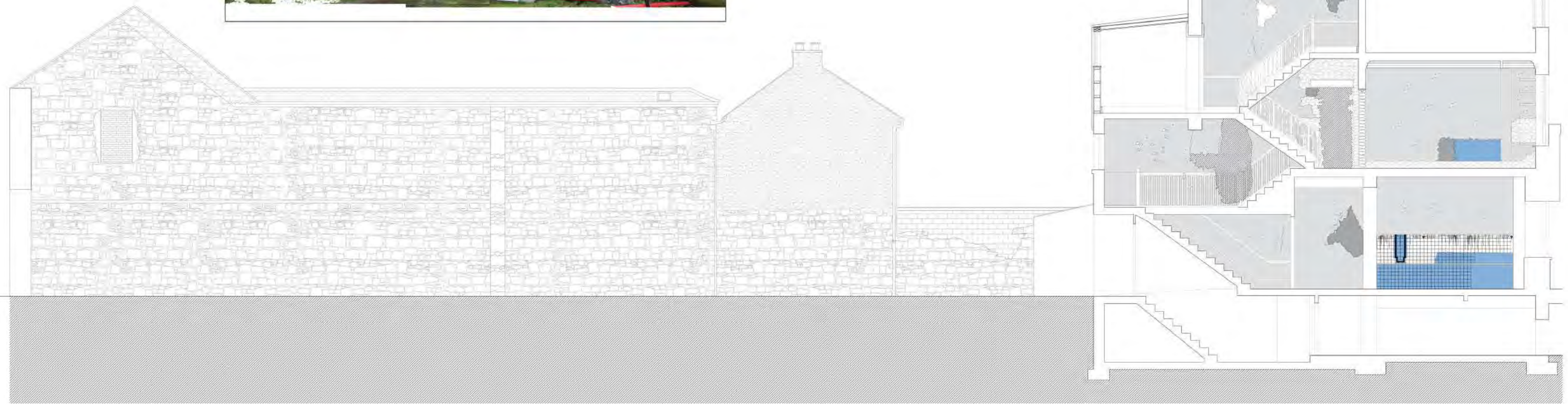
These forensic drawings describe the layering of the past and the deposits of recent times. The existing fabric shows all traces of decades within the buildings – 60s, 80s, 90s etc. However, we have observed little visual evidence of 1916.

This visible layering offers a deep insight into the fabric and life of the buildings. As humans, we connect with places, objects and things not only through the senses but through memories and stories. These stories clearly manifest in the buildings through evidence remaining, such as the burrowed holes in the walls and the colourful 60s tiles in the butcher shop. It is haptic without a single word, the buildings speak for themselves.

If restoration implies a form of completion and a return to the past, we have left the National Monuments incomplete. We have left the holes, tiles and skimmed paints in the fabric, treating the subtractions of decay with the same significance and respect as the additions from centuries of layering and construction. We have embraced the unusual sense of thresholds and discontinuation of materials present in the monuments.







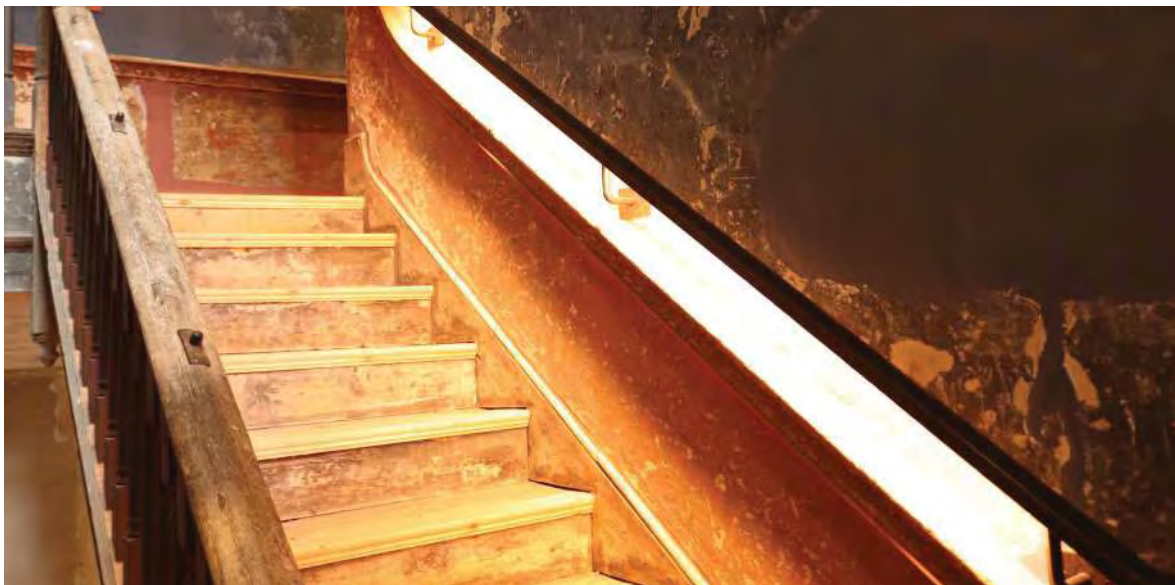
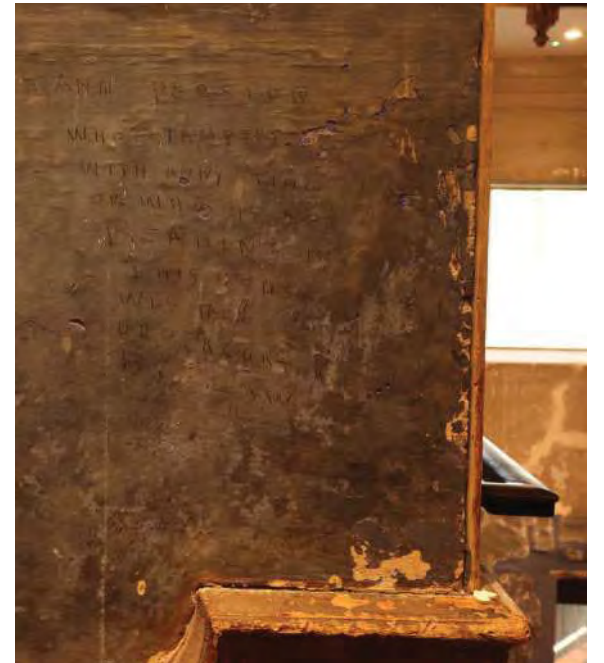




7

Visiting 14 Henrietta & Pres by Ellen Rowley

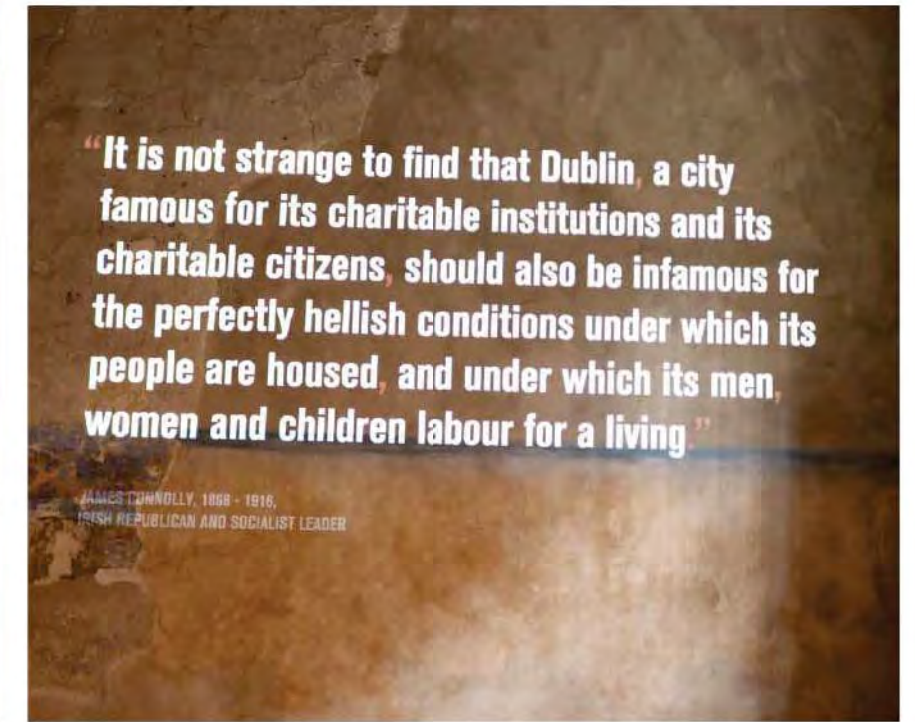
In this section, an account of our museum visit to No. 14 Henrietta St will be given as well as a records of exhibition mediums and a talk given by Ellen Rowley.



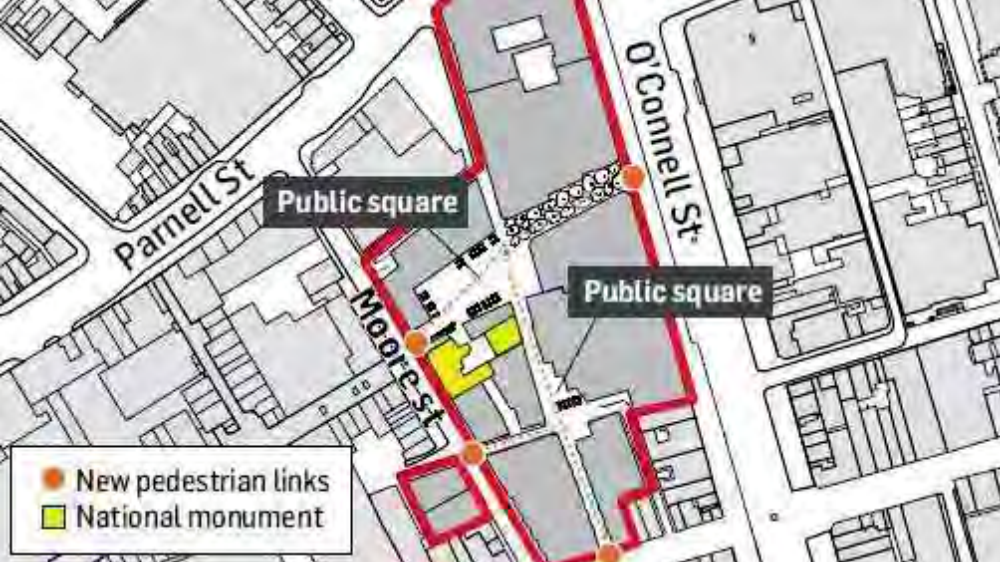
NOTES

Following our visit to 14 Henrietta St, it struck us that the building had not been fully restored to a specific era or point in time. Rather, we were informed of the different uses the building had provided for, over its lifetime. Beginning with the reinstatement of the grand staircase at the entrance, leading up to the first floor. Which might have been considered a contentious decision, because one of the tenements needed to be removed in order to restore the staircase. The clever interventions are done with sensitive care. There was a clear narrative as we moved from room to room, from uplifting to somber and back again. Some of the points made on our visit and our meeting with Dr. Ellen Rowley were, do as much as necessary and as little as possible, as in the decision to restore some of the original features. As with the original cornice in the second to last room on the tour, it was restored to its original detail in just one section to showcase the skill of the craftsmen that put it there.

The curators were also unsure at the beginning of what would be part of the exhibition. In the first instance, they imagined the building would be displayed as it stood, however after some research they realized that the occupants did not live in those squalid conditions. They were a little more house proud than first thought, in light of this, the decision was made to reconstruct Mrs. Dowling's flat at the end of the tour, with carefully refabricated flooring and wallpaper. What is the emotional experience we wish to convey in each room, is it unsettling, is it domestic? History is not the past, it is the depth of the present. Celebrating the mundane and the conditions of being human, rather than championing the use of a style. Know your audience, as in who is the project for. Do we want to appeal to the local context or the international, or both? Think about the programme of events, are they fixed, are they fluid. How do you design spaces that you don't know the future of? 14 Henrietta St is a museum of recollection.



NOTES



Following our discussion with the archaeologists Courtney Deery where we viewed the artefacts from 14-17 and listened to worries and considerations of various interest groups, we met with ACME Architects and Hammerson Ltd. With the importance in recognising the 'life of the occupant' heard from multiple interest groups, the narrative was now focused on the approach to achieving this vision and how it would become part of the 'cityscape'.

ACME began discussing their approach while dealing within such a sensitive area and such a critical moment in time. Titled 'Sensibility to Place', Friedrich introduced the project and described the opening up of a new laneway through demolishing 18 & 19 Moore Street.

Further points from the discussion were on entering the monument site. While in agreement that entering from Moore Street would be incorrect, as that would have meant 'death' at the time of the battle. ACME proposed entrance to the site was into the courtyard from the new proposed square.

As a group, we have come to the conclusion to keep the route as close as possible to the route the rebels would have taken. While the rebels would have entered the terrace by breaching through 10 Moore Street, so the closest alternative emulating the Rebel Route could be to enter from the Moore Lane, at the rear of the site.

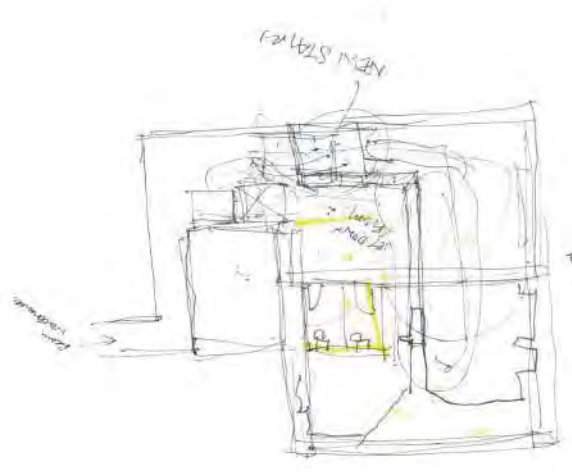
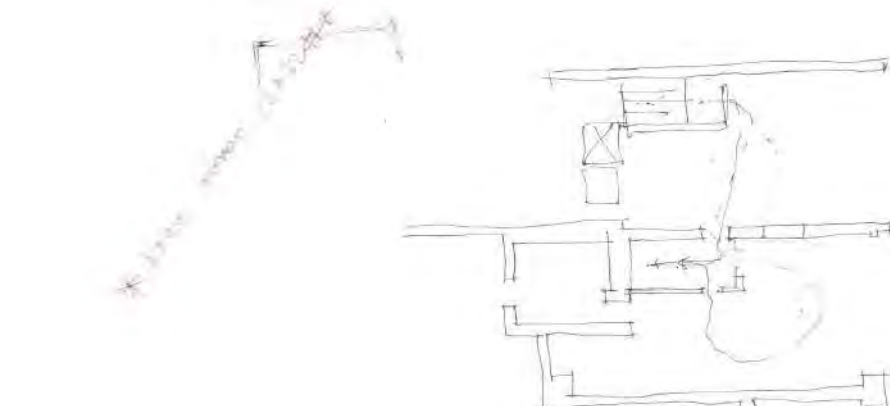
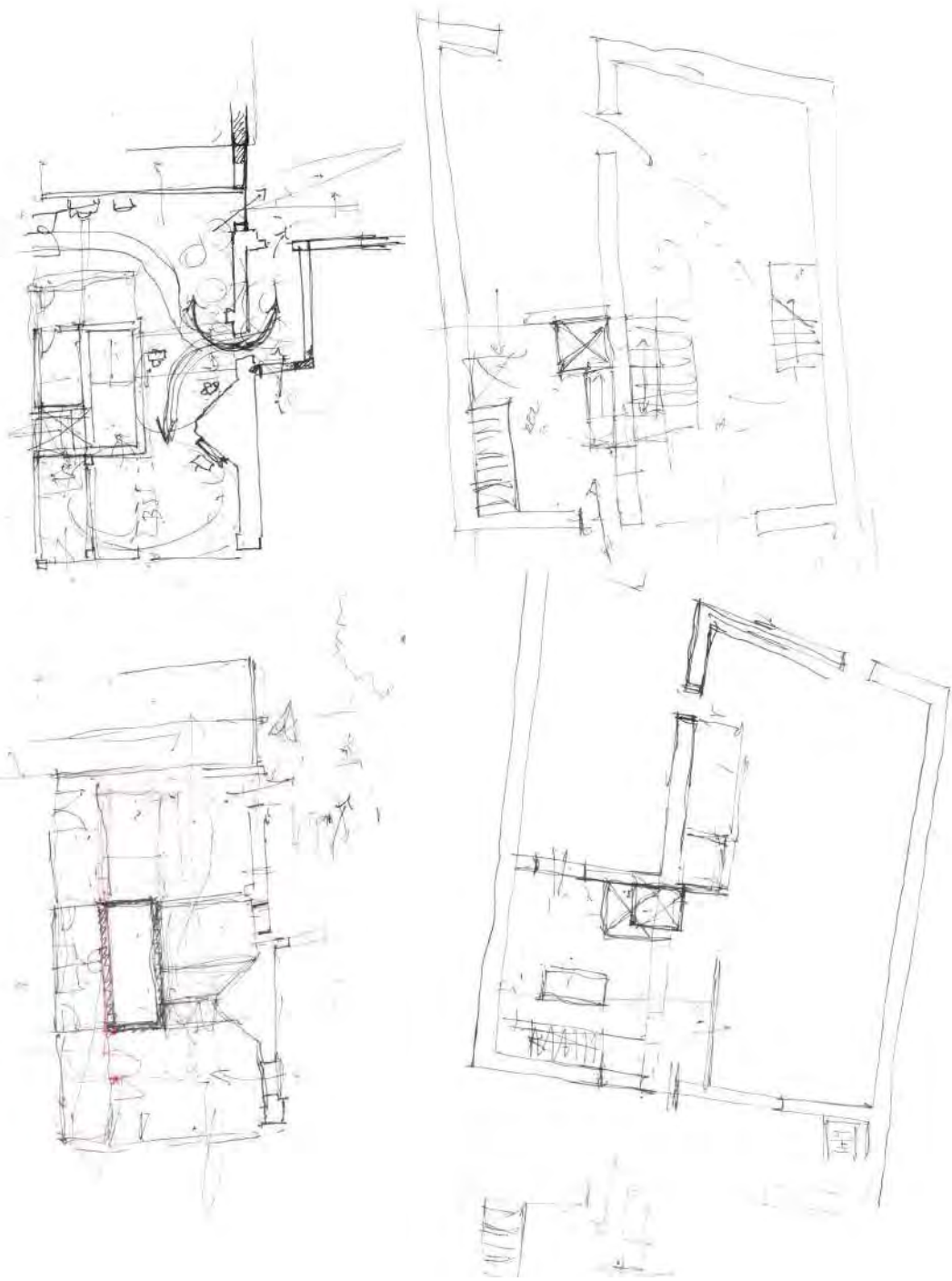
ACME's approach to surface treatment surrounding the site involved the implementation of Connemara Marble, following the Rebel's Route, increasing in frequency where soldiers would have sought cover.

Our decision was to use some of the 4000 artefacts recovered, and to cast them in clear resin in position of a cobblestone, again tracing the Rebel Route. Beginning at the GPO, this active invitation towards the site which people can stumble upon, evoking curiosity and telling the story of the lives once built on the street, and the events which once disrupted them.

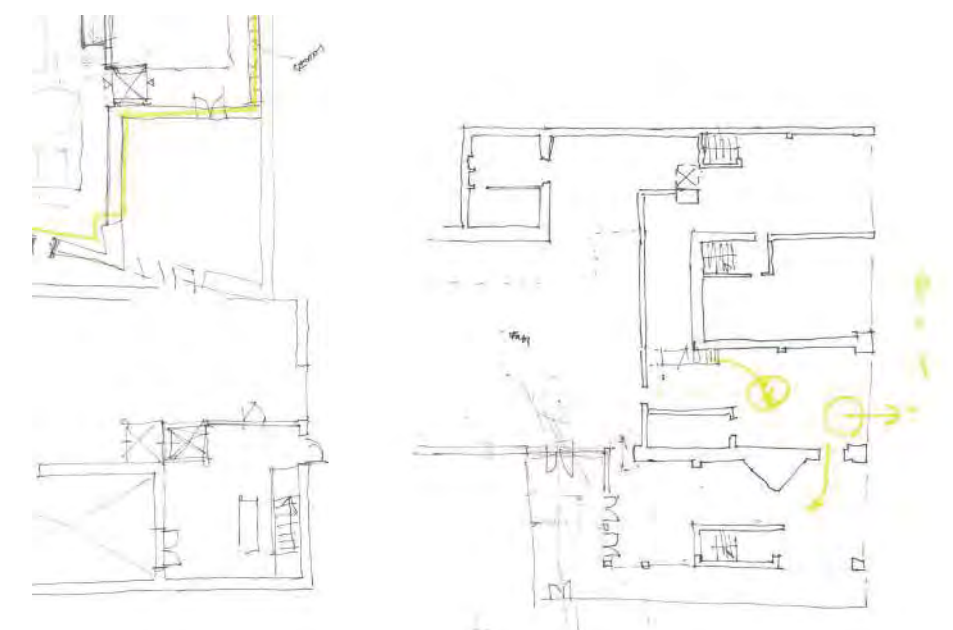
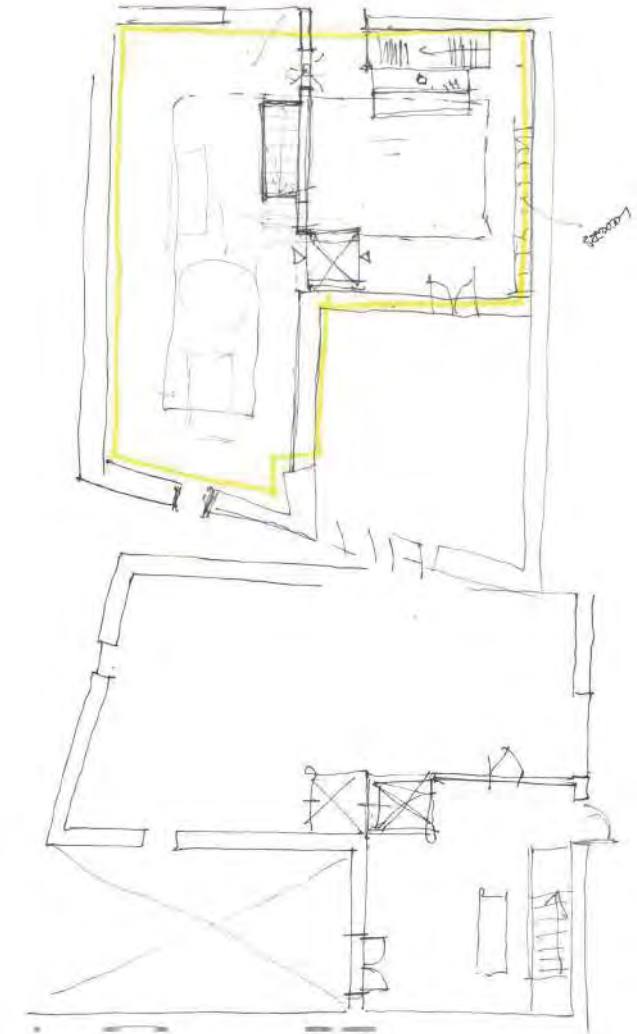


9 Finalisation of Ideas

In this section, a number of progress sketches will be shown of the ideas and concepts we have made as a group.



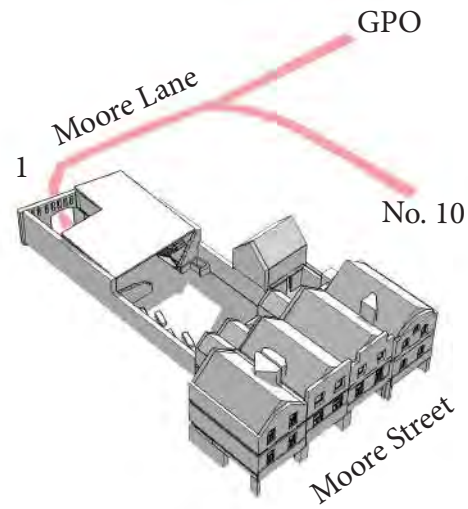
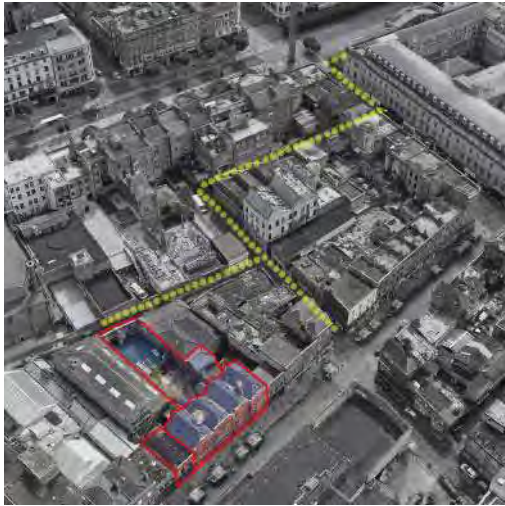
- MIKI - FORENSICS SECTION
both ways
- ME - MODEL
COLLECTING WORK
- ANDY - NEW PROPOSAL
2 SECTIONS
- FORENSIC IAN - CELLAR - BASEMENT
- RESERVA GETR - GROUND FLOOR INT
- JAMES - EX. GROUND
FLOOR
+ DRAW 1ST FLOOR





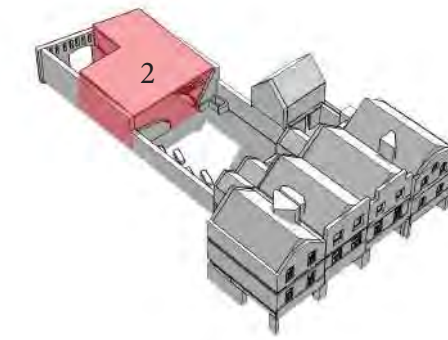
10 Proposal

In this section, the final proposal outcome will be discussed based on all of the previously noted research material.

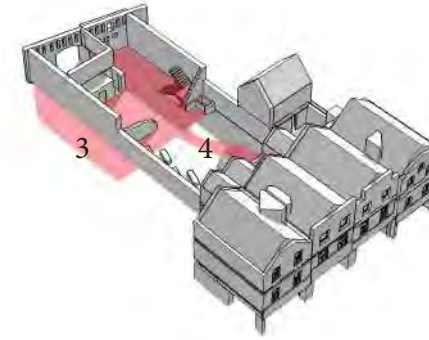


The primary route to the National Monuments would start from the GPO, where a tour guide would lead the way to No.10 Moore Street. From there, the tour continues to the main entrance of the new building.

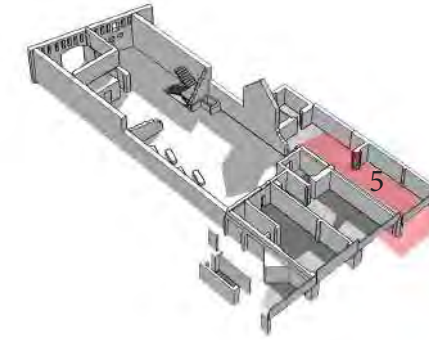
A small exterior courtyard is created at the front of the new building for larger groups to gather before entering, max 20 people at a time. Guided tours would be pre-booked. Non-tour tickets could be purchased here.



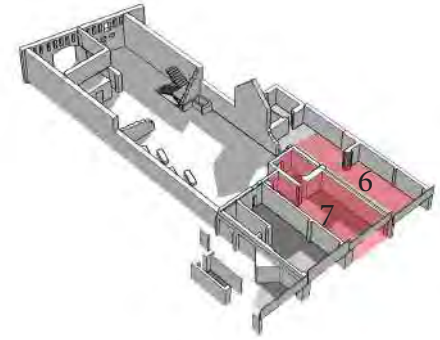
A new 2-storey Visitor/Commemorative center is inserted into the remaining walls of the 19th century old industrial building. The new insertion accommodates the ticket office, multi-purpose seminar space, exhibition space, family activity areas. The exterior courtyard remains invisible from the ground floor of the new building- allowing for an intimate garden courtyard.



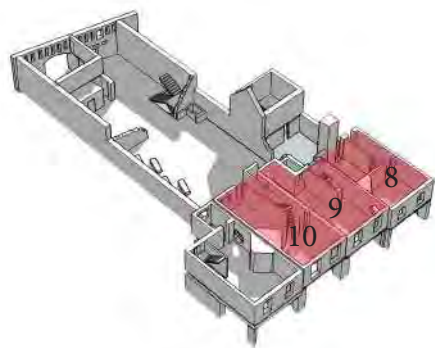
The basement Cellar is entered through the new visitor center. It accommodates the exhibition/ film space. From the cellar, a new turning Tunnel is leading to the basement of No. 14.



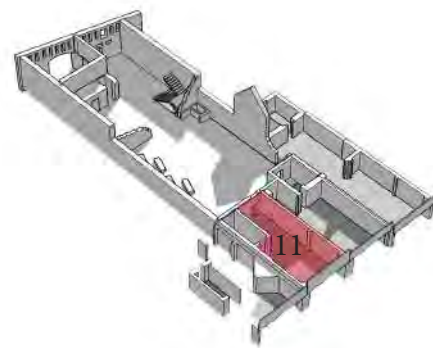
From the basement of No.14, a 'reinstated' staircase leads up to the ground floor of No.14. The basement of No.15 could possibly accommodate the required service zones and toilets, however an accessible toilet is additionally provided in the new building at Moore Lane.



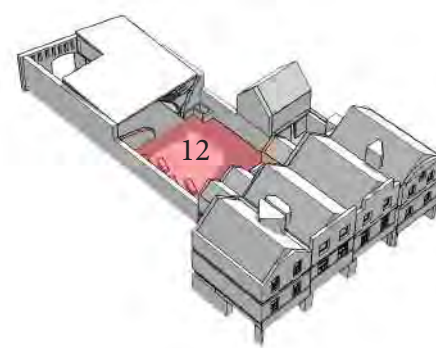
The tour continues on the ground floor of No. 14 and 15 where a new access into 15 is provided by the existing opening at the staircase. The daily lives of the inhabitants alongside the events of the Rising would be discussed as part of the narrative of the tour.



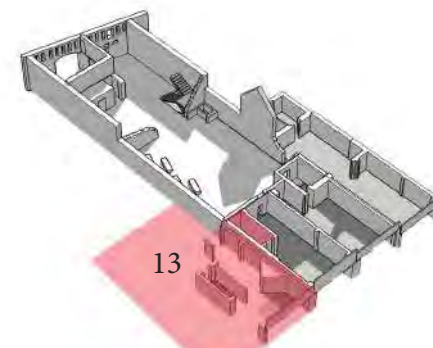
From the ground floor of No.14 we arrive at the first floor of No.14. Where the tour continues into No. 15 and No. 16 sequentially. No 14 may discuss the importance of the Moore St terrace and other architectural features while 15 and 16 will mainly concentrate on the events of the Rising through exhibiting material and quiet audio visuals.



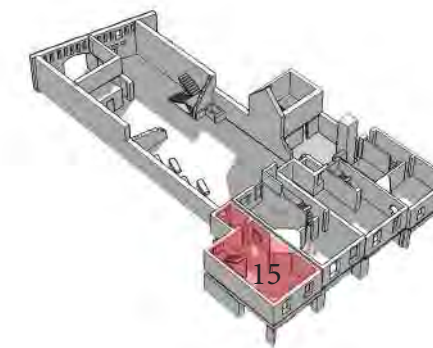
From the first floor of No.16 we descend to the ground floor of 16, where different decades of Moore St are celebrated throughout the 40s, 50s, 60s, 80s and so on. Recent media and the significance of the market and butcher shops can also be exhibited here. Two possible exits are provided: towards back yard, towards cafe/bookshop.



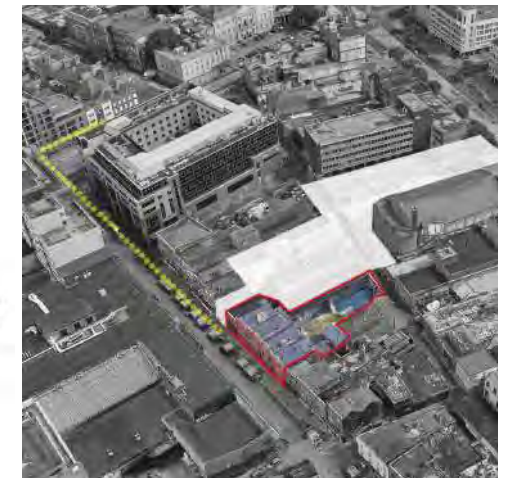
The enclosed back yard creates a quiet intimate reflection space where individuals can decide to rest and commemorate within this garden. A medium sized tree could be provided for additional shading. The plaques of the 7 signatories would be removed from the gates of the Ilac storage area and respectfully mounted on the stone walls of this garden.



When the weather may not permit entry to the backyard, a cafe and book shop is provided for contemplation and rest. However, on group request, a tour could continue to exit onto the new square and make a promenade to the location of surrender. The cafe and shop occupies No.17 and 18. By demolishing no. 19 permeability is created to the new square.

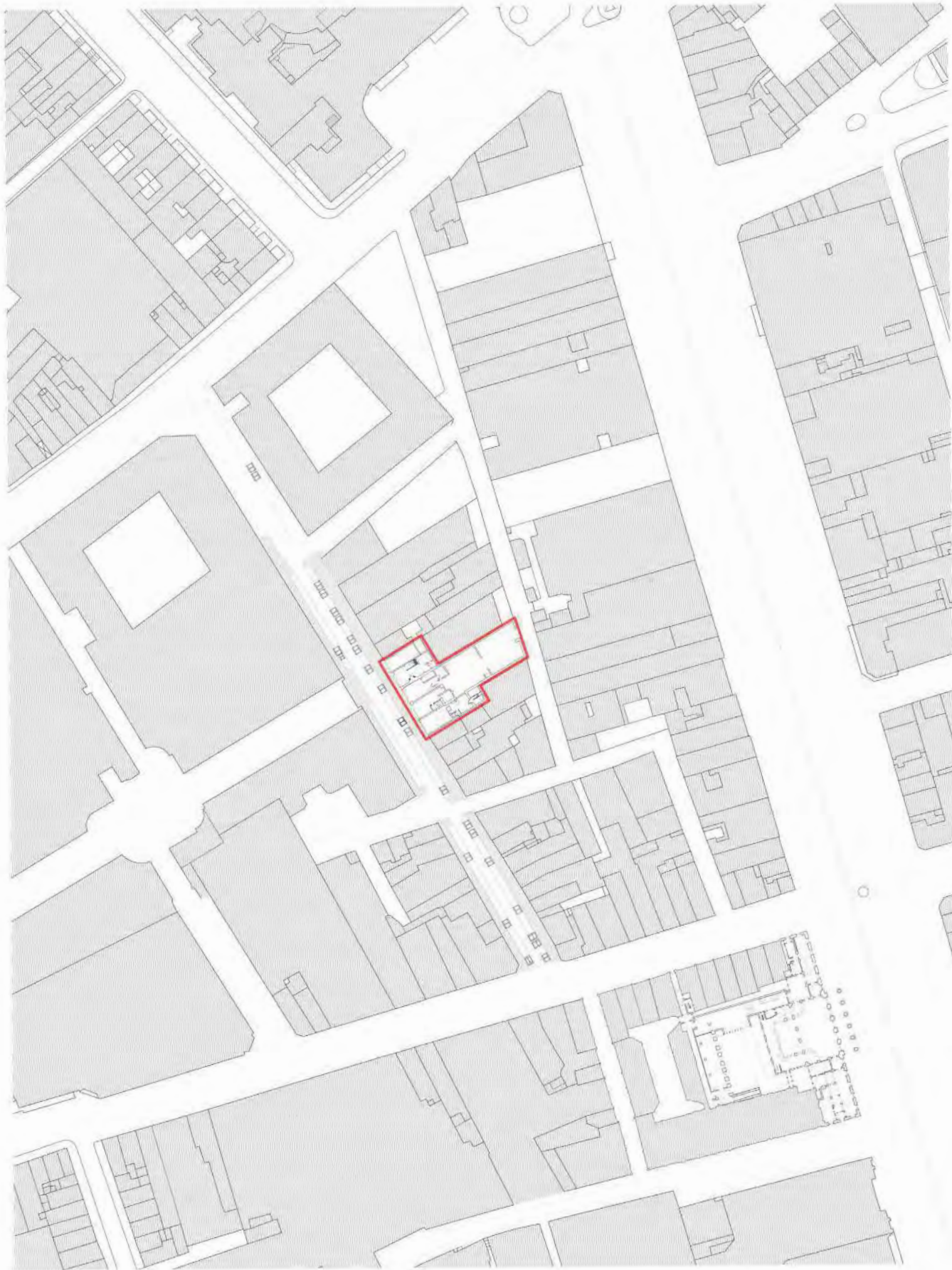


For individuals or groups whom would like to know more in depth information on the events, buildings or perhaps the surrounding areas, an archival space is provided on the first and second floor of No. 17.



As previously mentioned, after exiting the bookshop/intimate courtyard, individuals can choose to make their own route to the location of surrender. Maps/audio speakers can be provided as well as the objects in resin laid in ground for the visitors to find their way.

Existing Context



Proposed Context

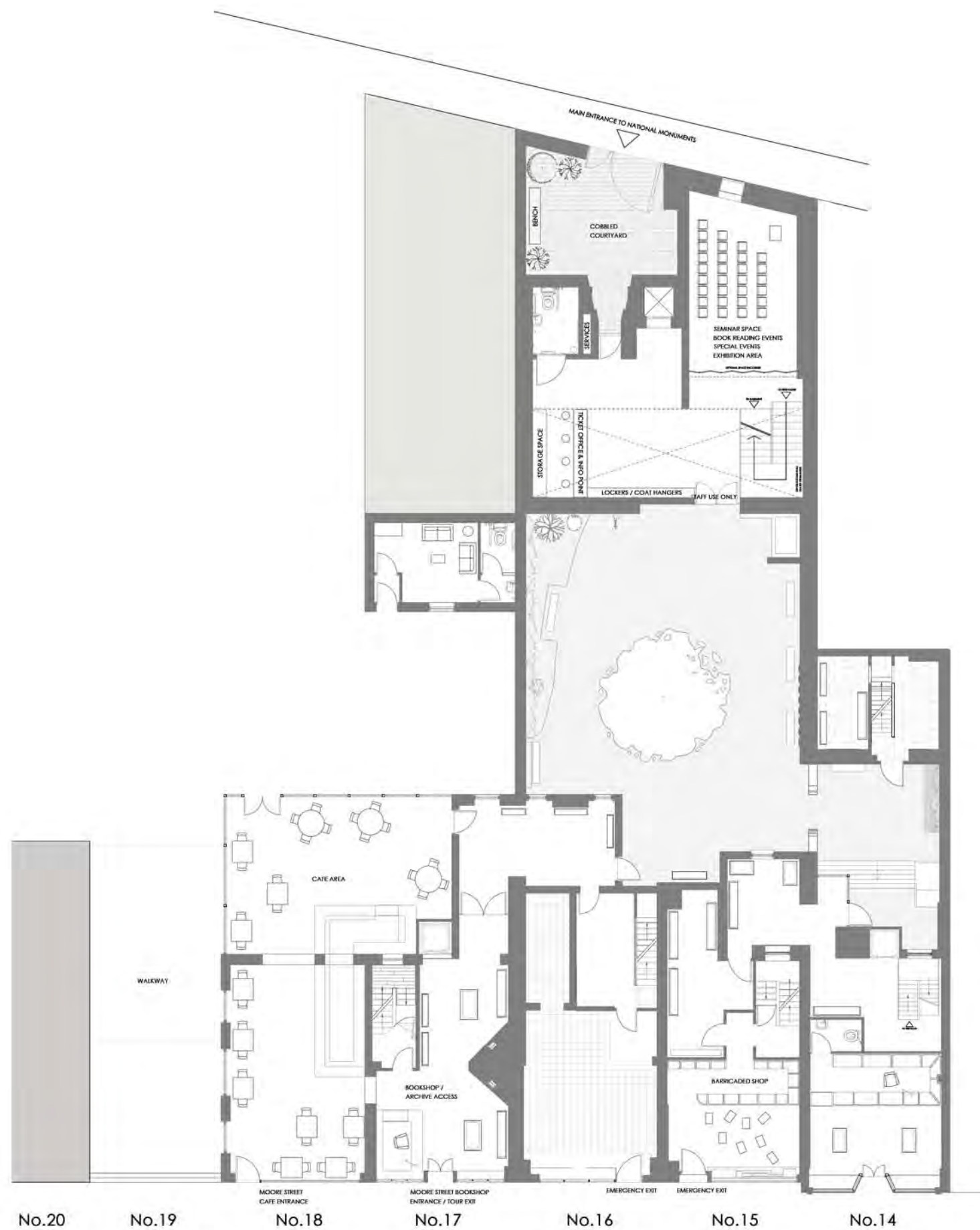


Existing Context

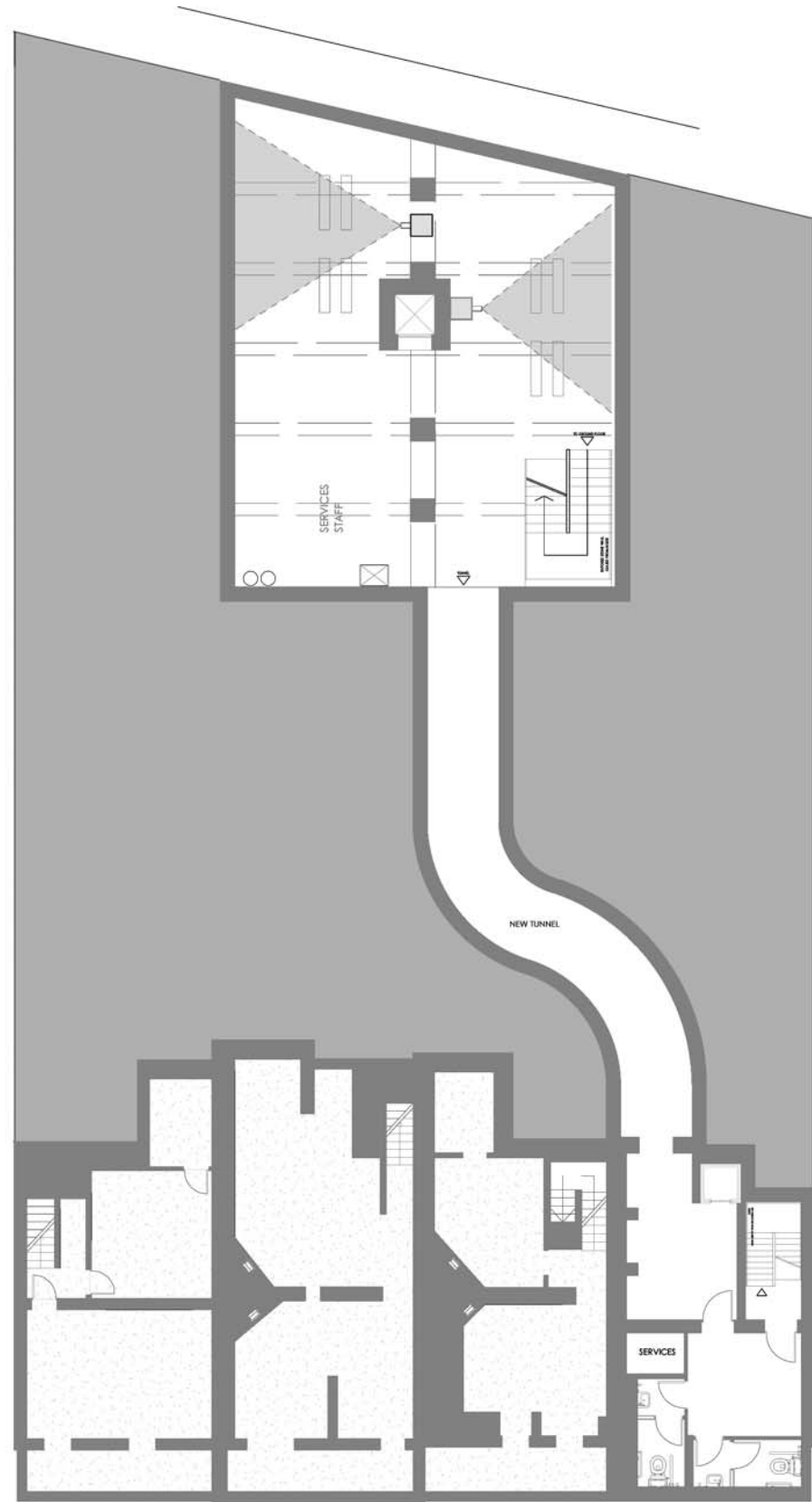


Proposed Context



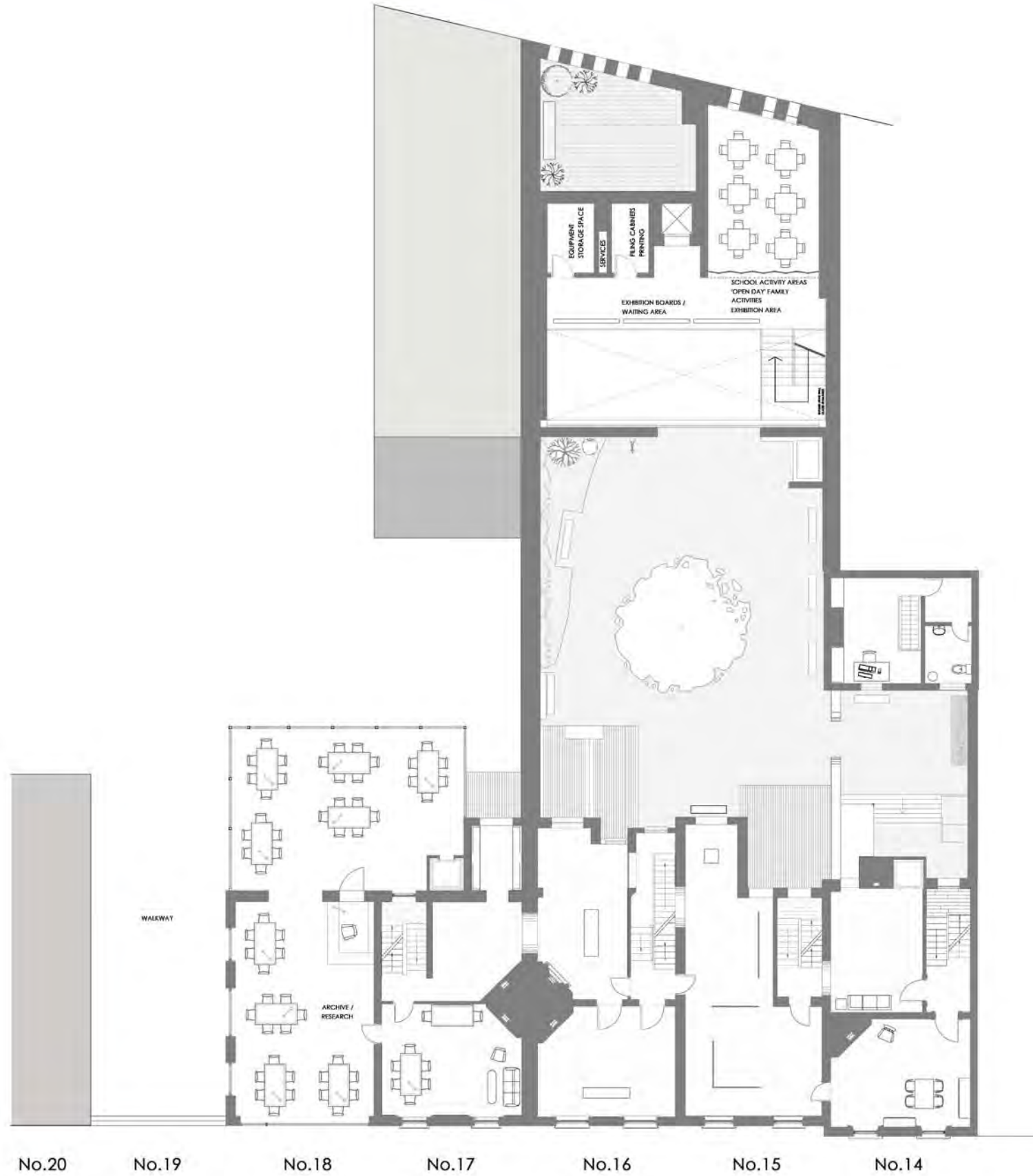


Ground Floor
Proposed

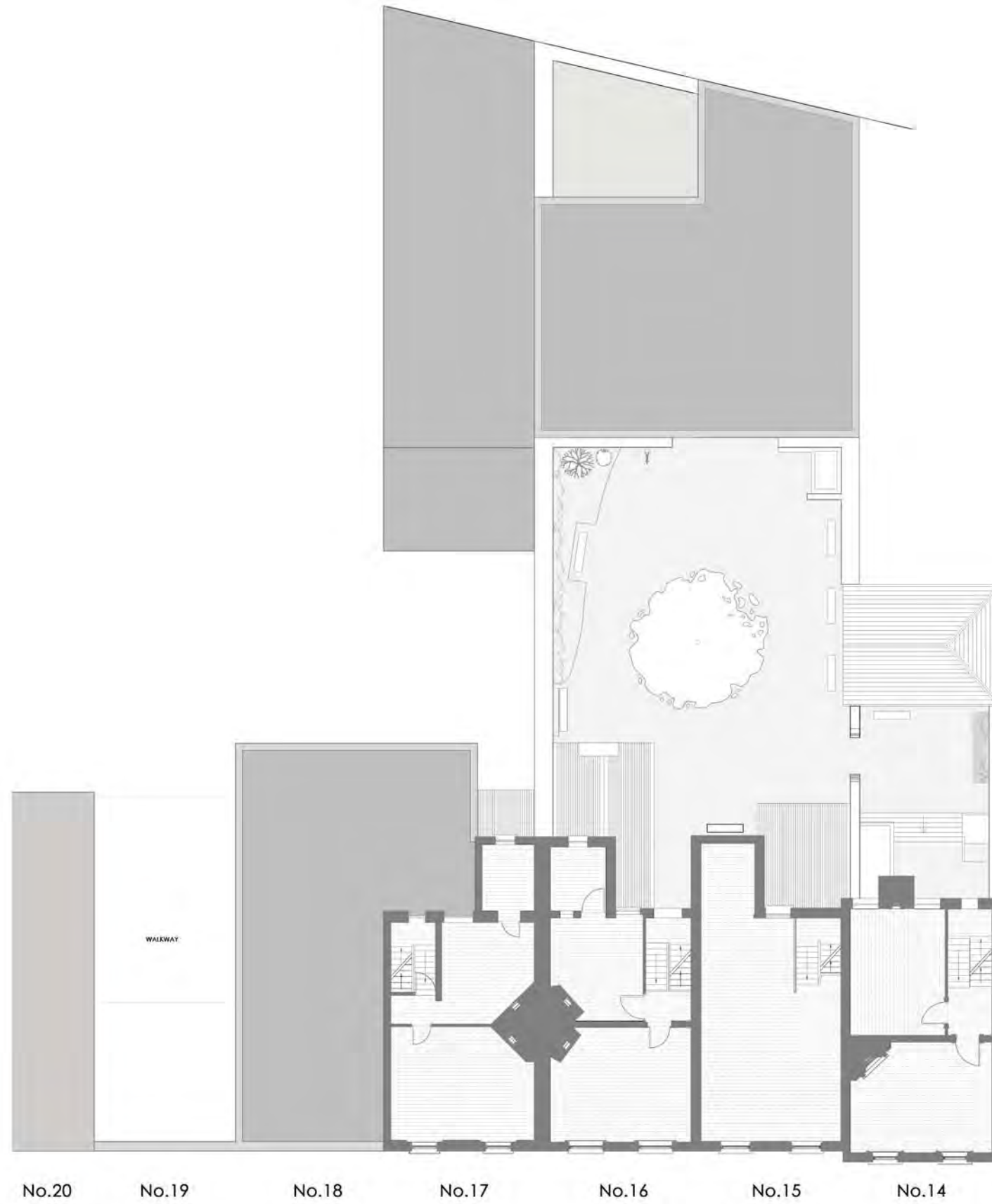


No.17 No.16 No.15 No.14

Basement
Proposed



First Floor
Proposed



Second Floor
Proposed

No.18

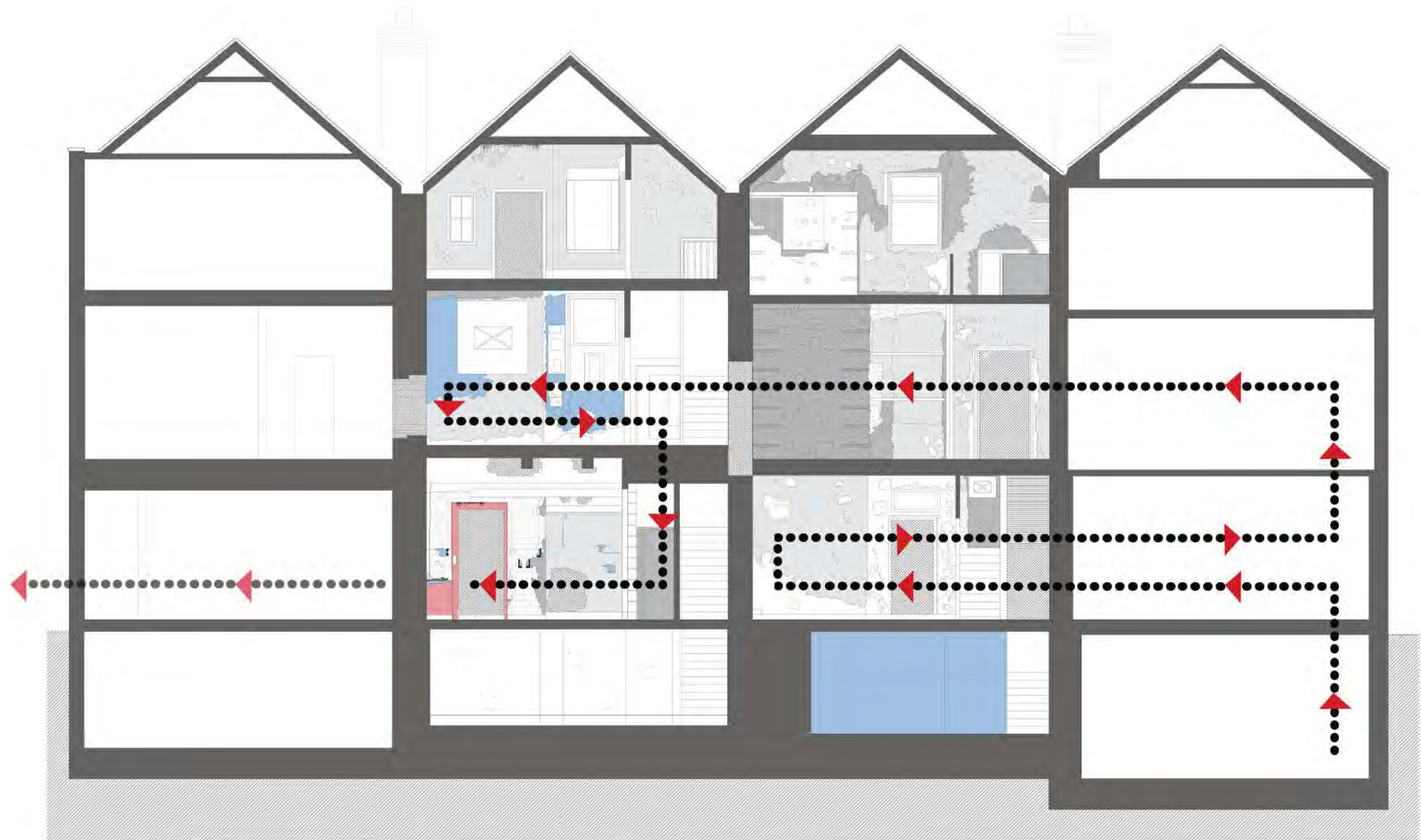
No.17

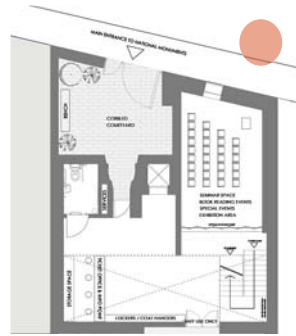
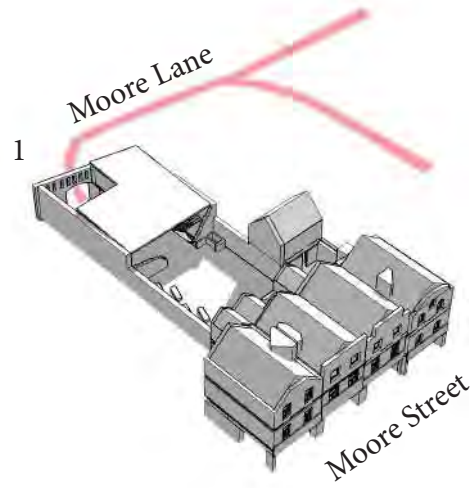
No.16

No.15

No.14

No.13





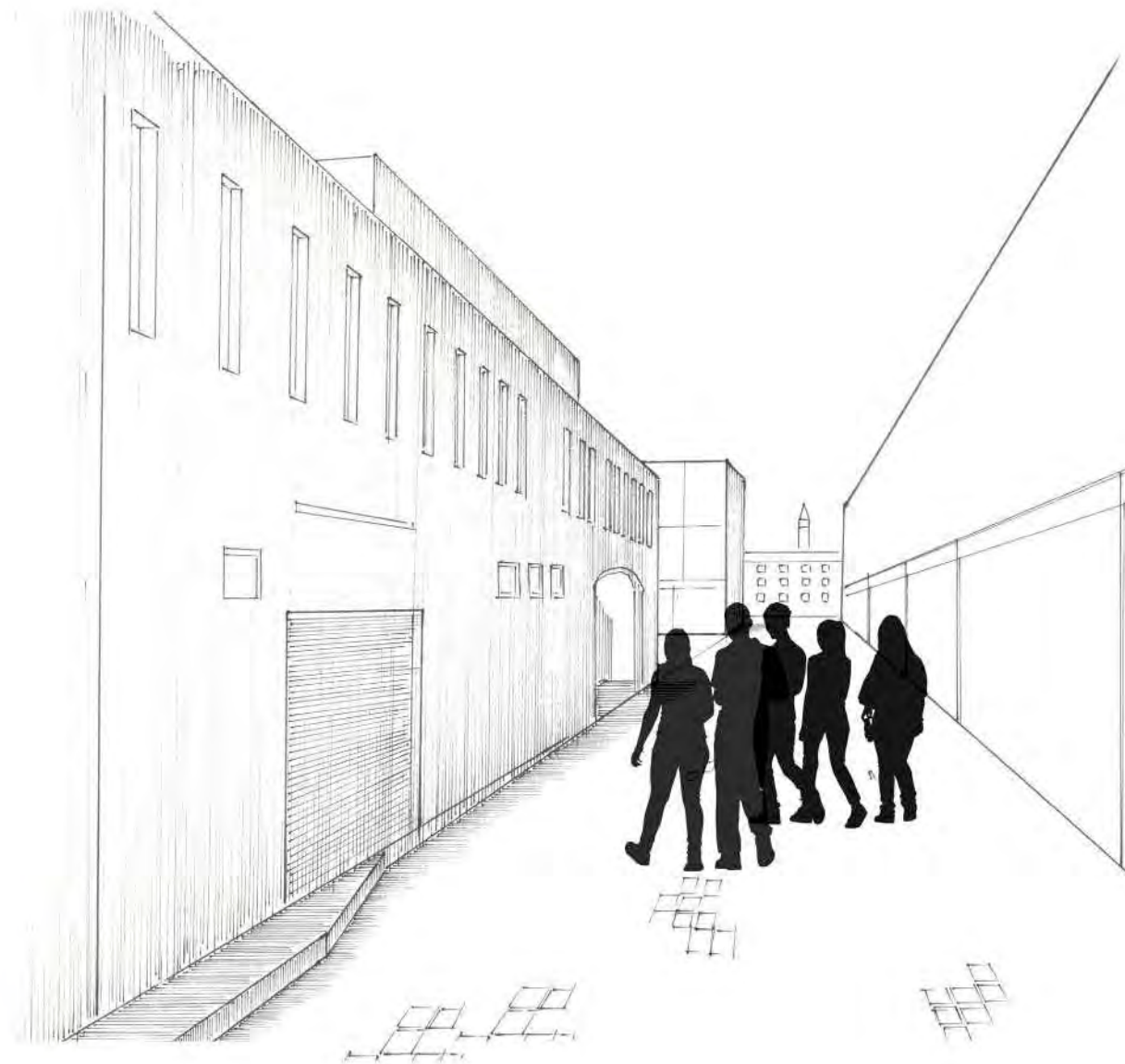
Key Location



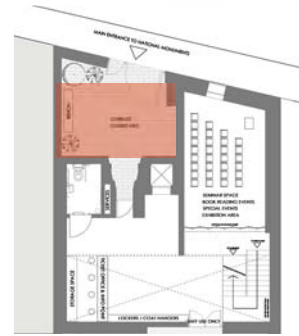
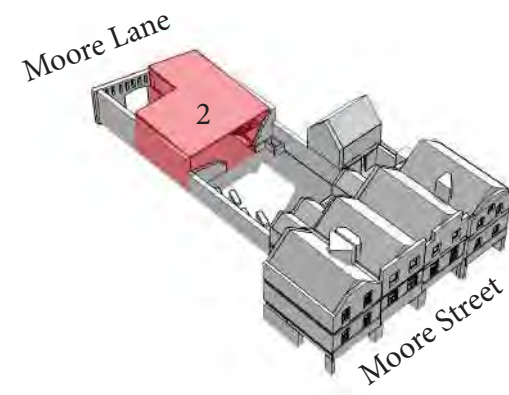
Moore Lane cobble stones surfacing underneath modern tarmac



Recovered artefacts could be cast in resin, inserted objects in ground alongside cobbles



Main entrance to the National Monuments is through the back, at No 8. Moore Lane
The rebels never entered the national Monuments from Moore street due to the British barricades
Hence, the closest possible entrance is from the back through Moore Lane



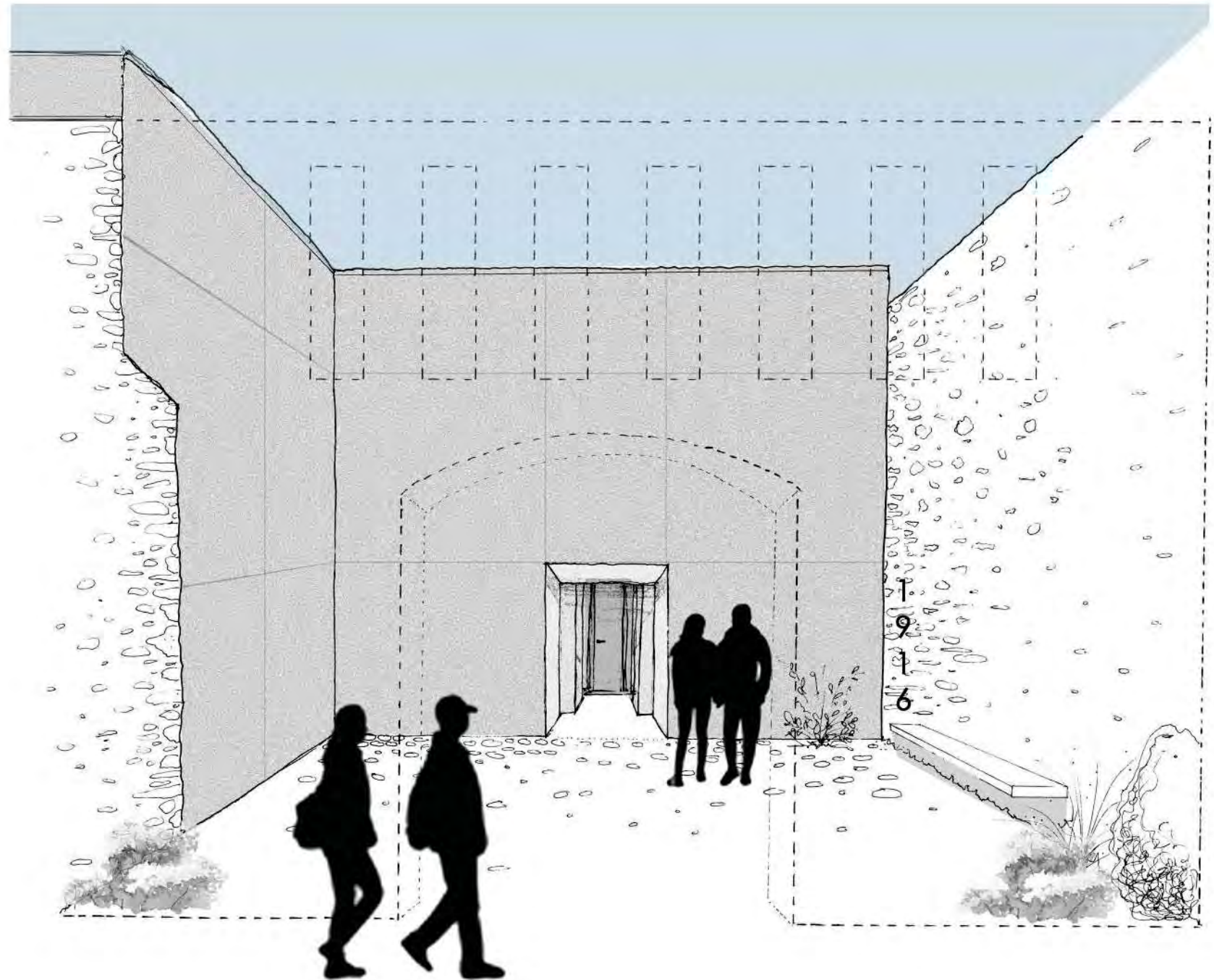
Key Location



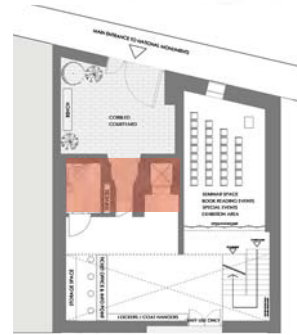
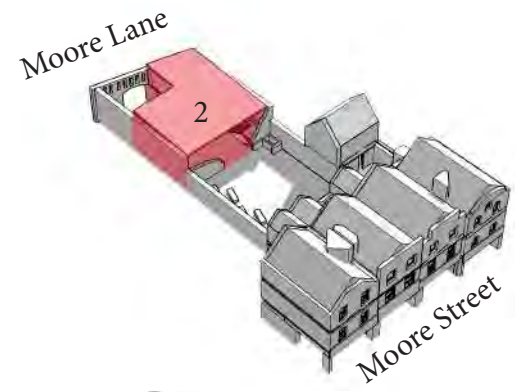
No. 8 Moore Lane entrance to the back yard



Material Inspiration, No.10 Concrete Sir John Soane Museum Queue



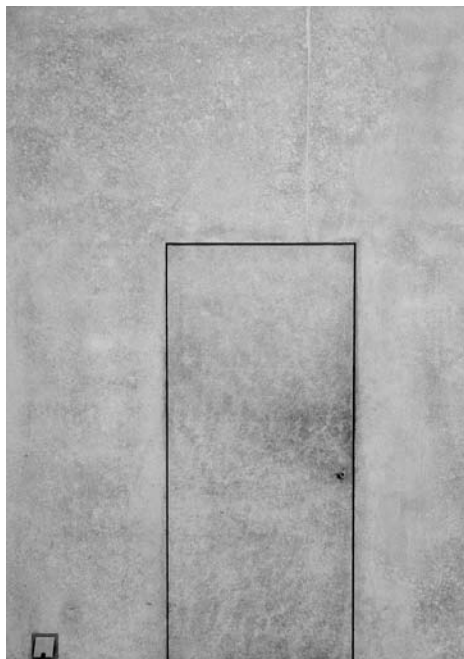
A new 2-storey Visitor/Commemorative center is inserted into the remaining walls of the 19th century old industrial building. A small courtyard is created for congregation of groups.



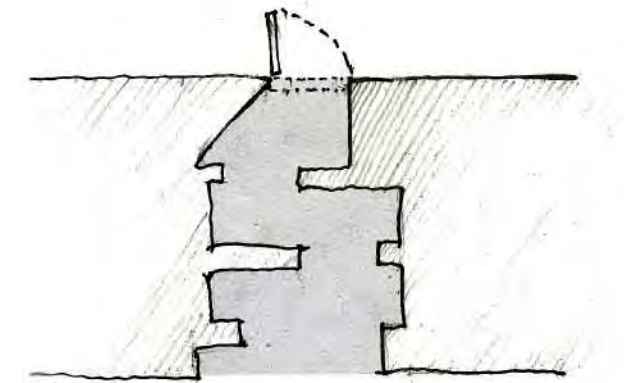
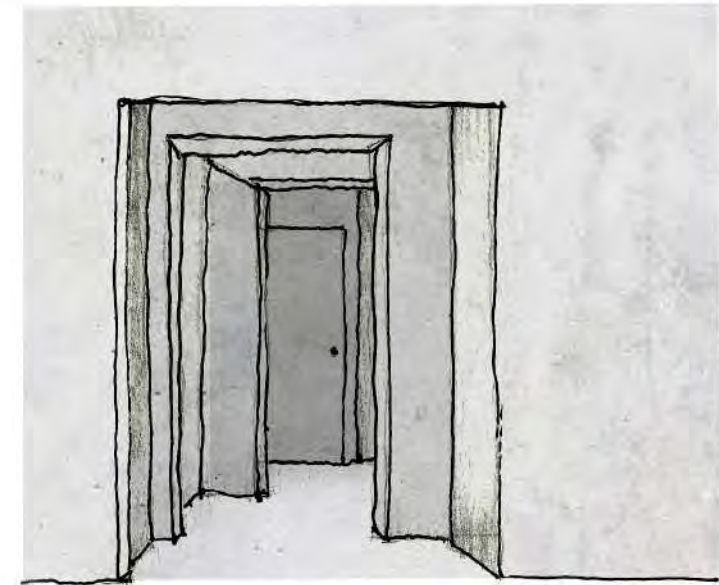
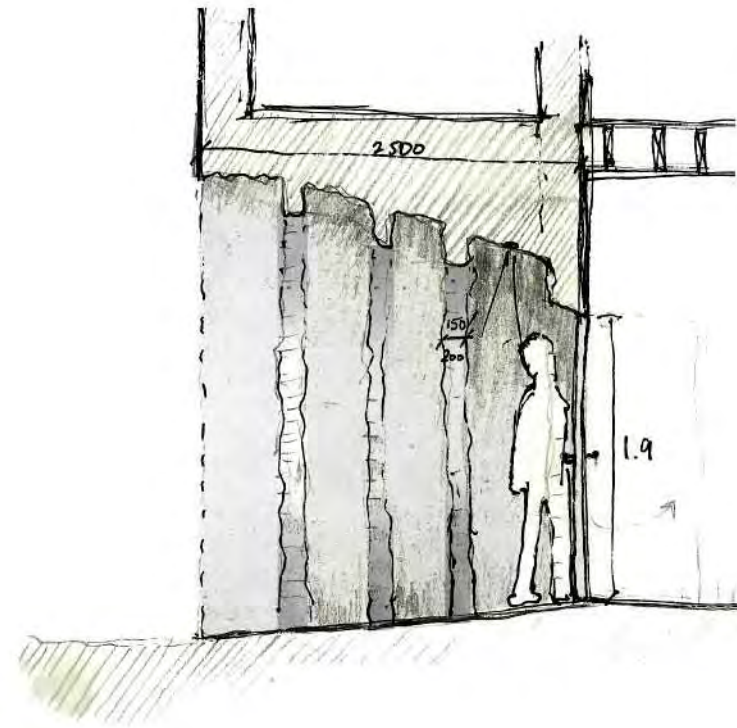
Key Location



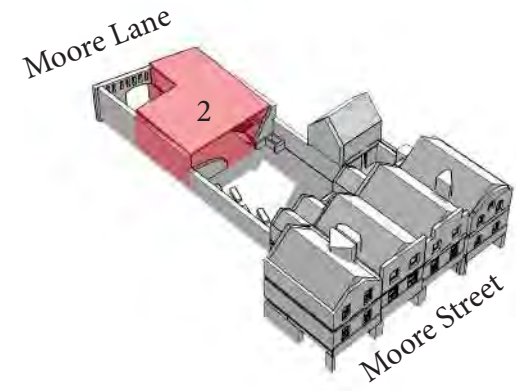
First break-in by the rebels at the side of No. 10 Moore Street



Concrete Door Inspiration



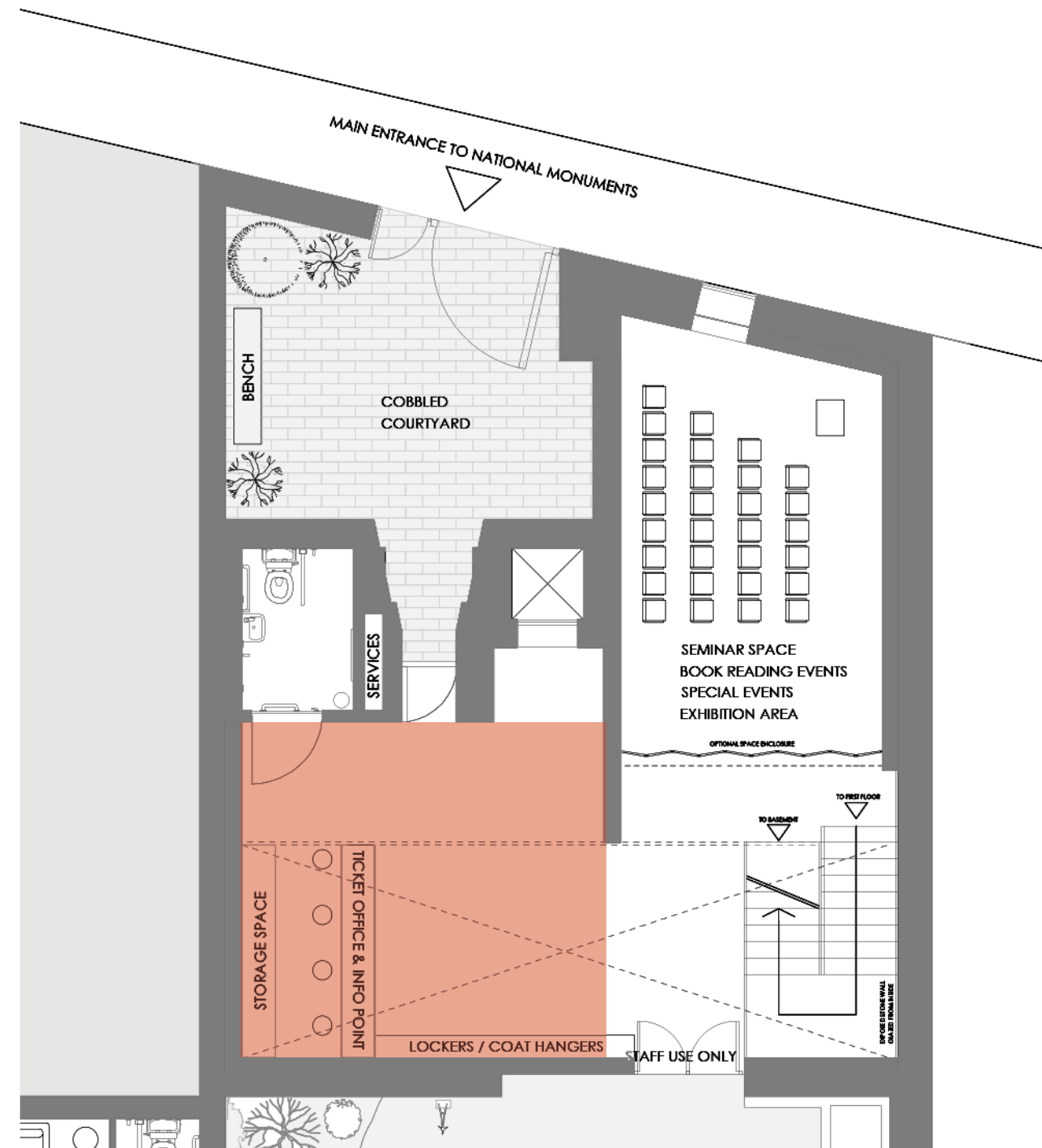
Sketch idea for the main entrance threshold, the evocation of moving into the unknown - 'breaking into No.10'



Reception at No.14 Henrietta

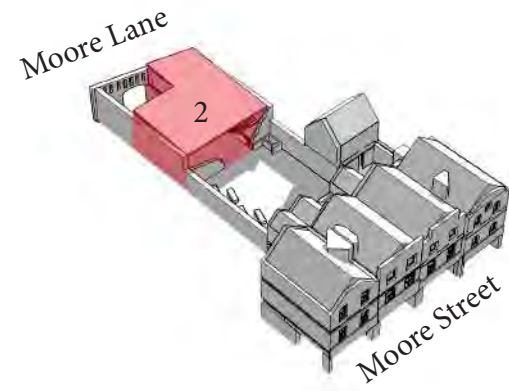


Looking towards Moore Lane, 19th c. industrial building



The new insertion accommodates the ticket office, multi-purpose seminar space, exhibition space, family activity areas.

The exterior courtyard remains invisible from the ground floor of the new building- allowing for an intimate garden courtyard.



Key Location



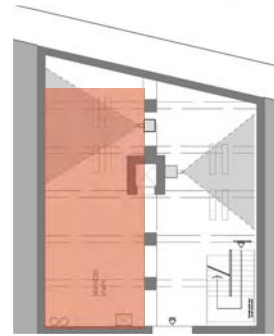
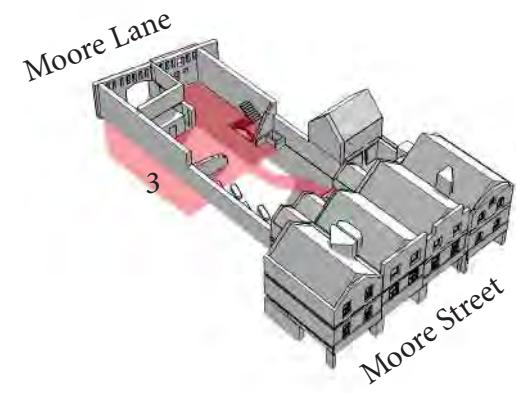
View from the yard towards the monuments



Exposed stone elevation in yard



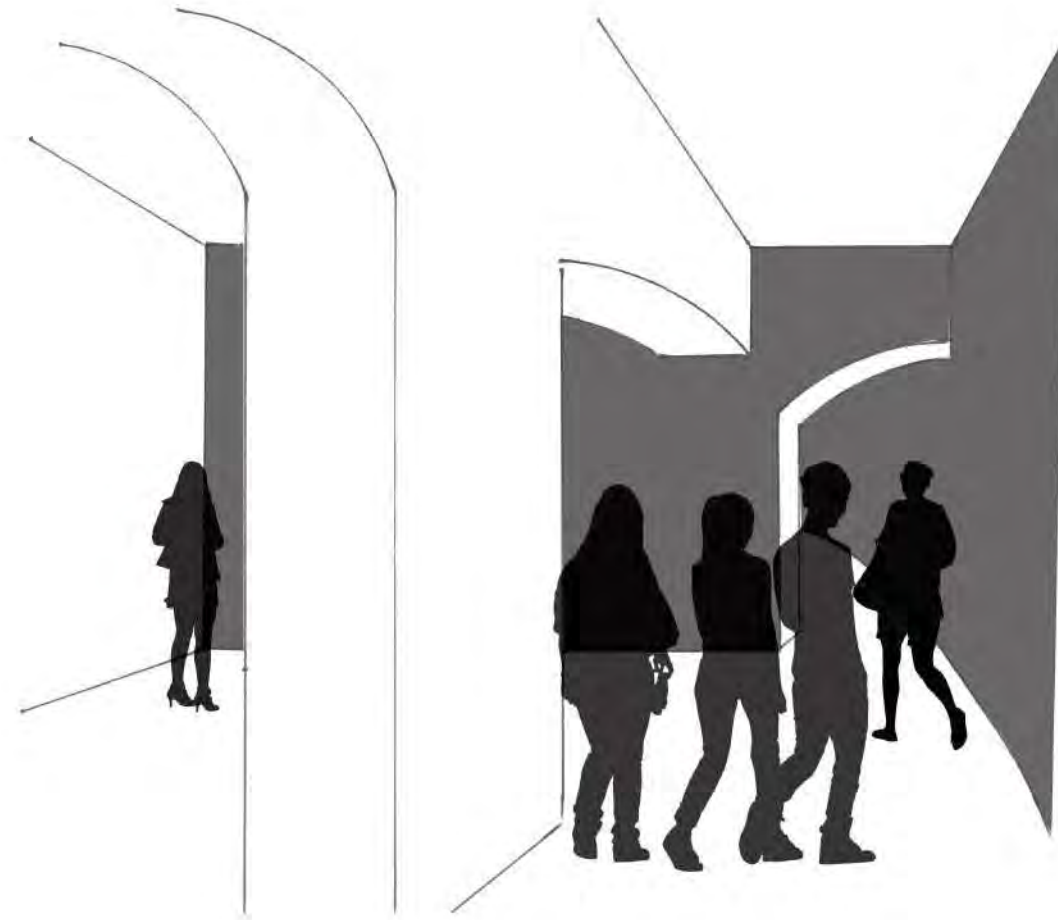
The new insertion accommodates the ticket office, multi-purpose seminar space, exhibition space, family activity areas. The first floor mezzanine level allows some views towards the national monument. The new staircase leads down into the existing basement cellar.



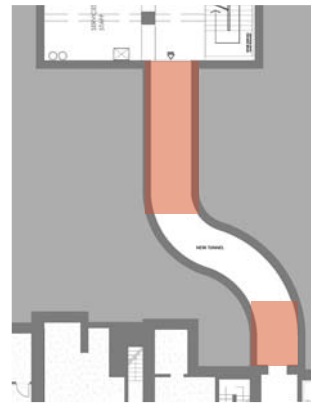
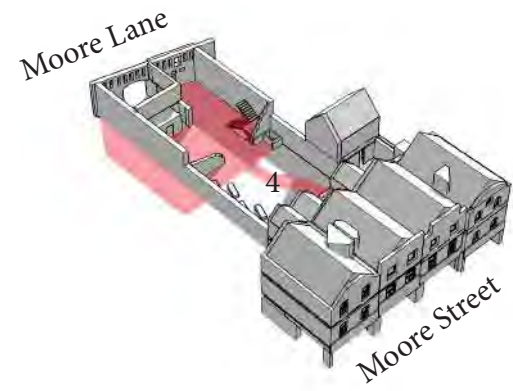
Key Location



Discovered basement cellars at No. 8-9 Moore Lane



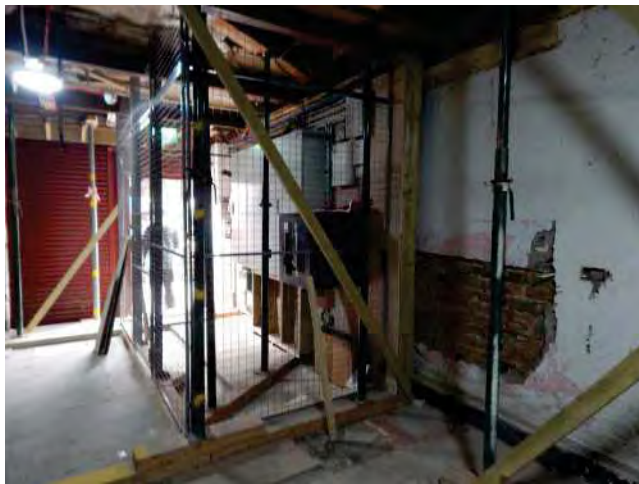
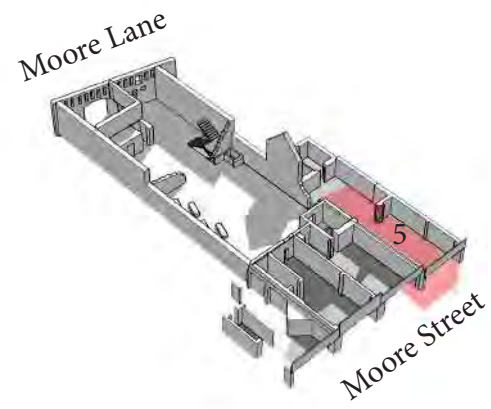
Basement Cellar is entered through the new visitor center.
It accommodates the exhibition/film space



Karangahake tunnel reference - image by Adam Crouchley



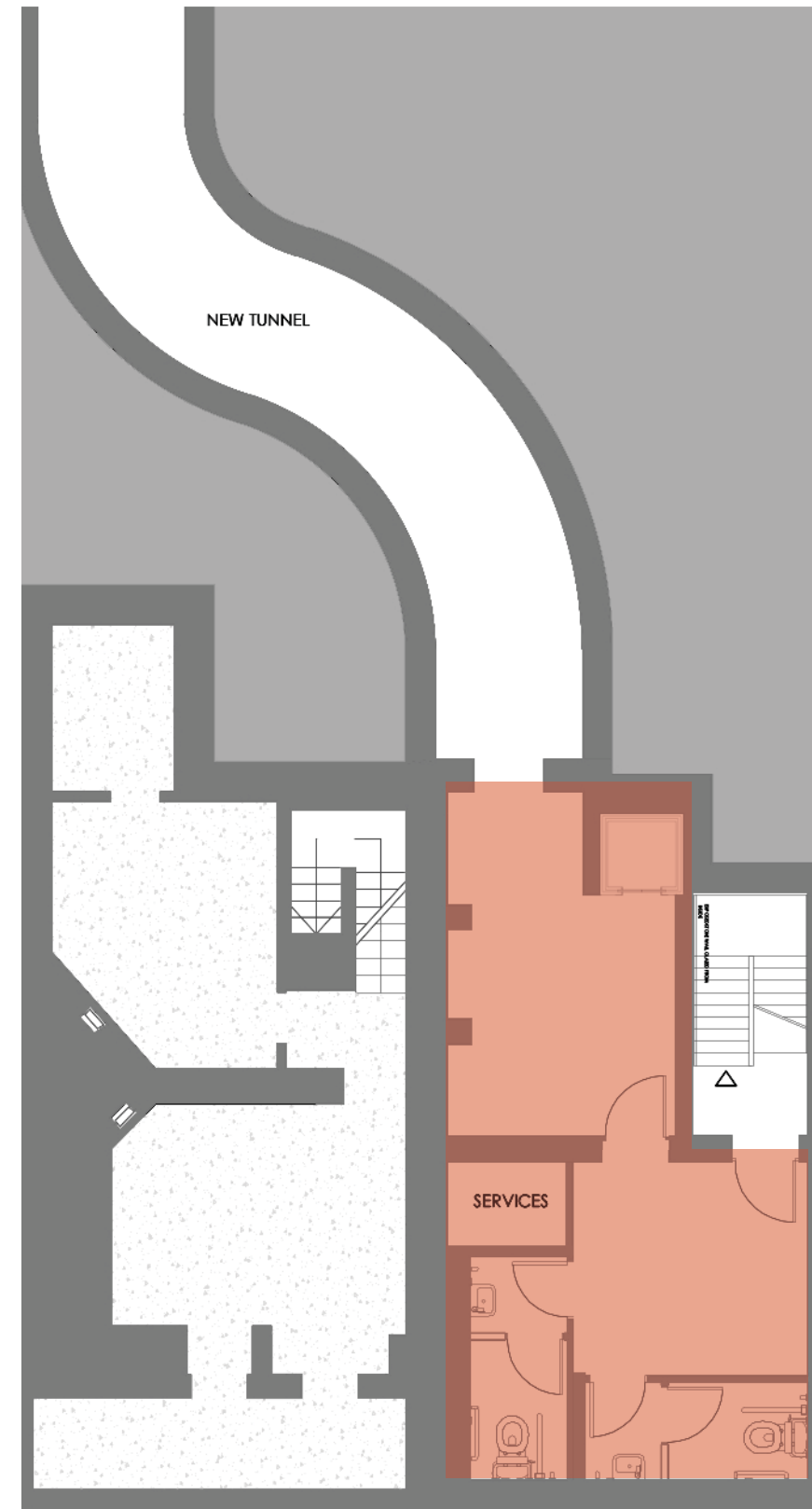
From the cellar, a new turning Tunnel is leading to the basement of No. 14



No.15 Services required for basement



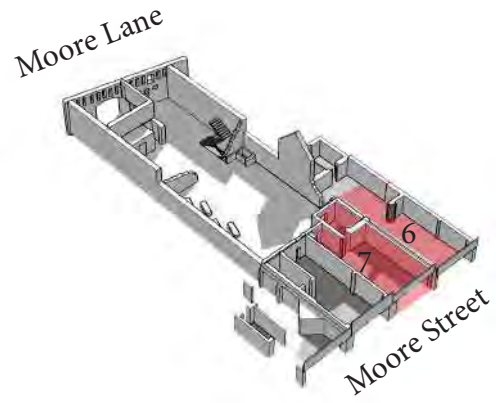
No.14 Re-instated staircase



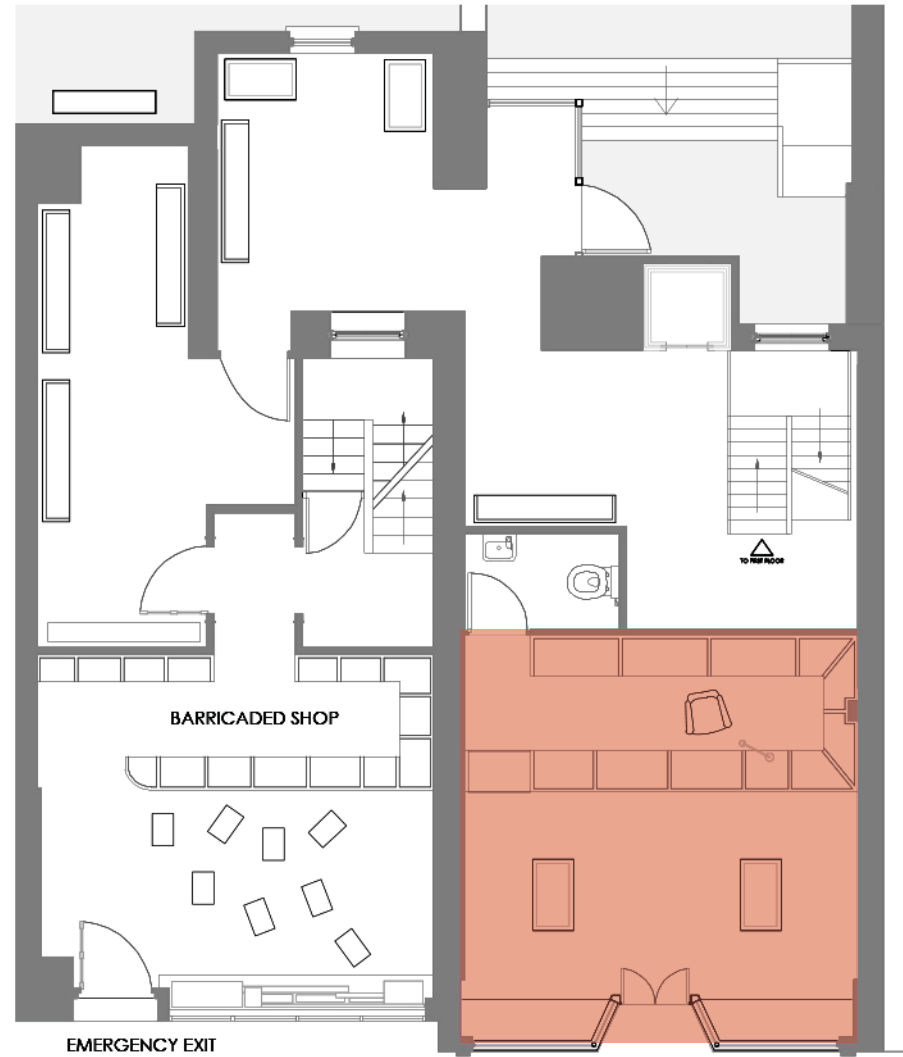
No.15

No.14

The basement of No.14 contains all necessary service spaces for the upkeep of the buildings, a new 'reinstated' staircase leads up to the ground floor of No.14.



No.15 Ground Floor Condition

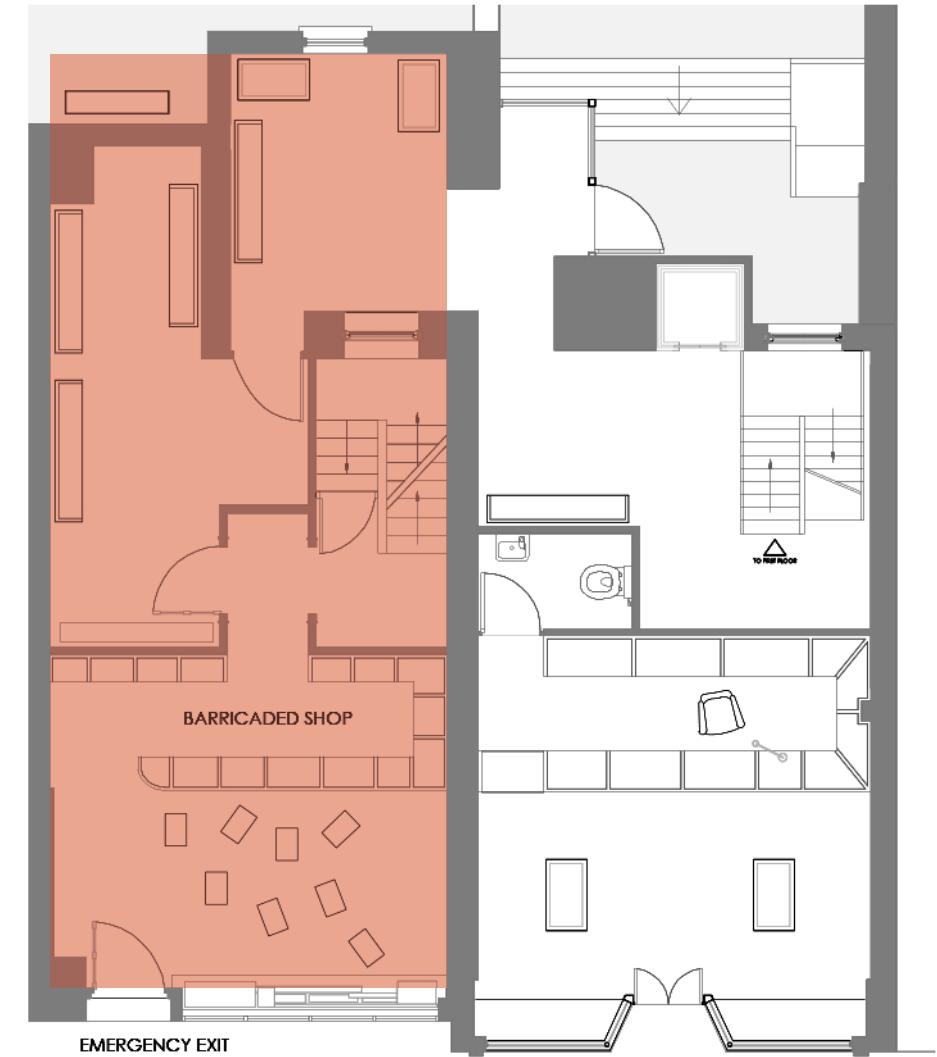


No.15

No.14

The tour continues on the ground floor of No. 14 and 15 where a new access into 15 is provided by a new thresholds.

The front room of No.14 is a let-out space which can be accessed from Moore St, hence giving back to the local community with an appropriate workshop/sales area.

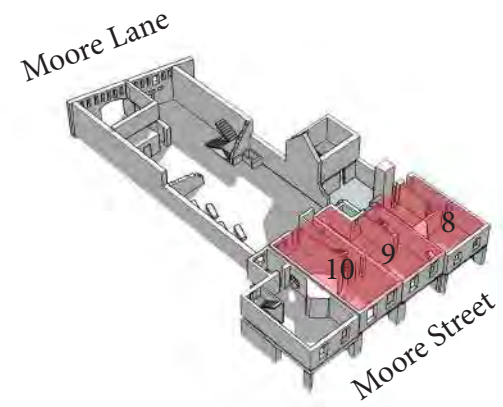


No.15

No.14

There are a number of small threshold spaces created in No.15 while leaving one 'Barricaded' shop front, recreated in 1916 style.

The tour re-traces their steps to No.14 where we ascend to the first floor of No.14.



Hole in the wall - refilled no.16



Installation space at 14 Henrietta



Recovered artefacts



No.16

No.15

No.14

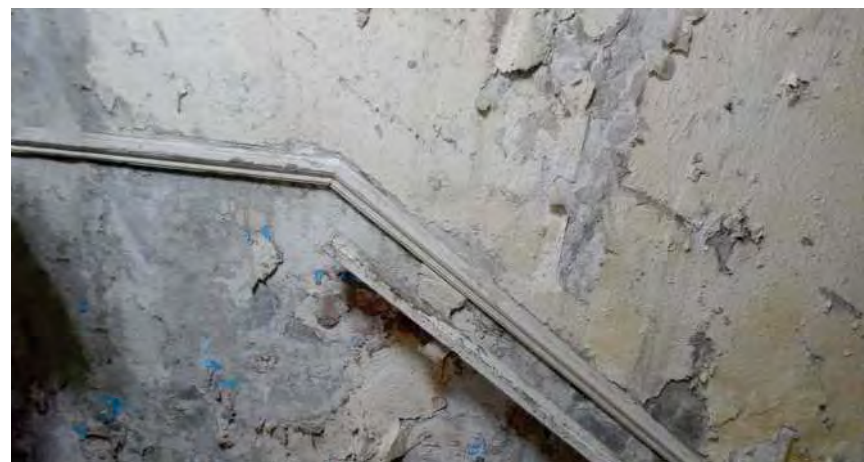


New openings between No.14, 15 and 16 are made so that a more fluid exhibition is created. These spaces concentrate on a mixture of emotional experiences throughout the narrative. A variety of stages of the Easter Rising would be shown from the daily life of people to the experiences of the Irish Volunteers etc.



No.16 No.15 No.14

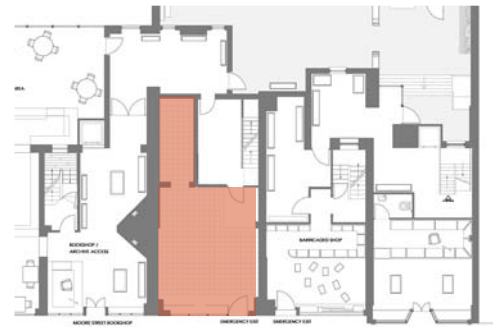
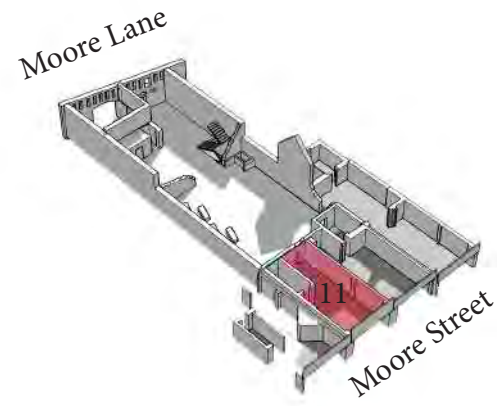
Key Locations



Existing Conditions



Throughout the 1916 Easter Rising the staircases of the National Monuments played key spaces within the buildings. These staircases saw families, kids playing, leaders, volunteers, the wounded Irish & British. We have proposed to make the staircases safe but to leave them exactly as they are. These staircases are a strong narrative of the lives of the buildings.



Key Location



Sala Beckett renovations



Existing Condition



Sala Beckett tiles

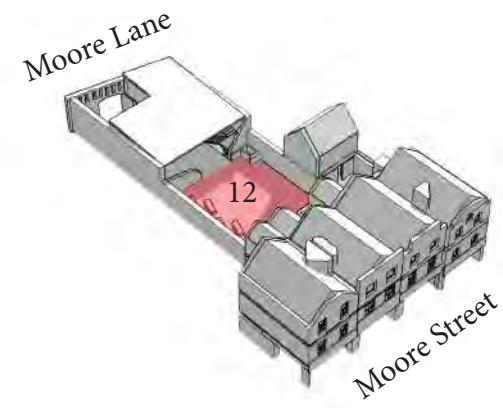


21 Butchers on Moore St
Old Photograph



From the first floor of No.16 we descend to the ground floor of 16, where different decades of Moore St are celebrated throughout the 40s, 50s, 60s, 80s and so on. Recent media and the significance of the market and butcher shops can also be exhibited here. Two possible exits are provided: towards back yard, towards cafe/bookshop.

Visitors can opt to skip this part of the exhibition if they'd prefer to resume with the 'Easter Rising' Route.



7 Signatories Plaques



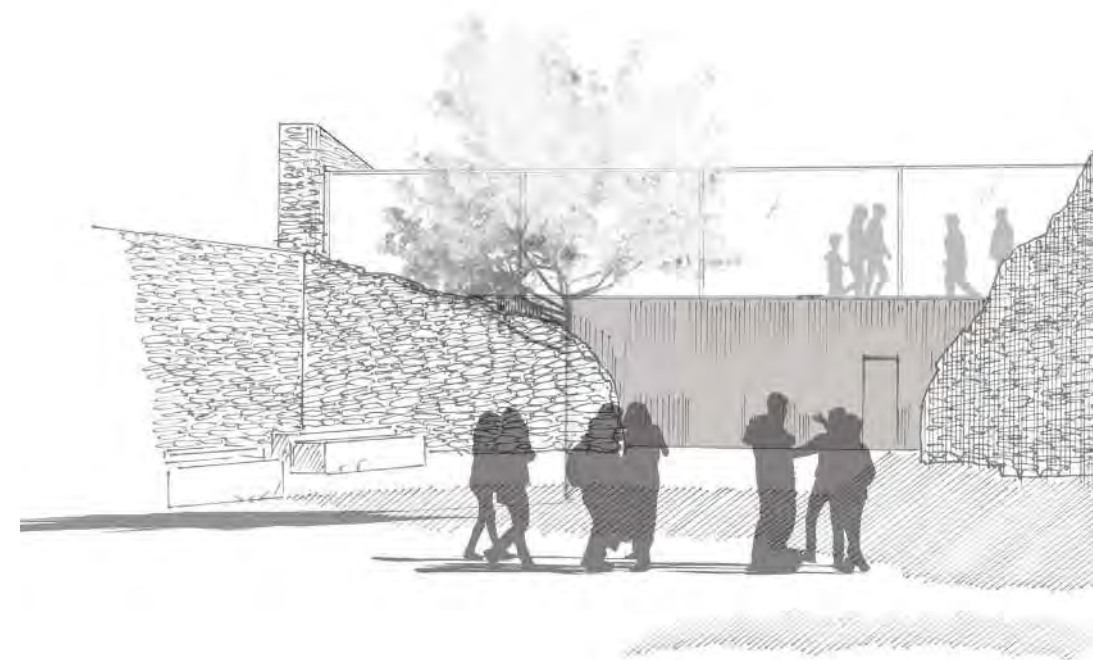
Existing conditions of backyard



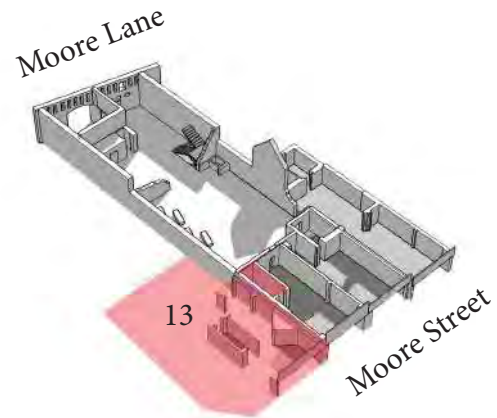
Querini Stampalia Fondation in Venice by Carlo Scarpa



The enclosed back yard creates a quiet intimate reflection space where individuals can decide to rest and ommemorate within this garden. A medium sized tree could be provided for additional shading. The plaques of the 7 signatories would be removed from the gates of the Ilac storage area and respectfully mounted on the stone walls of this garden.



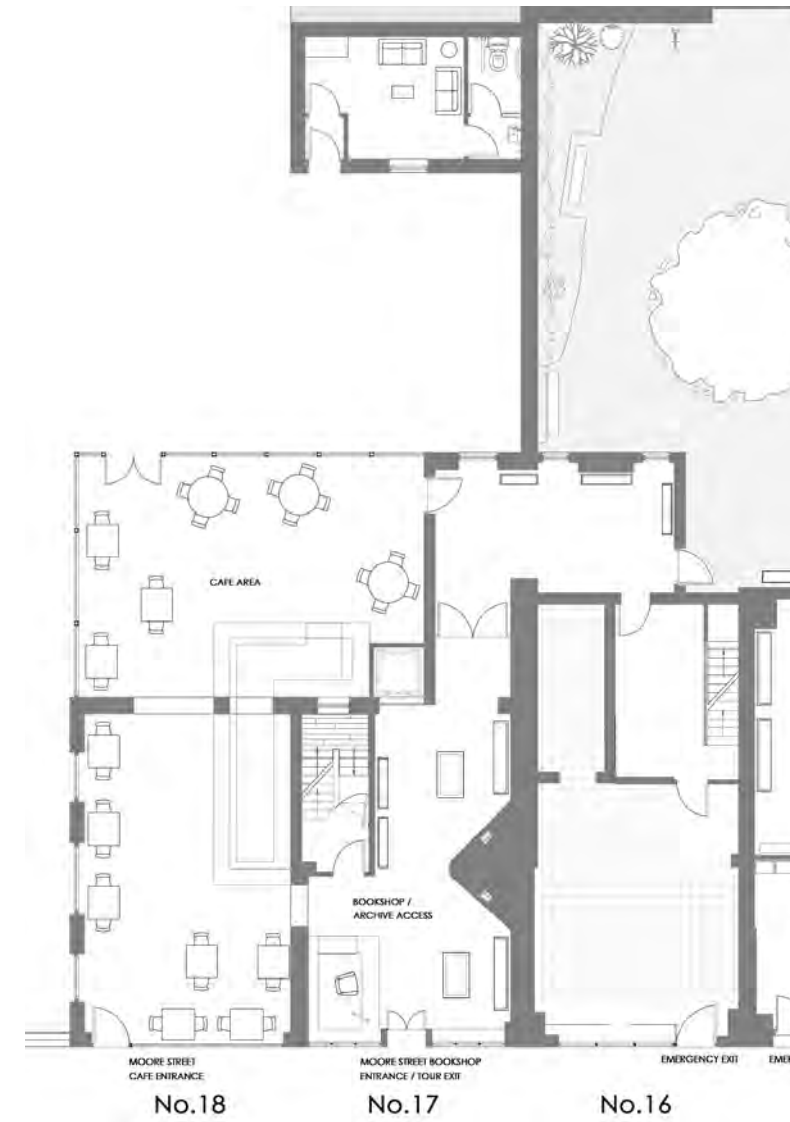
Back yard intimate reflection/resting garden



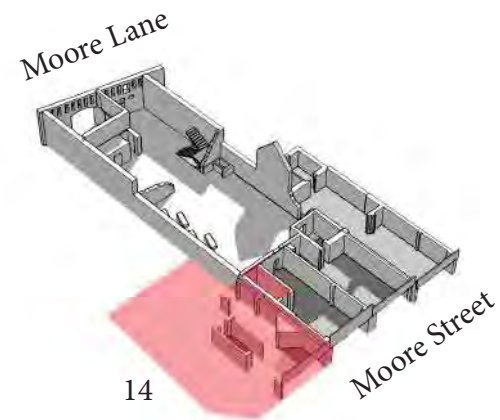
Topos Bookstore Cafe in Ridgewood, Queens



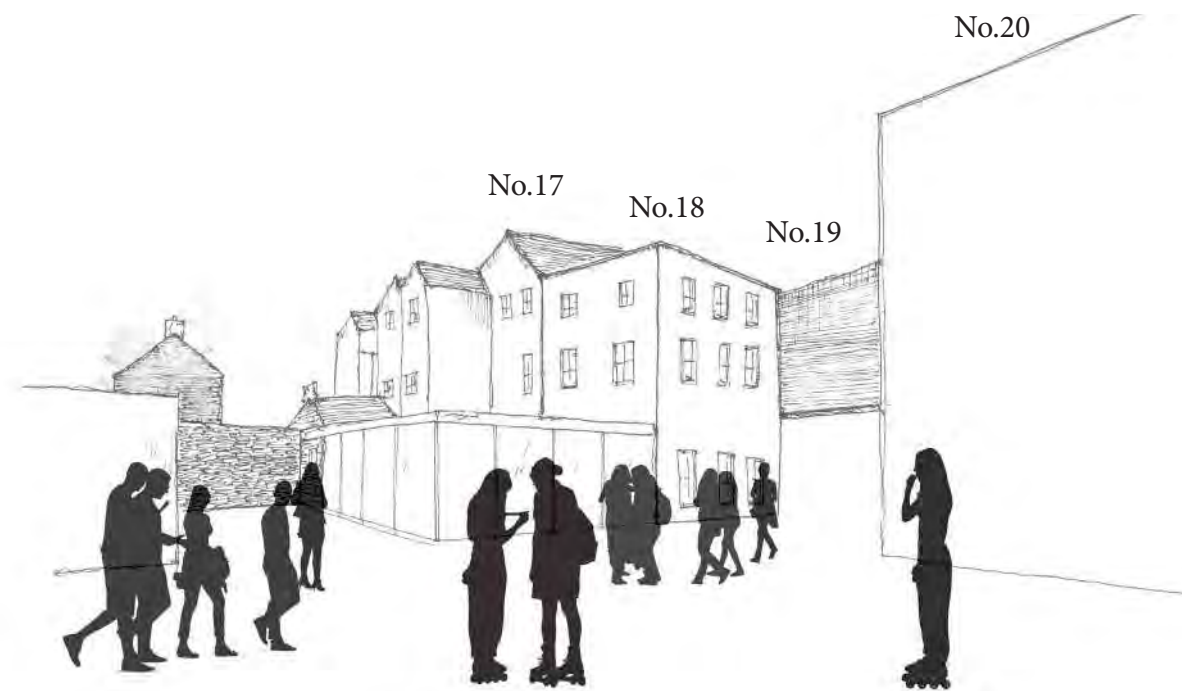
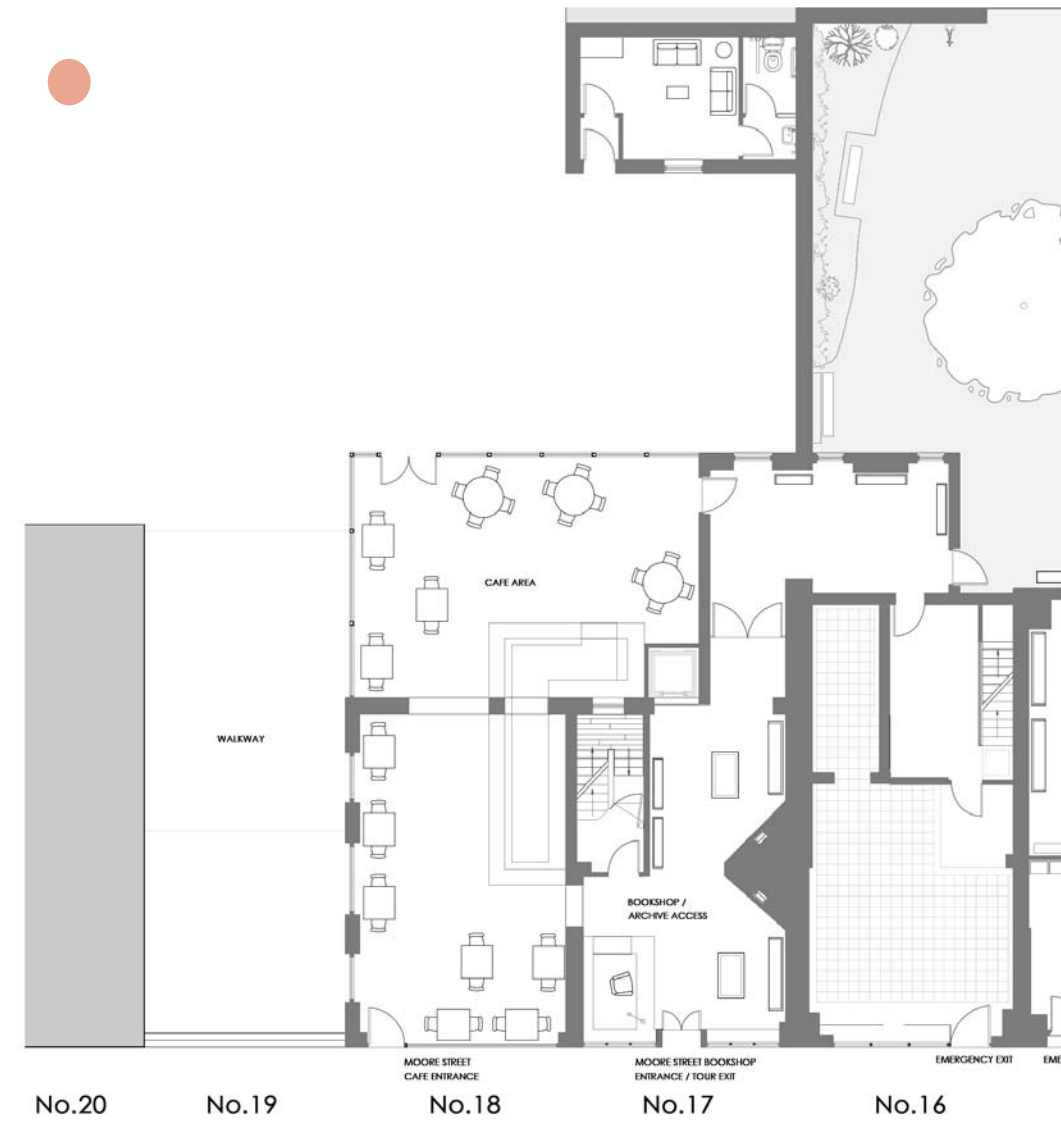
Existing Condition No.17



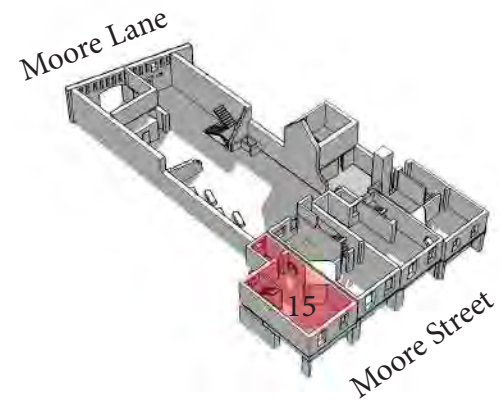
Interior of No.17 - When the weather may not permit entry to the backyard, a cafe and book shop is provided for contemplation and rest. However, on group request, a tour could continue to exit onto the new square and make a promenade to the location of surrender.



Public Market Square - Baldwin Park - Orlando, Florida



View to the back of No.17 and the newly built No.18 from the new urban square. No.19 is fully demolished however, a new parapet connects No.18 and 20, a gesture towards the 'add-on' parapet heights of the national monuments while also introducing a height limit for vehicles passing through and most importantly respecting the 'breaking' of the historical Moore Street terrace.



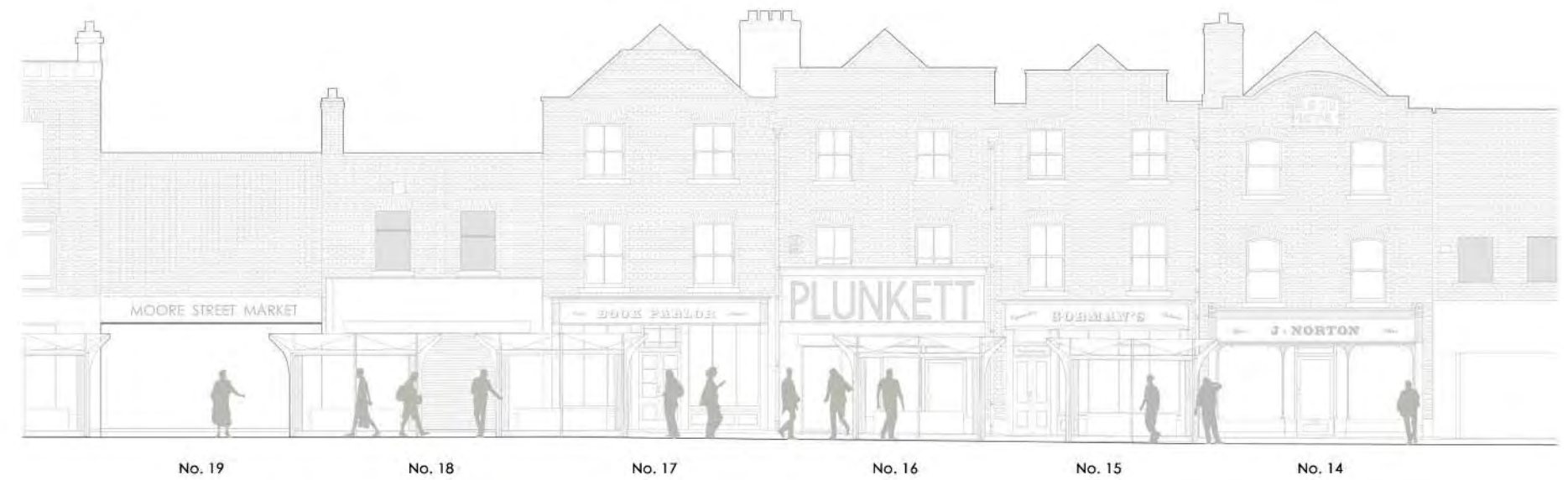
Moore St existing streetview

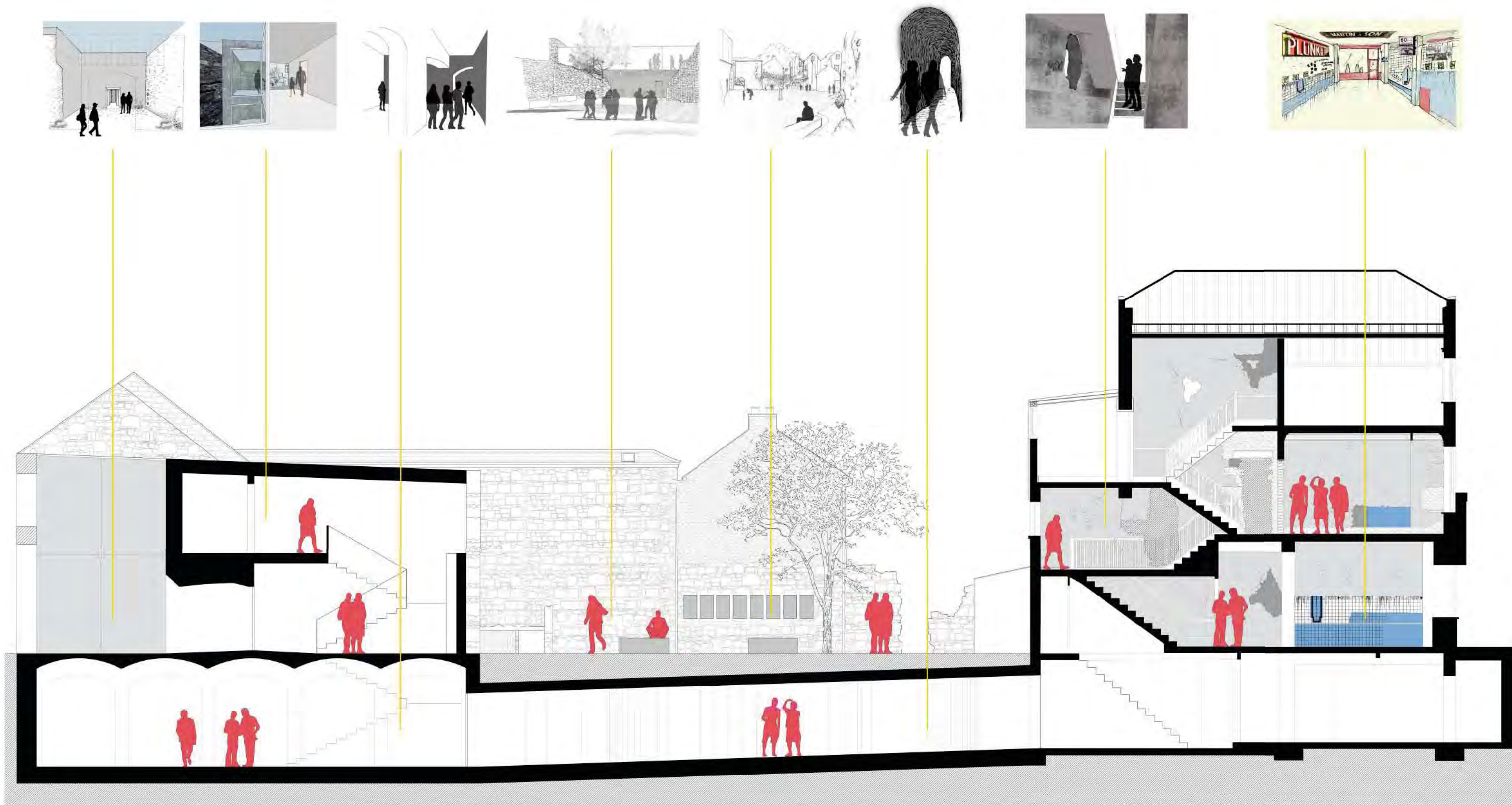


Irish Architectural Archive - Archway into Anglese Market



For individuals or groups whom would like to know more in depth information on the events, buildings or perhaps the surrounding areas, an archival space is provided on the first and second floor of No. 17.

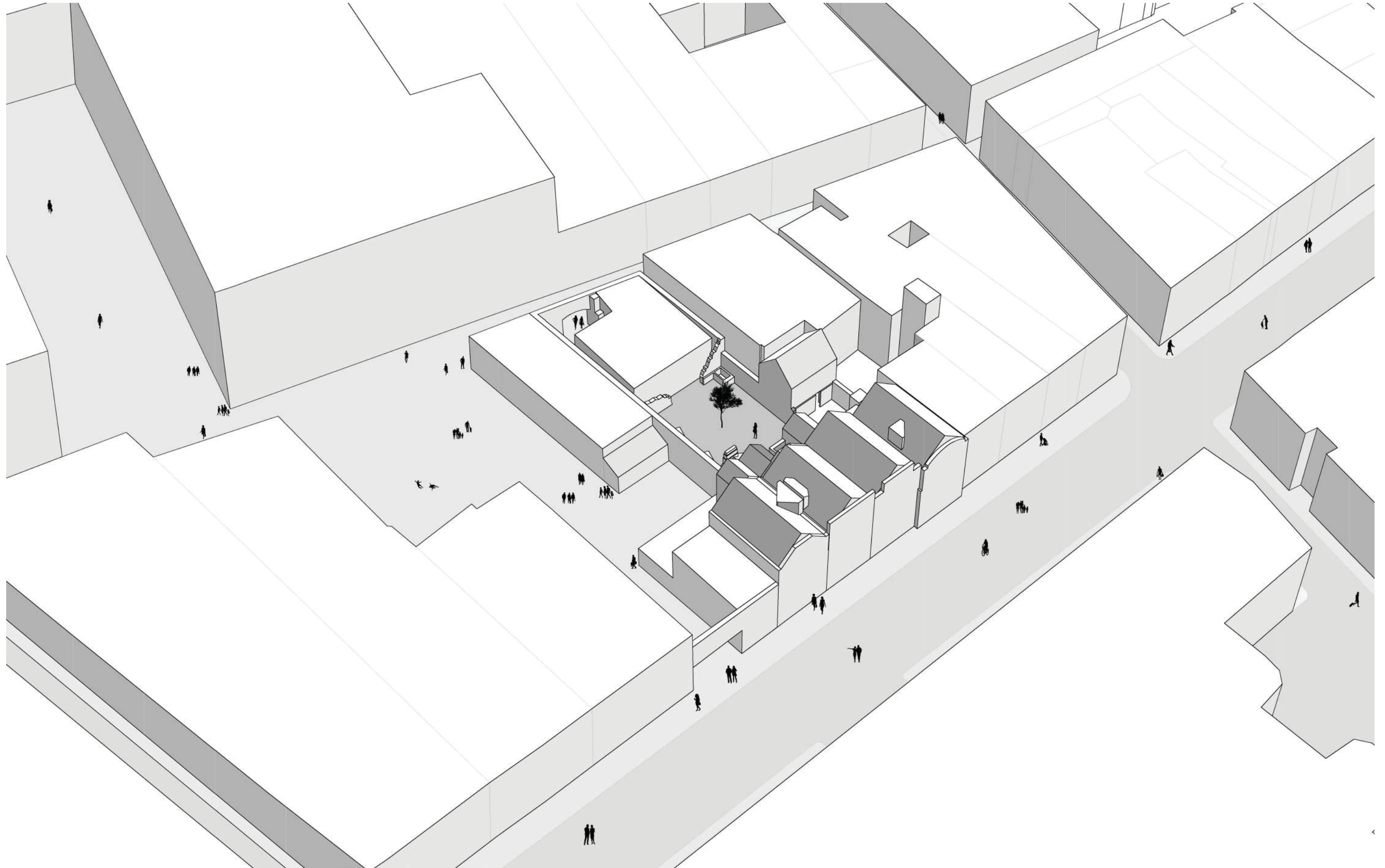




No.16 Looking Towards Henry Street

Sectional view of new inserted building showing cellars, courtyard and No.16 as it is in its current condition

Aerial View of Proposal in the Context of Moore St



Conclusion

From the outset and throughout this project we have been given significant insight into the multiple layers of history, context and background surrounding the site and its significance as a national monument. We have immersed ourselves within the vast quantity of fascinating and insightful historical material surrounding the site having researched numerous articles, extracts, archival material and reports relating to the area through our in-depth research.

We have also been significantly engaged with many parties associated and intertwined with the national monument site, having met with many knowledgeable individuals varying from historical, conservational, academic, departmental, archaeological and curatorial spheres and interest groups associated with Moore Street.

This information and input was critical to capture not only the history and significance of the site and buildings but also to capture a glimpse of the lives and values of the previous occupants, and the events which occurred within and surrounding the buildings and site, and to how an experience would evoke an emotional response in order to translate this.

Our primary objective, in designing this informed project was to allow a visitor to be immersed within an experience which would capture this depth of emotion and the range of individuals and ideologies present both before, and at time of conflict. The perspective of citizen and soldier would be portrayed, with subtle gestures towards one another. Evoking a sense of experience, mood, tone, atmosphere and involvement for visitors to the proposed project, the audience becomes immersed in the journey, striking a sense of juxtaposition and experience.

For us as students this was a fully immersive experience, introducing us to new fields of practice, backgrounds, architectural design approaches and a great level of historical research, equipping us with a greater overall understanding of not only the significance of the site but the multiple layers, processes, consultations and areas involved in architectural projects of such importance as this.

We thank all those who have contributed to our learning and discussion, throughout the project, for their shared thoughts, opinions and experiences which have been intrinsic in informing our project proposal for the national monument site.

We would also especially like to thank Emma Geoghegan for her unequivocal devotion to the project and for affording our group this extraordinarily significant learning and design opportunity, which has been a highly valued experience for us all, which would not have been possible without the significant hard work and guidance of our project tutor.

“What is history? An echo of the past in the future; a reflex from the future on the past.”

- Victor Hugo



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