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## CONTENTS

List of Photographs .....	5
Introduction .....	6
Chapter I – The need for Art in Public Places .....	8
Chapter II – Commissioning Procedures .....	10
Chapter III – The % for Art Concept .....	12
Chapter IV – Concerns Involved in Obtaining Art Works .....	16
Chapter V – Public Art Works in Dublin .....	22
Summary and Conclusions .....	43
List of Concerns and People Interviewed .....	45
Bibliography .....	46

\*Footnotes follow at the end of each chapter.



## LIST OF PHOTOGRAPHS

Figure 1	Crechtheurs, Athens .....	7
2	Queen of Ramses Temple, Egypt .....	7
3	Capitoline Hill, Rome .....	7
4	La Grande Vitesse .....	13
5	Alderbar II .....	17
6	Untitled .....	17
7	Alderbar II .....	24
8	Tree .....	26
9	Untitled .....	28
10	Cactus .....	30
11	Legend of Cuculann .....	32
12	Children of Lir .....	34
12a	Children of Lir initial study .....	34
13	Wolfe Tone .....	36
14	Famine .....	38
15	W. B. Yeats .....	40
16	Tomas Daibis and Fountain Figures .....	42



## INTRODUCTION

Works of art have been used to complement architecture since the beginning of written history, and wonderful examples are to be seen all over the world. The early Greeks when building the Crechtheurs in Athens, substituted sculptured maidens for columns (Fig. 1). At Hadrian's Villa in Pompeii magnificent wall frescoes and floor mosaics which one time enhanced their surroundings, have with remnants still existing today. Sculptured reliefs are to be found in some of Egypt's 4,000 year old limestone walls (Fig. 2), and in Persia, structures were infused with geometric patterns of decorative brickwork. Art pieces were created for many reasons i.e. religious concepts, hero worship, social demands or for pure estheticism. The art piece was placed where it would become an integral part of the environment of a building.

During the Renaissance art and architecture were inseparable, sometimes having their source in one creative genius, one good example is Michelangelo who was Rome's chief architect and it was him who was responsible for redesigning Rome's Capitoline Hill (Fig. 3). In doing so he designed three palaces to frame a plaza. In the middle of the square he placed an ancient Roman equestrian statue (for which he designed a base) which served as a focal point. Rows of statues were placed on top of the building's balustrades. He also conceived a fountain, two grand stairways and additional works of art to complete the harmonious complex. The result has been referred to as the most imposing civic centre ever built.

Although contemporary buildings are often wonderful feats of engineering and marvels of construction, they often appear dull, monotonous, lacking in character due to the emphasis placed on their functional utility. The hard, clean and functional look of contemporary architecture can be softened or humanised with the careful introduction of art pieces, i.e. sculpture, paintings and murals. The spaciousness and simplicity of many contemporary buildings create a demand for harmonious art pieces to enhance and complement them thus creating a favourable environment and allowing citizens from every walk of life to appreciate, enjoy and become more aware of art. The integration of art and architecture can be found all over the globe and Dublin is no exception.

This thesis examines and discusses several facets of contemporary public art pieces in Dublin. It explores the need for public art pieces and the part these pieces play in enhancing the environment. More particularly, the thesis will discuss some procedures that are employed in the acquisition or commissioning of public artworks. A selection of public artworks is made for comprehensive discussion, with particular reference to the concerns which were responsible for erecting them. Along with this analysis, the personal view and opinions of the writer on several public art pieces in Dublin will form an important part of the thesis.





Fig. 1

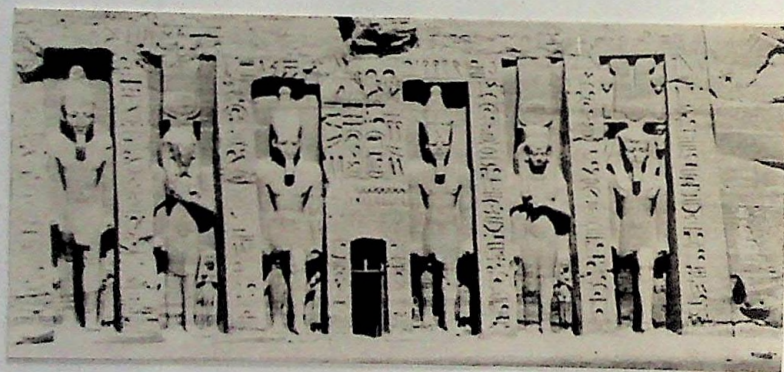


Fig. 2



Fig. 3



## CHAPTER I

### The need for Art in Public places.

Dublin environment, like that of other cities is constantly changing, due to the introduction of modern architecture. Streets can change drastically when hoarding is removed from building sites, to expose gleaming new buildings.

Modern architecture can sometimes appear bleak, monotonous, and inhuman, one cause of this may be the emphasis being placed on their functional utility, rather than aesthetic considerations.

Functional starkness can often be softened successfully with the integration of art works with the buildings, i.e. sculpture, paintings, murals, etc. It is the author's view that buildings need to be brought closer to human experience and scale, because they may indirectly affect the lives of people. Winston Churchill described the importance of the physical environment in moulding human values when he said "We shape our buildings and our buildings shape us."<sup>1</sup> Clifford Moller, author of the book, *Architectural Environment and Mental Health*, states,

Architecture exerts a personality made up of the dynamic relationship between its physical structural elements and its effect on the people who use it. In attempting to solve the problems of our cities, we cannot separate the behaviour of men from the spaces in which they live.<sup>2</sup>

Public art works can compliment and enrich buildings, and also create a pleasant atmosphere and environment for the public. Art therefore becomes part of everyday life and is not isolated in museums and art studios. Schools are most people's first experience with a public place. It is in these educational institutions that the pupil can be made more aware of art. If art works exist in and around the school the pupil will hopefully realise that this is a beneficial part of his environment and may come to expect it in all public places. Having experienced art from an early age, this awareness may remain with him throughout life. A letter from a citizen, to a Baltimore newspaper in 1963 states,

If we improved our schools with art and the students were made aware of their beauty, they would take a pride in their schools and I believe this pride properly inculcated would lessen the vandalism in the schools. We can live without art, but not so well.<sup>3</sup>

The campus is an ideal place for the student to be exposed to art in all its forms, with the pressure of art hopefully becoming a necessary part of his life. Students, as future leaders, could have a strong influence in their communities in building an environment where art plays a significant role.

It is the author's view that art should reach every citizen in every walk of life. There could not be more appropriate places to afford people the pleasure of experiencing art than our public and civic buildings.

It is refreshing to see a large amount of business concerns becoming involved in integrating art pieces in their building. Not only does this interest create a favourable image for them, but it also contributes to the cultural life of the community by visually enhancing the buildings. The people who are responsible for controlling towns should play a big part in enhancing them with art works, Henry Moore\* states,

They should look upon their responsibility in regard to art works the same way the head of a household thinks of the environment in which he wants to raise his children, he wouldn't want to have a house without pictures, without ornaments, without carpets, without a garden if he can have one. He should try to create a varied and interesting place for his family. I think that the authorities whoever they are should look upon towns as though they are creating a house for the inhabitants to enjoy and live in.<sup>4</sup>

\*The renowned English sculptor.

In schools, historical murals and other art forms add to the background of students in encouragement of art studies. In hospitals, art can have a therapeutic value for patients and their families. In public buildings it can help reduce the pressures of daily routine by focusing attention on provocative art forms. In cities plazas and parks, works of art can be a constant source of enjoyment for a multitude of people for whom this is often their only exposure to art, as well as a beginning for further interest and exploration.

## CHAPTER I FOOTNOTES

1. Architectural Environment and Mental Health. Clifford B. Moller. Horizon Press. N.Y. 1968. Page 54.
2. % for Art. Dennis Green. Western States Arts Foundation USA 1976. Page 18.
3. % for Art. Dennis Green. Western States Arts Foundation USA 1976. Page 19.
4. Sculpture and the Environment. David Finn. Thames and Hudson. Lon. 1977.



## CHAPTER II

### Commissioning Procedures

It's pleasing to see art works in and around public buildings, but great care should be taken in insuring that a compatible art piece is erected to enhance rather than detract from the environment. Art pieces should not be treated and used as "space-fillers". If the space-filler view is adapted the result can be disastrous. Sometimes the commissioning party elects a selection jury to select an artist on art piece. Its very important that this jury are not elected because of their status within the organisation. Instead a good cross-section from all levels as well as some public representatives should be appointed to select a suitable artwork. In a lot of cases its normally the architects who are responsible for acquiring suitable art pieces.

The good architect when designing a building for a specific place will get to know the area very well and work towards improving the environment of the community. Ronald Green, author of the book, *The Architects Guide to Running a Job*, has this to say to architects,

You have a duty to advise your client very carefully, on artworks. These artworks should not be conjured into a buildings as space-fillers. They must emerge as a requirement and be fully integrated into the design.<sup>5</sup>

Ideally artists should not be commissioned solely on the basis of reputation or potential. While the desire to reward and encourage the artist is of value, the main objectives should be to fit the appropriate artist to the kind of art best suited to the environment in which it will be placed. The three main methods of acquiring an art piece for a public place on building are: 1. purchasing a completed work of art; 2. commissioning a specific artist to produce artwork, and 3. holding a competition or requesting project proposals to produce artworks for a specific site.<sup>6</sup>

Although all artworks are ultimately "purchased" from the artist, the word purchase, as it is used in category 1, is meant to show the difference between a direct purchase and selecting an artist to create a new work on contract or inviting an artist to submit a competitive proposal along with other artists outlining a possible new work for a specific location.

Using the "purchase method" the selection jury or architect, selects a completed artwork from the artist, therefore the final design is already known and willingly, accepted. This technique is the least hazardous and most reliably controlled, but it may offer less chance for integrating the art with the architecture. It also provides almost no opportunity for broad participation in the creative process. Although it is often possible to successfully match a work of art and its surroundings, purchased art is usually treated as a separate visual element, because it was not designed for a specific site.

To employ the commission method the selection jury or architect chooses a particular artist to produce an artwork. In selecting a specific artist they must be familiar with other artworks produced by him. Making sure that his "style" is compatible to the area they want the artwork erected. Having carefully examined and analysed the artist's existing artworks, and being happy with his style of expression, they commission him. Once commissioned the artist will submit scale models and sketches which are examined and considered by the selection body who may make some suggestions i.e. to have the artwork bigger, smaller or sloping left or right. When the final model is agreed upon by all concerned, the artist will then proceed in producing the specific artwork.

The competition method offers many of the benefits of both the purchase and the commission techniques. Artists are invited to submit proposals for a specific site. The selection jury will then choose a compatible submission and inform the artist who then proceeds with the artwork. One good advantage of this method is that many creative and imaginative ideas can result from the competition and young and unestablished artists have the chance to be seen whether or not their works are selected.

When an artist is commissioned it is important that the selection jury keep in touch with him during the period it takes to complete the artworks, especially in the beginning when the general character of the composition begins to take shape. It may happen that the artist may change the concept quite radically on his own. Even though he should have freedom to develop the theme, the concept needs to be kept within the total architectural composition. The jury should visit the artist's studio periodically so that they can discuss any problem which may occur.

The artist when commissioned to design an artwork for a specific environment, must plan his work to be compatible with its surroundings. There should be a perfect marriage between the building and the artwork, with each still retaining its own identity. If enough care and thought is maintained by the client and artist, the results can be very rewarding, not only for the artist and client but more importantly for the people who use the building.

## CHAPTER II FOOTNOTES

5. The Architects Guide to Running a Job. Ronald Green. The Architectural Press. Lon. 1972. Page 37.
6. Information obtained from interviews conducted by the author, with Artists and Architects.



## CHAPTER III

### The % for Art" Concept.

"% for Art" bills have been enacted into law, in many countries. This legislation allows a small percentage of the cost of each public construction project to be used for artworks. The usual procedure involves a budgetary allowance for art of 1% of the total construction cost of all civic architecture. This requires the architect to enrich the plan for his total environment with appropriate art peices either inside or out. The 1% for art plan is employed in France. In Hamburg, Germany, the allowance ranges between 1% and 2%. A standard 2% of the total construction cost of public projects is employed in the city of Amsterdam.

America too, has the "% for Art" concept in a number of States. For example, Baltimore has spent well over one million dollars incorporating art into its municipal architecture. Washington's law stipulates that a ½% of all state-financed new building constructions must be allocated for art. Hawaii, which passed a law in 1967, has spent over one million dollars on art since the programme began.

So far new "% for Art" legislation has been introduced or is currently on the drafting boards in more than half the States of America. The principal reason for increasing government involvement seems to be a deep recognition that art and cultural development are vital to the health of a nation and the vitality of its towns and cities. In support of this, David Rockefeller of the Chose Manhattan Bank has stated,

Diminished cultural activity can bring economic chaos to a city, affecting not only businesses specifically dependent on tourism such as hotels, restaurants and stores, but all commercial enterprises.<sup>7</sup>

Since President Johnson signed the National Endowment for the Arts, into law in 1965, US chief executives have continued to support the arts. In 1975 on the 10th anniversary of the Endowment, President Ford said,

It has been a wonderful experience for me to go from one who had little or no appreciation or support for the arts to one who has learned that the arts can be very important, very vital in a community and I think in a Nation.<sup>8</sup>

President Ford who was less than enthusiastic about federal funding for the arts when the idea was first conceived has now come to believe in the value of public art. After seeing the effects of Calden's La Grande Vitesse in his home town of Grand Rapids (Fig. 4), he admitted that the sculpture,

really helped to regenerate the city.<sup>9</sup>



Fig. 4



Governments can and may take steps to safeguard their nations cultural activities and stimulate the healthy development of its cities. Supporting public art is a logical direction, and the “% for Art” concept offers a simple but effective mechanism to enhance the community and develop their nations artists as well. An important link, since without the artist, cultural development is not possible.

In countries where legislation has been established, it has primarily been for three fundamental reasons: (a) to add new dimensions to the public environment, (b) to help foster culture and the arts generally, and (c) to aid the personal development of artists and craftsmen.

To develop support for the “% for Art” law, it usually takes good backing to get such a bill through the legislative process. Interest in the idea should originate with broad based grassroots support and have the approval and backing of professional architects and artists. It is advisable to form a steering committee which also embraces representatives from local institutions such as museums, art schools, colleges, and universities. Added to these should be representatives of local business, civic leaders, directors of department stores and civic groups and clubs. The backers of “% for Art” will need to use the same lobbying techniques and the same type of sales campaign as for any other legislative action. The fact remains that this bill will have the same problem in being accepted by the governing body as any other bill.

Although no “% for Art” legislation exists in Ireland, it may hopefully, some day be enacted into law. Last year a report was issued by the European Communities called *Community Action in the Cultural sector*.

The report was discussed by the Joint Committee on Secondary Legislation of the European Communities. In the course of the discussion it was ammended by Ruairi Quinn T.D. It reads,

### Amendments

#### 1. New Paragraph

Before paragraph 48 to insert a new paragraph as follows:

“Community patronage has already been provided for a Community Youth Orchestra. In the Joint Committee’s view this patronage should be extended to the theatre and the visual arts. The Joint Committee welcomes the suggestion that the National Museums of the Member States should establish “European Rooms”. In this context, the Joint Committee suggests that Member States should facilitate each other in the return or exchange of historical objects that are central to their cultural and artistic history.”

—Deputy Ruairi Quinn.

#### 2. New Paragraph

Before paragraph 49 to insert a new paragraph as follows:

“The Joint Committee feels that measures should be introduced, with Community assistance, to ensure that new buildings, normally used by the public make provision to the public display of works of art such as sculpture, painting, murals. A percentage of the construction cost, ranging from 1 to 3 per cent, should be provided for this measure and the cost should be tax deductible.”

—Deputy Ruairi Quinn.<sup>10</sup>

The report and ammendments were discussed and accepted by both houses of the Oireachtas, although accepted, it has no binding force at all, it is merely the opinions of the Joint Committee.

In a report for the Arts J. M. Richards stages;

Firms have also commissioned wall paintings, sculpture and tapestries for their own buildings. Local authorities have been less enterprising in this direction, perhaps because the cost of works of art for their buildings comes out of public funds. They would be encouraged to be more regular patrons if a law were to be passed (such as exists in other countries) allowing local authorities or even requiring them to spend, say, one per cent of the cost of every new building on works of art for its embellishment.<sup>11</sup>

### CHAPTER III FOOTNOTES

7. % for Art. Dennis Green. Western States Arts Foundation USA 1976. Page 22.
- 8/9. % for Art. Dennis Green. Western States Arts Foundation USA 1976. Page 24.
10. Information obtained by the author during the course of an interview with David Kavanagh, Arts Council of Ireland.
11. Provision for the Arts. J. M. Richards. The Arts Council of Ireland and Colouste Gulbenkiam Foundation 1974/75. Introduction.



## CHAPTER IV

### Bank of Ireland

#### Concerns involved in obtaining artworks.

The Bank of Ireland in its Head Office, Dublin, housed a remarkable collection of contemporary Irish art works. Many people were involved in selecting the art work, but Ronals Tallon (designer of the building) and members of the Bank's Architects Department played a leading role. In the Bank's catalogue of the works of art, Anne Crookshank in the introduction states,

The involvement of the architects in the collection has resulted in one more rare feature: the close integration of the paintings and sculpture with the architecture. The simplicity of the materials used throughout the building — granite, brown oak and undyed wool carpeting — demanded the addition of works of art, and as a building it would have been as incomplete without them as it would be without the people who work in it.<sup>12</sup>

The only art piece commissioned for a specific position inside the building is a tapestry in the entrance hall, which was designed by Patrick Scott. The two pieces of sculpture which are to be found outside the building, one in the forecourt and one in the James Street East flank of the building (Fig. 5). The piece in the forecourt is by Michael Bulfin and is an angular and linear construction of yellow painted steel which stands 19ft high. John Burke is responsible for the other piece which is of a curved oval nature and is red painted steel, with its curve rising 25ft above the ground (Fig. 6).

To acquire these two pieces the Bank invited four artists (with whose works they were familiar) to submit proposals for an integrated art piece.<sup>13</sup> After careful consideration and thought the architects selected two proposals one from Michael Bulfin and the other from John Burke. Models were made and after some suggestions and modifications work was carried out on the final art pieces. (These pieces will be discussed in a later chapter).

As for the collection inside the building, some art works were selected from exhibitions where exceptionally fine works were to be found, and were carefully integrated within the building. In other cases talented artists were commissioned to produce artpieces, because of their style of expression being compatible to the environment of the building. This very fine collection is still growing and is a marvellous example of patronage for the visual arts in Ireland.





Fig. 5

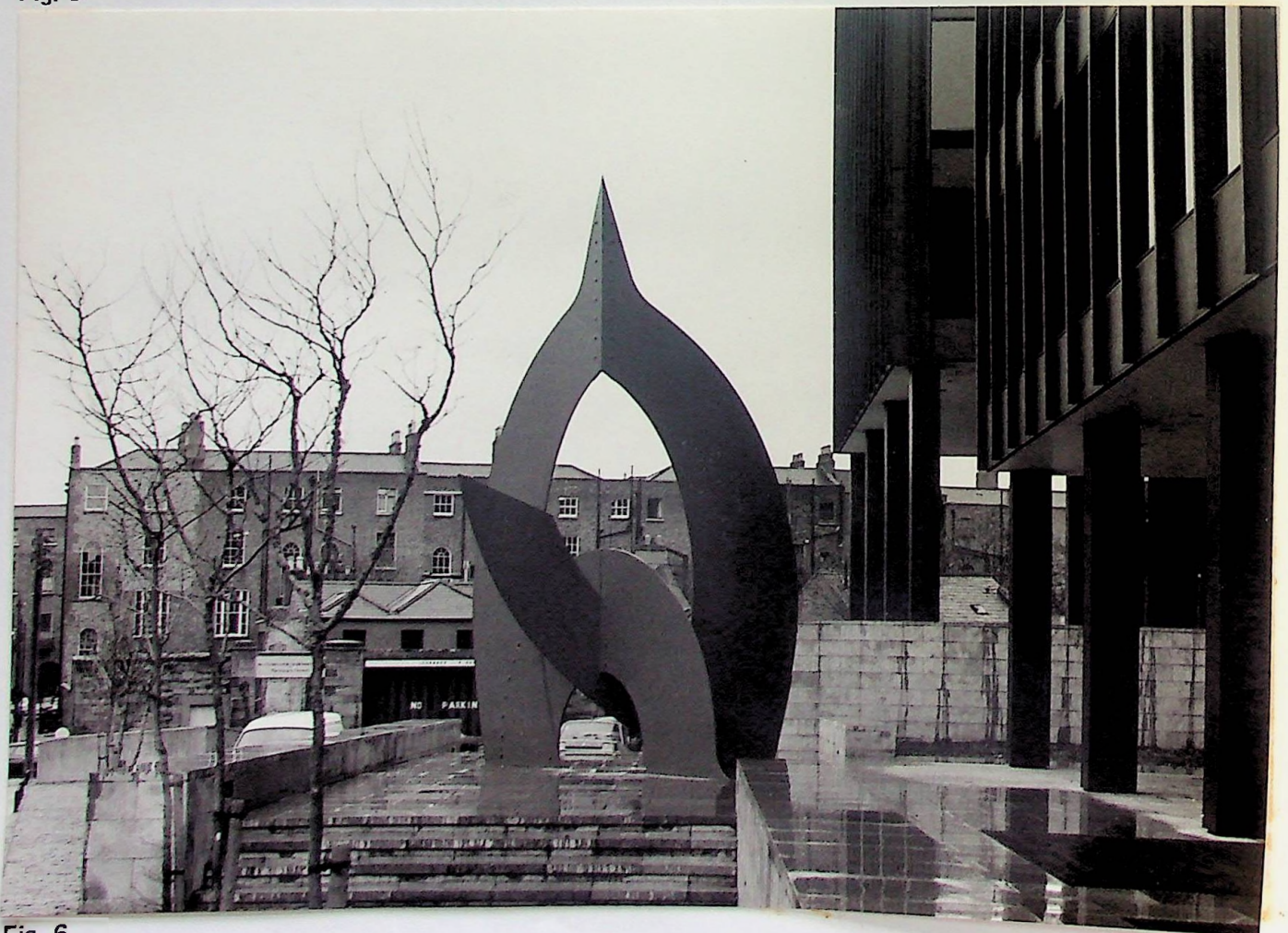


Fig. 6



## SETANTA CENTER

The Setanta Center Complex, Molesworth Street, Dublin, was designed by the architects, Tyndall, Hogan, Hurley. The following three works of art are to be found there; A batik by Bernadette Madden, A mosaic by Desmond Kinney, and A sculpture by the late Gerda Frommel.

Madden's batik hangs inside the main hall, where it successfully enhances the decor. Outside, across from the main hall exists a wonderful mosaic by Kinney, which covers a wall 30ft long. Some yards south of the mosaic, a sheet steel sculpture by Frommel is found close to the building.

In selecting and commissioning the artists to produce the works, it was the owners of the Setanta Center, Hardwicke Ltd., who chose Madden and Kinney, in this case because they were familiar with the artists' work. Frommels piece was selected from an invited competition, inviting three artists to submit scale models. In this case it was the architects who ultimately chose Frommel and commissioned her.<sup>14</sup>

The architects Tyndall, Hogan and Hurley, advise all their clients to incorporate art into their building, and also advise them as to where they should be placed. So far, they have been quite successful, as a number of art works are to be found in most of their buildings in Dublin.

## SCOTT TALLON WALKER ARCHITECTS

The policy of combining art and architecture is maintained by Scott, Tallon, Walker architects, Merrion, Square, Dublin, who have a long history of integrating art in the buildings they have designed. As previously stated Ronald Tallon played a large part in acquiring the Bank of Ireland collection.

Robin Walker designed Wesley College and placed a mural by Patrick Scott in it. He was also responsible for designing the new restaurant in U.C.D. where a piece of sculpture by Brian O'Doherty is to be found in the courtyard. Murals by Robert Ballagh are also displayed inside. Michael Scott in a new magazine, *Art about Ireland*, says,

An architect should be concerned with both painting and sculpture as well as architecture. All architectural students should be forced to go to every exhibition of painting and sculpture. It is essential to train the eye in aesthetic values and appreciation and I would make the students write a short composition on each exhibition so that their critical and aesthetic faculties would be fully extended.<sup>15</sup>

### ARTS & SOCIAL SCIENCES BUILDING TRINITY COLLEGE

The collection of art works which are in the new Arts and Social Sciences Building, Trinity College, Dublin, were acquired from exhibitions of leading Irish artists and incorporated into the building. Individuals donated some and the architecture Ahrends, Burton and Konalek plus consultants provided others. The result is a very fine collection of art works, some intended to complement the architecture and some acquired for their individual merit. The architects placed them where they would best enhance the environment.<sup>16</sup>

The collection includes works by Norah McGuinness, William Scott, Louis le Brocquy, Robert Ballagh, Patrick Collins to name but a few. A banner by the American pop artist Roy Lichtenstein, hangs in the library. In the lower concourse of the building there is a piece of sculpture by the late Genda Fromel and outside the building, in the Fellows' Square is a piece of sculpture by the late Alexandra Calder. Apart from the sculpture by Calder and the banner by Lichtenstein all the works in and around the Arts block are by Irish Artists. In another part of the campus, Library Square, a very fine work by Henry Moore is to be found.

Trinity College is a very good example of the way in which art can complement and enhance architecture in Ireland.



### THE PURCHASE OF ART WORKS AT ½ PRICE

The Arts Council of Ireland have in operation a scheme which enables certain approved concerns i.e. state sponsored bodies, local authorities, public galleries, schools, hotels etc., to purchase art works at half price, provided the total cost of the art work does not exceed £2,000 in which the arts council will pay one half. The arts council will pay up to £2,000 maximum per annum to an approved concern for the purchase of art works. The conditions governing the council's scheme are:

- a) The art works are approved by the council;
- b) The council does not pay for any transport costs;
- c) The art work is displayed in a place visited by the public;
- d) The art work is by an Irish artist, i.e. Irish citizenship, one ordinarily resident in Ireland.
- e) The purchaser takes out an insurance policy on the art work, up to the full replacement value, in the joint names of himself and the arts council, and he pays all premiums.
- f) The purchaser takes necessary care and attention to protect the art work from damage or deterioration.

If at some later stage the purchaser wishes to become absolute owner of the art work, he may buy out the Arts Council's interest by paying them 50% of the full market value of the art work at that time. On the other hand, if the purchaser wishes to sell the art work, the council may agree to such a sale providing that each party receives 50% of the price realised by the sale of the art work.

So far quite a number of approved concerns have availed of this scheme i.e. schools, hotels and in some cases public houses. This scheme is a great incentive for concerns to embellish their premises and buildings with art works. These concerns can also avail of the expert service of the Arts Council who will advise the concern (if they wish) as to the placement of the art in the building. One objective of this advice is the careful integration of art and architecture.

The Arts Council also have in operation an art "lending scheme" to certain bodies. The council have a large collection of art works, acquiring these from exhibitions by leading Irish artists. Approved concerns may view this collection and select one, providing it is displayed in a public place. The concern may borrow it for two years maximum. On completion of the two year period, the borrower must return the art work to the council. The concern if they wish, may re-apply to borrow the same piece for another two years, that is, providing no other concern has applied to borrow it. In some cases the borrowers have applied to buy the art works, availing of the "purchase of art works at half price" scheme, for which they pay 50% of the full market price.<sup>17</sup>

#### CHAPTER IV FOOTNOTES

12. Catalogue of Works of Art. Bank of Ireland. Page 1.
13. Information obtained by the author, during interview tih Neil Monaghan, Architect Bank of Ireland.
14. Information obtained by the author during interview with Architects Tyndall, Hogan, Hurley.
15. Information obtained by the author from interview with Scott Tallon Walker, Architects.
16. T.C.D. Arts and Social Sciences Building. F.S.L. Lyons. Provast. Page 3.
17. Information obtained by the author from David Kavanagh and Paula McCarty, Art Council of Ireland.



## CHAPTER V

## Public Art works in Dublin

A number of public art works in Dublin are discussed by the author in this chapter. The author investigated the bodies who were involved in acquiring them, and what commissioning procedures they employed. He also analyses each work, and gives his opinions as to how successful they are in enhancing the environment. The works of art discussed, are as follows:

<u>Title</u>	<u>Sculptor</u>	<u>Location</u>
Alderbar II	Michael Bulfin	Bank of Ireland, Head Office, Baggot Street.
Tree	Edward Delaney	Lombard and Ulster House, Mount Street.
Untitled	John Burke	Bank of Ireland, Head Office, Baggot Street.
Cactus	Alexander Calder	Fellows' Square, Trinity College.
Legend of Cuculann	Desmond Kinney	Setanta Center.
Children of Lir	Oisin Kelly	Garden of Remembrance, Parnell Square.
Wolfe Tone	Edward Delaney	St. Stephen's Green, Baggot Street corner.
Famine	Edward Delaney	St. Stephen's Green.
W. B. Yeats	Henry Moore	St. Stephen's Green.
Tomas Daibis and Fontain Figures	Edward Delaney	Dame Street.

A bold massive sculpture is found in the forecourt of the Bank of Ireland's Head Office, Baggot Street, (Fig. 7). It was conceived by the Irish Sculptor Michael Bulfin. It is an angular and linear construction of mild steel. It is the largest work by Bulfin and is a development in a progression already established by him.<sup>18</sup> The piece which is 20ft high is painted yellow and is entitled *Alderbar II*. It is an expression in sculptural terms of the tensions and forces which have their origins in light, its reflection and refraction.

The trust and slope of the three highest forms, creates the concept of a powerful force of light plummeting from the sky and striking the ground. Bulfin has very successfully captured this impact, not only has he achieved this but he has also frozen it as it rebounds.

The piece contrasts in a very pleasant way with the horizontals and verticals of the building and the colour of the sculpture adds a further contrast with the brown and grey stonework and glass. The sculpture's reflection can be seen in the glass of the building adding a further dimension to it.

The piece is situated on ground level and forms a link between the viewer and the architecture. When installing the piece very careful thought was maintained as to where it would be best suited within the forecourt and the result has been very rewarding.



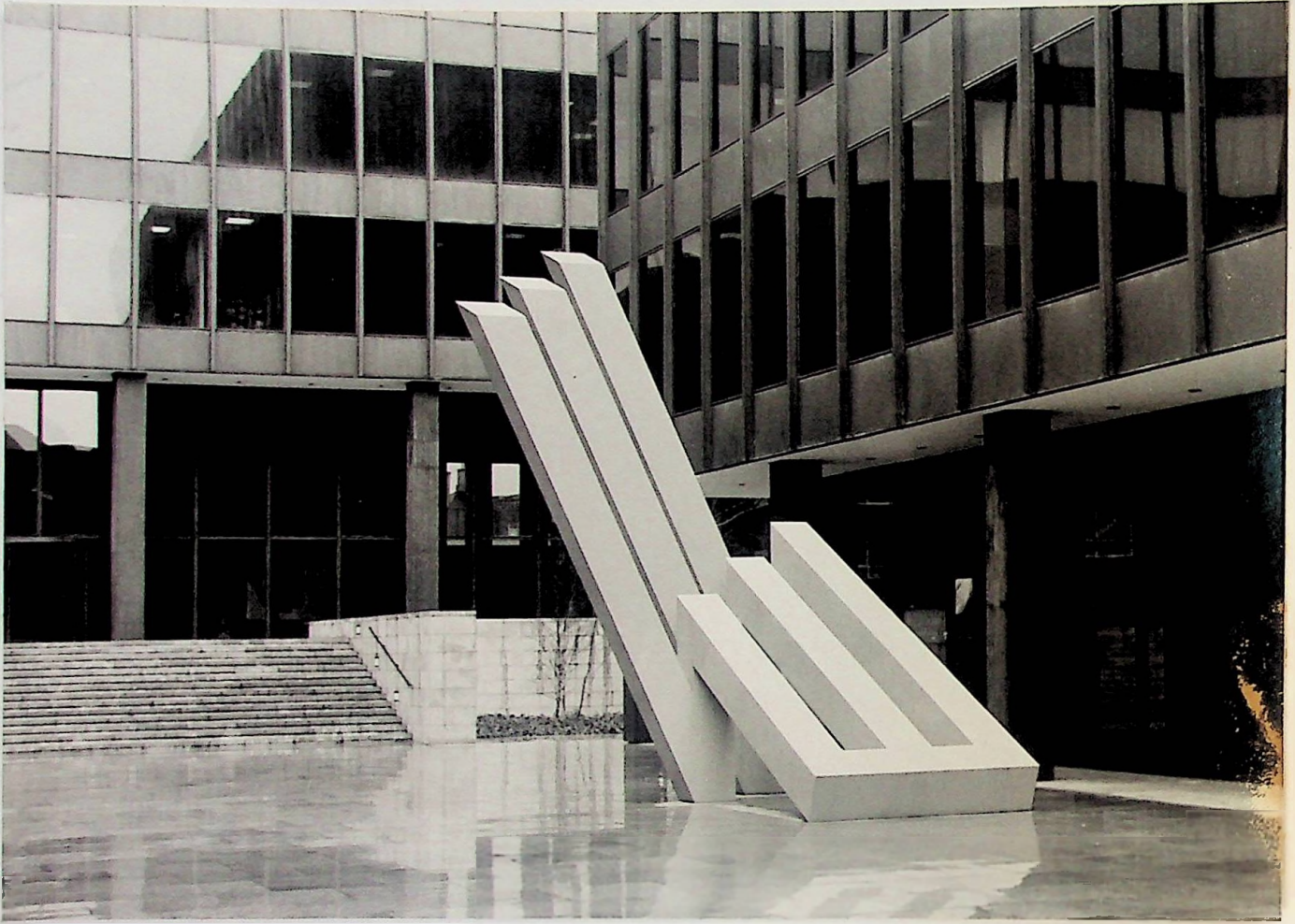


Fig. 7

Tree is the title of a piece of sculpture, which stands outside Lombard and Ulster House, Mount Street, Dublin. The architects of the building, Burke, Kennedy and Doyle, commissioned Edward Delaney to produce an art piece which would enrich the building and the environment.

Delaney responded with an abstract concept of a tree (Fig. 8), mainly because there are a number of trees in the building's vicinity. The sculpture stands about 30ft high and consists of numerous tubular steel poles. The poles angle outwards near the base and then project upwards. Some feet from the top there are several tubular steel cases arranged within the framework of the sculpture, on horizontal planes. The work is sited on a small granite base, and it has a number of granite stones arranged about it.

Originally the sculpture stood further out from the building, enabling the viewer to see more space between it and the building. Dublin Corporation reclaimed the area it stood on, to allow for a small footpath, hence the replacement of the sculpture.<sup>19</sup>

As a piece of public sculpture, its vertical planes emphasise the vertical structures of the building and it also enriches the environment. As a piece depicting thrust and direction does suggest growth and movement. The small tubular steel cases represent the fruit of the tree. Sadly because of it being placed back, it can only be seen from a few limited positions within the area.





Fig. 8



On the St. James Street, Cast, flank of the Bank of Ireland, Head Office, Baggot Street, there exists a very impressive piece of sculpture (Fig. 9). The work which is untitled was conceived by John Burke the Irish sculptor.<sup>20</sup>

The sculpture which is painted red, consists of a number of curved sheet steel forms rivetted together. The pieces curved form terminates at a point 25ft above the ground, but the work is scaled so that a large proportion of its shape remains physically close to the viewer. It is untitled.

The work consists of three shapes interlaced. The body or main part of it is shaped like a wishbone, and two half circular-like shapes bisecting each other are under it. The important plane of the overall shape is the half circular shape which projects outwards and upwards, creating a circular shape in the negative space. All the negative spaces are symmetrical, which adds a further dimension of movement. Another aspect of the sculpture, is that one could almost imagine a continuation of the sculpture underground, because not only is there an upward thrust but also a downward force, which seems to penetrate the ground it's on. The curved sheet steel structure contrasts with the vertical and horizontal planes of the building.



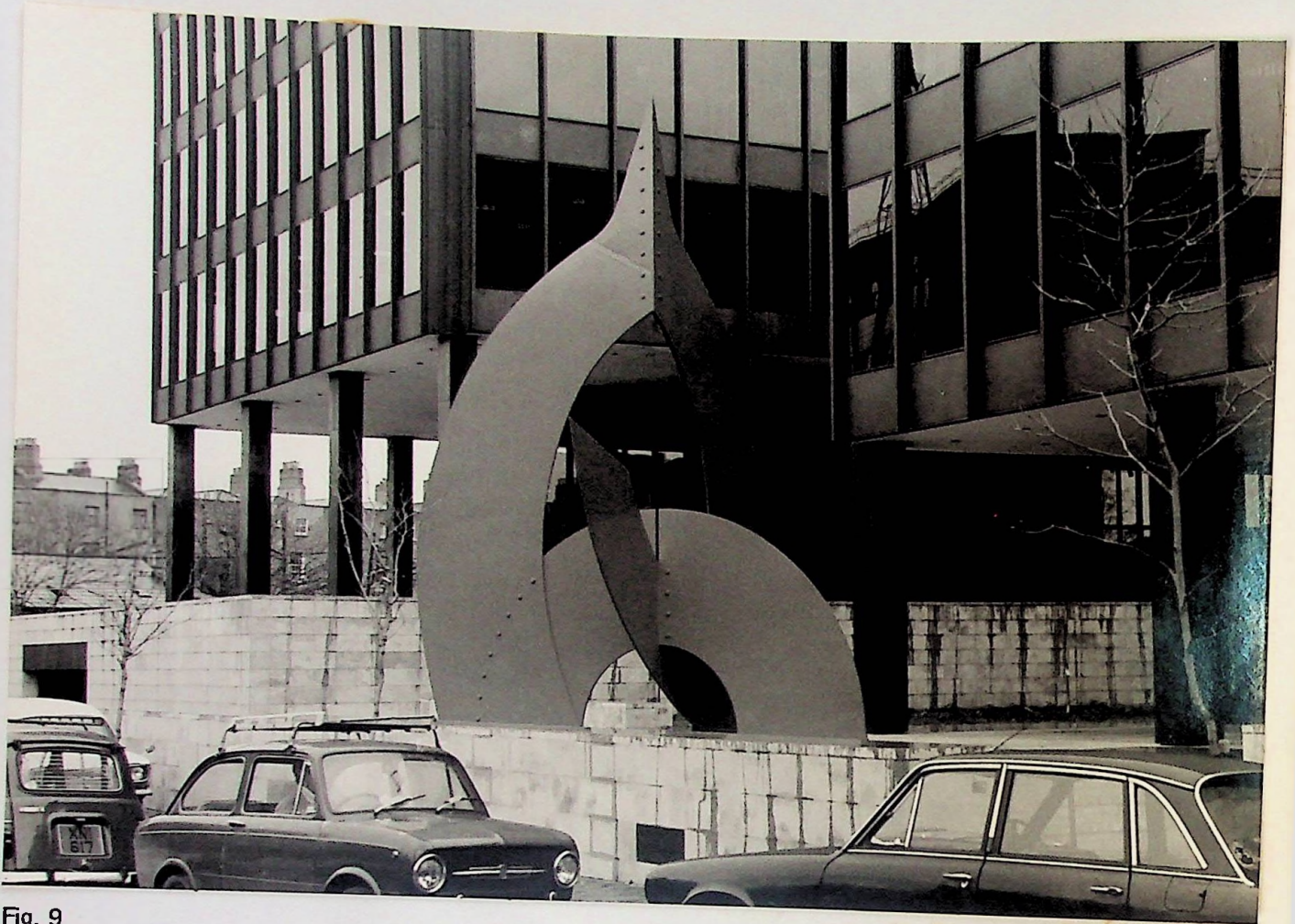


Fig. 9



**Cactus** is the title of a piece of sculpture by the late American sculptor, Alexander Calder which is installed in Trinity College Dublin (Fig. 10). Calder is celebrated not only for his mobiles and stabiles but also for the sense of fun in his many wire constructions. Some think his humour "trivialised" his works; others think it a rare and valuable feature in art. The piece was chosen by Paul Konalek, one of the architects of the new sciences building, and it is placed in the Fellows' Square, where it enriches the environment.

The sculpture is created in sheet steel (painted black) and has numerous pieces rivetted together. It stands about 15ft high. The piece is full of movement due to the number of curved and pointed forms emerging from it. Further shape and form is also created by the number of negative spaces in and around its overall shape.

The sculpture is standing on a circular arrangement of cobble stones (within the grass square) which accentuates further movement. Sadly the grass is now growing between the stones, and if the grass is not trimmed the sculpture will appear to be standing on the grass.





Fig. 10



A very large mosaic<sup>21</sup>, the work of Irish artist Desmond Kinney is situated in the public walk-through section in the Setanta Center, Dublin (Fig. 11). The mosaic which is in relief, measures approximately 30ft by 12ft. It depicts the legend of Cuculann (Setanta).

The mosaic consists of brown bricks, tiles and ceramic shapes pieced together. The work is quite colourful and brown is the predominant colour.

To depict various stages in Cuculann's life, Kinney used very basic and simple forms, which he pieced together. The pieces merge and flow with one another, creating figures which are relaxing to look at and inviting the eye to follow the lines (between each shape) and planes of the work.

One section of the mosaic depicts the battle between Cuculann and Ferdia (an enemy chief). They fought for three days and nights. They seemed equally matched in all respects, but finally Cuculann drew a Tiny sword from within his armours and killed the tiring Ferdia. Another section shows a raven descending on Cuculann's head as he slowly dies from wounds received in battle.

The overall effect of the mosaic is very striking and its colourfulness creates a pleasant atmosphere for the public within the center.





Fig. 11



Oisín Kelly's largest public art work is to be viewed in the Garden of Remembrance, Parnell Square, Dublin (Fig. 12). The garden commemorates the people who gave their lives for Ireland, in the struggle for independence. The sculpture stands about 20ft high, and was cast in bronze, in the Marino Marinelli Foundry, Florence, in 1970.

Kelly worked on this project for a number of years, using the legend of the Children of Lir as the theme of fundamental change brought about by the rebellion of 1916 and the war of independence. Kelly decided at first to depict the metamorphosis of the children turning into swans in a semi-abstract way, but after some thought he felt that the climate of public opinion was not receptive to this solution, and in the end he opted for a realist one. As a realistic piece it works quite well, although the semi-abstract approach depicted the metamorphosis in a more "natural" way. On a catalogue dealing with the works of Kelly.<sup>22</sup>, Dorothy Walker states,

His earlier ideas were truer to the problem of sculpturally enacting this metamorphosis (Fig. 12a), as can be seen from his initial studies. The final work suffers from a predictable difficulty of making a convincing realist rendering of the children turning into swans.

The subject is handled in a very free way, and the basic forms are quite simple. The four swans all on different levels create an upward movement and the wings give a swirling effect. The children, with their arms outstretched downwards are on different levels too, and this counteracts with the upward movement of the swans thus the focal point is the centre of the sculptural group, emphasising the moment of change. The work is situated at the top of the garden, and it has a very powerful visual impact on the visitor.





Fig. 12



Fig. 12a

The Wolfe Tone Society, held an open competition inviting sculptors and artists to submit proposals for an art form, which would commemorate the Irish Freedom Fighter, Theobald Wolfe Tone. In all, 47 entries were submitted, which were examined and analysed by a selection jury. A proposal from Edward Delaney was selected.

Delaney produced a bronze figure depicting Wolfe Tone (Fig. 13). The figure which is 10ft in height is mounted on granite slabs and is backed and flanked by a granite screen. The work is situated outside St. Stephen's Green, Dublin, at the corner of Baggot Street.

The figure is slightly elongated and has a small head and thick legs. The form is treated in a simple and free way. It conveys strength, because of its stance and heavy appearance! Movement is also created by the stance of the figure, with its legs apart, its right arm slightly raised and the other on its breast. The sculpture also has a nice tactile quality, inviting the viewer to touch and feel the coarseness but sensitivity of it.





Fig. 13



When Edward Delaney was commissioned to produce the Wolfe Tone Sculpture, he decided to produce another piece (at his own expense). This piece was placed on the other side of the granite screen behind Wolfe Tone (Fig. 13). Delaney felt there was a need for a piece there as "the space demanded one".<sup>23</sup> He decided to produce a piece which would be relevant to the era of Wolfe Tone. This he did and the result was a sculptural group entitled *Famine* (Fig. 14). The group consists of four individual figures welded in bronze, and all standing on granite slabs. The scene depicts the famine which occurred in Ireland in the last century.

One figure has its arms raised in a gesture of hope, although the head is bowed in defeat. A dog lies at his feet in the depths of apathy. One figure sits, while another standing figure, with its head bowed, feeds it from a bowl. All the figures are life size.

The bronze of the figures has the appearance of having been woven and then draped over wire frames. Parts of this may be portraying the people who were involved in the famine as just skin and bones. All the figures have a number of sharp planes which somewhat manages to denote a latent strength, maybe symbolising the way in which the Irish rose from the famine. The sculpture which is brown and green blends perfectly with the trees and bushes in the park.



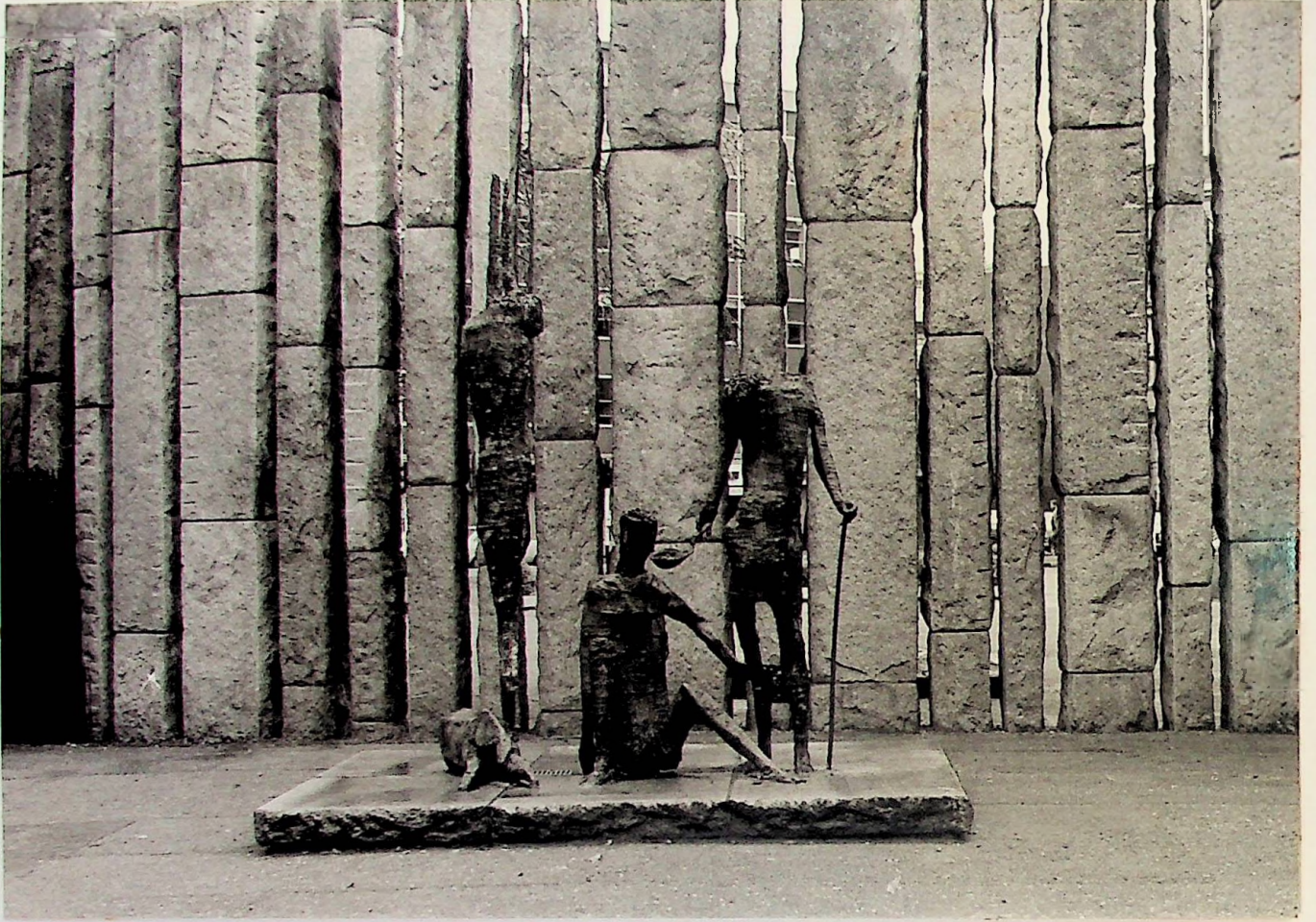


Fig. 14



In St. Stephen's Green Dublin there exists a bronze sculpture, commemorating the famous Irish poet, William Butler Yeats (Fig. 15). It is the work of the renowned English sculptor, Henry Moore. Moore was commissioned to produce the piece by the Yeats Society.

The sculpture which is 12ft high is mounted on a circular arrangement of granite stones. The area where the piece is situated is a small man-made granite walk about which is surrounded by trees. There is a perfect marriage between the sculpture and the environment, this is caused by the vast amount of planes the sculpture projects, creating movement in and around it. The sculpture can also be seen as a spinal or spring, when tapped, vibrates emitting a pulsing and lazy movement. The graceful stance of the piece with the legs slightly crossed and the torso inclined back, the arms stretched outward and the face to the sky, appears to be reciting to the birds and trees. This is a very poetic piece of sculpture and is a very fine commemorative to the poet, W. B. Yeats.





Fig. 15



A sculpture commemorating the Irish patriot Tomas Daibis stands in the middle of Dame Street, Dublin (Fig. 16). The Office of Public Works, Dublin, commissioned Edward Delaney to produce the piece. The bronze sculpture stands on a granite block, which enables it to be seen from all points in Dame Street and College Green. The overall height of the sculpture is about 20ft.

The sculptor composed the figure in a free and simple way, it appears quite stumpy and visually heavy, but this heaviness is counteracted by the granite block it's mounted on. Sadly the piece lacks movement and it appears very static. If an arm was raised and a foot placed forward it would be more successful, in as much as creating movement, and blending better in the swirling movement of the traffic.

A few yards west of the piece is another sculpture by Delaney, entitled Fountain Figures. (Fig. 16). Delaney was not commissioned to produce this piece. When commissioned for the Tomas DAibis piece he decided to add this piece, at his own expense "a gift to the nation" as he called it.<sup>24</sup>

The sculpture consists of four winged figures blowing trumpets, and are placed in a water fountain with six upright granite slabs around it. The figures which are all alike, are cast in bronze and are life size. The figures are slightly elongated, are treated in a rough way and are styleised. A certain amount of downward movement is created by the way in which the figures have their arms stretched out holding the trumpets.

Both sculptures are situated on a small island which consists of cobble and paving stones, in the centre of Dame Street. Both pieces contrast with one another, and complement the environment and serve as a focal point.

## CHAPTER V FOOTNOTES

18. Commissioning Procedure discussed in Chapter IV. Page 16
19. Information obtained by author during interview with Edward Delaney.
20. Commissioning Procedure discussed in Chapter IV. Page 16
21. Commissioning Procedure discussed in Chapter IV. Page 18
22. The Work of Oisín Kelly, Sculptor. Dorothy Walker. The Arts Councils of Ireland 1978. Page 16.
- 23/24. Information obtained by author during interview with Edward Delaney.





Fig. 16



## SUMMARY AND CONCLUSIONS

A large percentage of Dublin's modern buildings have art works displayed inside them, but very few have outdoor works. Not all modern buildings necessarily need art works to enhance them, because some buildings suggest sculptural forms, and do create a pleasant environment, without added or integrated art works.

One reason this deficiency of contemporary public art works exists, is that some architects and owners of buildings tend to shy away from considering art for their buildings because they generally know only a few outstanding artists whose fees are higher than their budgets allow.

The fact is, however, that there are many young and talented artists in every region who can be sought out to execute commissions. These young artists, once given a chance, can show competence and responsibility. Such a commission can be the first big step towards a successful art career.

When we hopefully enter a creative period of rebuilding parts of Dublin, it will create a great opportunity for our architects and artists to collaborate and combine their talents and efforts to create a living environment, where art will hopefully play a meaningful role in the life of the individual and the community.

The good architect will become the moving element in the promotion of art in his buildings. It is not an easy task for the architect to specify art works as part of a building, together with hardware and plumbing. There is always a constant pressure on the client, whether he is an individual or a government agency, to omit anything from which he does not derive tangible physical comfort or profit. The additional cost is not the main deterring factor. It is the exaggerated emphasis that is put on physical values and the smaller emphasis on cultural values. People have accepted numerous additional costs of buildings, such as the costs for air conditioning, central heating, better and fancier plumbing, etc. We pay for all these items because we note tangible results. When cultural values are interpreted as essential to well being, the demand for art will hopefully, become a "normal" requirement. This being the case the architect will call on the artist to produce suitable art works at the very beginning of his preliminary conceptual sketches and will design a space for murals sculpture and other art forms. Hopefully, like any other important element, art works will become integral parts of buildings, without which something very vital will be missing. In short, the replanning of the city and the planning of our new ones must be done with a long range realistic view of combining sound economics and aesthetics.



It is for an aesthetically, aware public in the future to make sure, hopefully through legislation that art is not the element to be cut when funds are scarce. If the Government were committed to art in architecture funds would be automatically set aside for the inclusion of works of art in the interior and exterior area of structures and the surrounding grounds.

Today we proclaim our words to you people. In the squares and on the streets we are placing our work convinced that art must not remain a sanctuary. Art should attend us everywhere that life flows and acts . . . at the bench, at the table, at work, at rest, at play; on working days and holidays . . . at home and on the road . . . in order that the flame to life should not extinguish in the mankind.<sup>25</sup>

— Naum Gabo (Sculptor).

#### SUMMARY AND CONCLUSIONS FOOTNOTES

25. Art in Architecture. Louis G. Redstone, F.A.I.A. McGraw-Hill inc, N.Y. 1967. Page 87.



**LIST OF CONCERNS AND PEOPLE INTERVIEWED**

Robert Ballagh — Artist.

Ken Dolan — Artist.

Neil Monahan — Architect.

Pro. Murphy — Sculptor.

Scott Tallon Walker — Architects.

Tyndall Hogan Hurley — Architects.

David Kavanagh — Arts Council.

Paula McCarty — Arts Council.

Parks Department — St. Stephen's Green.

Edward Delaney — Sculptor.

Burke Kennedy Doyle — Architects.



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